The Basics

- Frame
- Shot
- Scene
- Sequence
Frame

• Single image on film

• 24 or 30 fps (frames per second) standard used in film & television

• Consideration of the visual composition of the frame is referred to as *mise en scène* (another day’s discussion)
Shot

Segment of film from “action” to “cut”

– Subliminal shot
  • Only a few frames long

– Brief shot
  • Lasting a few seconds, typical in dialogue scenes

– Prolonged shot
  • Lasting longer than average

*Fight Club*
Scene

• Can consist of one prolonged shot, or several shots spliced together.

*Forest Gump* is interspersed with several scenes depicting Forest reminiscing at a bus stop.
Sequence

• A series of scenes connected by theme, time period, or locale

*Forest Gump* is comprised of various sequences depicting stages in Gump’s life— the Vietnam sequence, for example.
Sequence

The Godfather Part II consists of sequences that alternate between two generations of an Italian-American crime family.

- Al Pacino as Michael Corleone set in late 1950s
- Robert De Niro as Vito Corleone set in 1920s
Cinematographer
(Director of Photography)
– The individual responsible for the lighting, choice of film, correct exposure, correct use of lenses, and supervision of the camera crew.

ASC= American Society of Cinematographers
Shot types

Terminology regarding type of shot is dictated by:

- what appears in the frame
- from what angle the camera captures the image
- the motion of the camera during the shot
Establishing Shot (ES)

• Establishes setting, almost always an exterior or landscape shot

*Indiana Jones And The Temple Of Doom*
Long Shot (LS)

- Much more than subject is included in shot

Austin Powers and the Spy Who Shagged Me
Medium Shot (MS)

- Restricted to subject(s), usually waist-up

*The Talented Mr. Ripley*
Close-up Shot (CU)

• A shot of a small object or face that fills the screen
• Adds importance to the object photographed

A Clockwork Orange
Extreme Close-Up (XCU)

- A shot of a small object or part of a face that fills the screen

*The Saint In London*
*The Eyes of Laura Mars*
Other Shots

- Over the Shoulder (OTS or OS)

- Mirror Shot (MS)

*Cast Away*

*Hollow Man*

*Mirror shot from Contact (1997- Robert Zemekis)*
Camera Angle

- The angle is determined by where the camera is placed not the subject matter
  - Angles can serve as commentary on the subject matter
  - A “normal angle” is straight-on eye-level
High Angle (h/a)

- Camera looks down at what is being photographed
- Takes away power of subject, makes it insignificant
- Gives a general overview
Low Angle (l/a)

- Camera is located below subject matter
- Increases height
- and/or power of subject

Citizen Kane
Oblique Angle (o/a)

• Lateral tilt of the camera so that figures appear to be falling out of the frame
• Suggests tension and transition
• Sometimes used as the point of view of a drunkard

The Matrix
Bird’s Eye View ( bev )

• Camera is placed directly overhead
• Extremely disorienting
• Viewer is godlike

Beverly Hills Girl Scouts
Point of View (pov)

- A shot taken from the vantage point of a particular character, or what a character sees
Pan Shot (PS)

- The camera moves horizontally on a fixed base.
  - To exaggerate grandeur of landscape
  - To enhance a particular setting
Tilt Shot (TS)

• The camera points up or down from a fixed base
  – To emphasize a character’s elevated state, or fall from grace
Zoom Shot (ZI or ZO)

• Shift in the focal length of the camera lens
  – gives the impression that the camera is getting closer to or farther from an object
Tracking Shot (TRS)

• The camera moves through space on a wheeled truck (or dolly), but stays in the same plane, with generally the same angle
Crane Shot (CRS)

- The camera moves up or down or side-to-side through space
TRANSITIONS-
Getting from Shot to Shot and from Scene to Scene

The Film Editor is responsible for creating effective transitions

ACE = American Cinema Editors
Jump Cut

Two shots of the same subject spliced together, on the same visual axis, yet varying slightly in position of subject or background- giving the impression of a “jump” in time
Match Cut

- A cross cut in which the elements of the first shot are echoed in the second one.
Dissolve

• A gradual transition in which the end of one scene is superimposed over the beginning of a new one.
Match Dissolve

• A dissolve in which the elements of the first shot are echoed in the second one.

_Citizen Kane_ opening scene
Fade-out / Fade-in

- scene gradually emerges from darkness or whiteness and/or gradually goes dark or white at the end
Focus-in/out

• One shot ends out of focus, with a dissolve into an out-of-focus shot that comes into focus

Wipe

• An optical effect in which one shot appears to push the preceding one from the screen.

Freeze Frame

• Acts as period rather than transition
• Often used effectively with voice-over-commentary
Montage

Visual shorthand that uses basic transitions in rapid succession to link ideas

Condenses a long period of time into a short segment of film

Cool Hand Luke

Rocky IV
Editing

• **Other Shot Types/ Categories**

• **Top Ten Editing Moments**
Sound

• Music
• Sound Effects
• Vocals

New York premier of *The Jazz Singer*, 1927
Early Advances

- Edison & Muybridge and the Kinetophone - 1895
- Leon Gaumont and sound-on-disc - 1902; WB’s Vitaphone - 1926
- Eugene Lauste - 1907 patent for sound-on-film
- Lee deForest - 1920 first commercial application
How Analog Optical Sound On Movie Film Works
Magnetic film introduced in 1950s

Advantages:
• Stereo sound
• better sound quality

Disadvantages:
• Must be added to the movie after it was filmed
• expensive
• Susceptible to damage
Advances in Sound

• **Eastman Kodak** worked with RCA and Dolby in the early 1970s to develop stereo by using two variable width lines in the space that was originally allocated for one.

• In 1971, *A Clockwork Orange* used Dolby A on magnetic sound-on-film with great success.
Dolby sound

Dolby A

Dolby Surround
Music in Film

• Enhances a film’s central conflict—follows its plot development
• Directs viewer’s attention
• Establishes setting
• Suggests emotion
• Covers for weak acting or dialogue
Music - types

Original Score

George Lucas and composer John Williams
Sound Effects

A Foley artist with various tools of the trade
Ambient Sound-pervading sound atmosphere of a place

versus

2001: A Space Odyssey

Silence
Sound transitions

- **Cut**: matches scene transition
- **Bridge**: sound carries from one scene to the next
- **Dissolve**: sound fades out from one scene and fades into the next
- **Asynchronous Sound**: a sound from an on-screen source that resembles a previously expected sound
Vocals

• Voice-over narration
  - character’s or non-character’s
• Internal monologue
  - occurring in the present time
• Extra-narrative commentary
  - character provides comments directly to viewer

Ferris Bueller’s Day Off
"The art of cinematography is the art of lighting and making that light tell the story."  
- Stephen H. Burum, ASC
High-Key Lighting

Three-point lighting
Low-Key Lighting

Chiaroscuro Effect
Fill Light
Back Lighting
Using reflected ambient light
Creating moonlight
The gaffer coordinates all lighting equipment.
The key grip makes sure that equipment is put into place as needed.
All that heavy lifting pays off!
Jobs in the Cinema

Film Editor– The individual responsible for cutting, splicing, and combining shots or segments of film according to the directions of the director or script

ACE = American Cinema Editors
Jobs in the Cinema

Cinematographer (Director of Photography) – The individual responsible for the lighting, choice of film, correct exposure, correct use of lenses, and supervision of the camera crew.

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Jobs in the Cinema

**Mixer** – The person responsible for recording the sound.  
(Not every sound heard in a movie is the responsibility of the mixer, because post-production sounds may be added by a **foley artist**.)
Jobs in the Cinema

The Screenwriter-
- Can adapt a piece of writing from another medium, like a novel or play
- Can re-write (update) a script from an earlier film
- Can create an original script

Great Movie Lines
Jobs in the Cinema

**Producer** –

✓ oversees the making of movies.
✓ initiates, coordinates, supervises and controls matters such as
  ✓ raising funding,
  ✓ hiring key personnel,
  ✓ arranging for distributors
✓ involved throughout all phases of the filmmaking process from inception to completion of a project.
Jobs in the Cinema

Assistant Director –

✓ Keeps order on the set
✓ Keeps the production moving forward on schedule
✓ Is an agent of the production company, not necessarily a subordinate to the director
✓ Often assigned to assure the director doesn’t go over budget
Director -- A film director orchestrates the artistic and dramatic aspects of a film. The role typically includes:

- Defining the overall artistic vision of the film.
- Controlling the content and flow of the film's plot.
- Directing the performances of actors, both mechanically by putting them in certain positions (i.e. blocking), and dramatically by eliciting the required range of emotions.
- Organizing and selecting the locations in which the film will be shot.
- Managing technical details such as the positioning of cameras, the use of lighting, and the timing and content of the film's soundtrack.
- Any other activity that defines or realizes the artistic vision the director has for the film.