



# The Basics

- Frame
- Shot
- Scene
- Sequence





# Frame



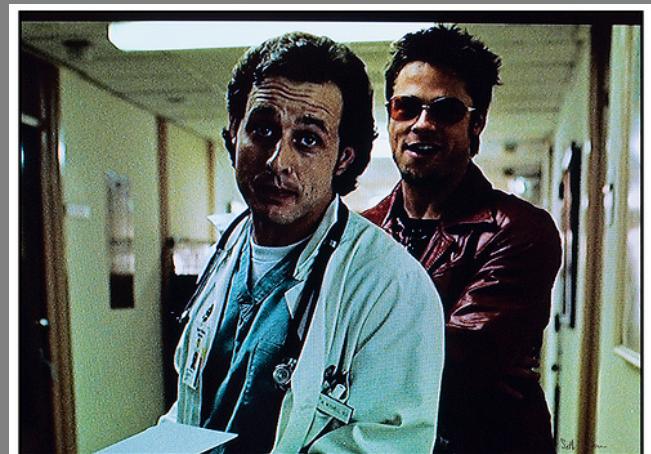
- Single image on film *Casablanca*
- 24 or 30 fps (frames per second) standard used in film & television
- Consideration of the visual composition of the frame is referred to as mise en scène (another day's discussion)



# 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



*Forrest 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

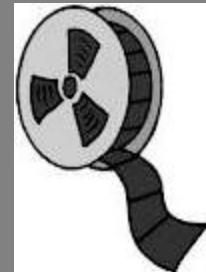
## (Director of Photography)

– 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

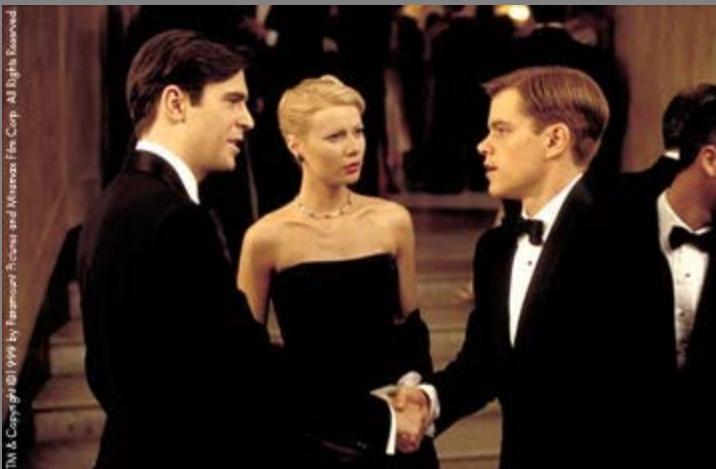


*Austin Powers and  
the Spy Who Shagged Me*



# 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

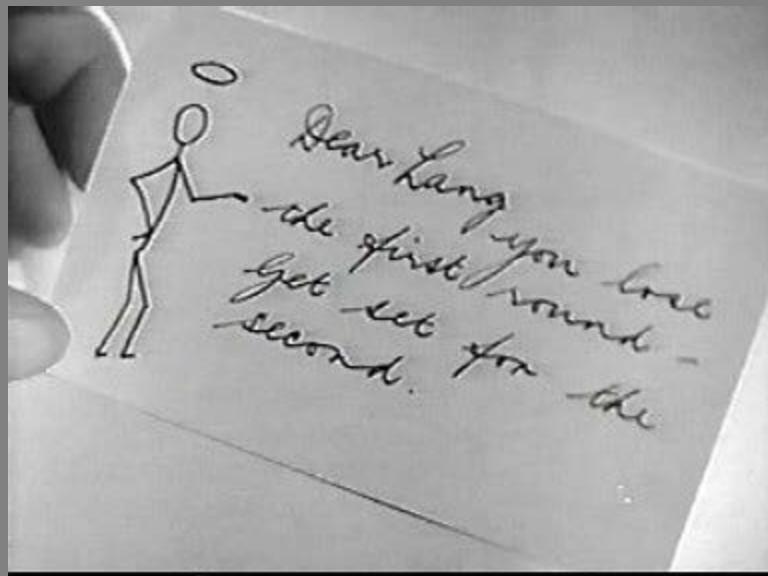


*A Clockwork Orange*



# 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)



*Cast Away*

- Mirror Shot (MS)



*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



*Without Limits*



# Low Angle (l/a)

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

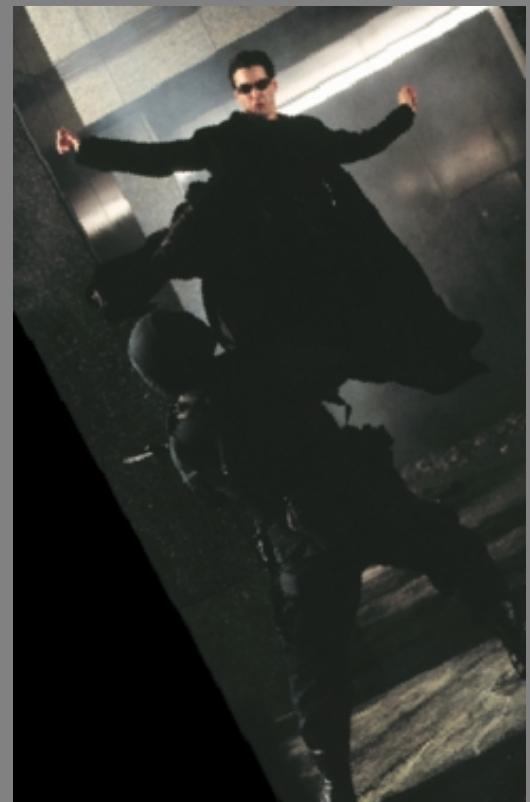


*Citizen Kane*



# 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



*Jaws*



# 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.

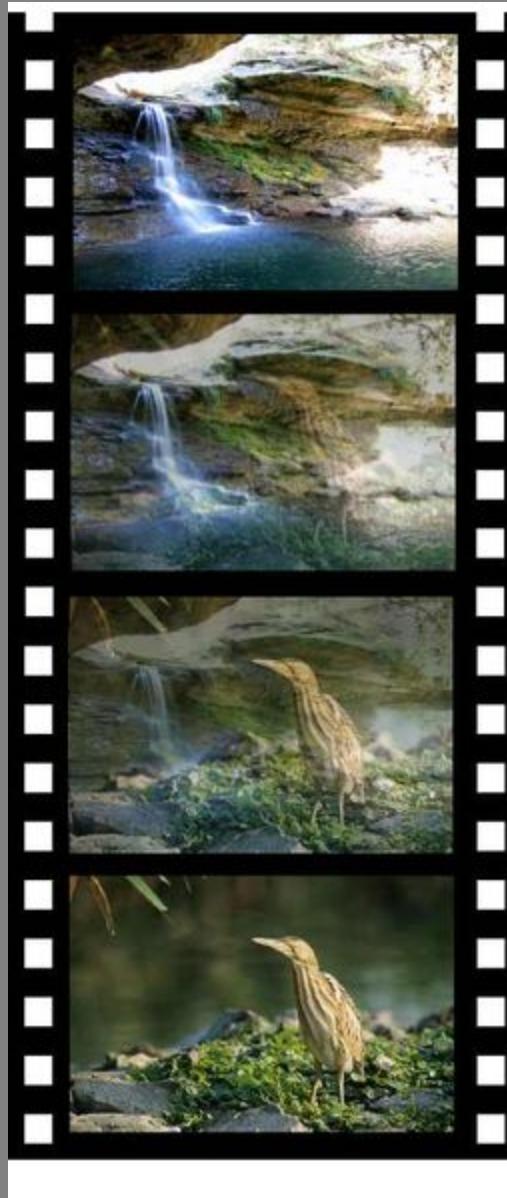
2001: A Space Odyssey  
Director: Stanley Kubrick





# 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**

*Cool Hand Luke*

**Condenses a long period of time into a short segment of film    *Rocky IV***



# Editing

- Other Shot Types/ Categories
- Top Ten Editing Moments



# Sound

- Music
- Sound Effects
- Vocals

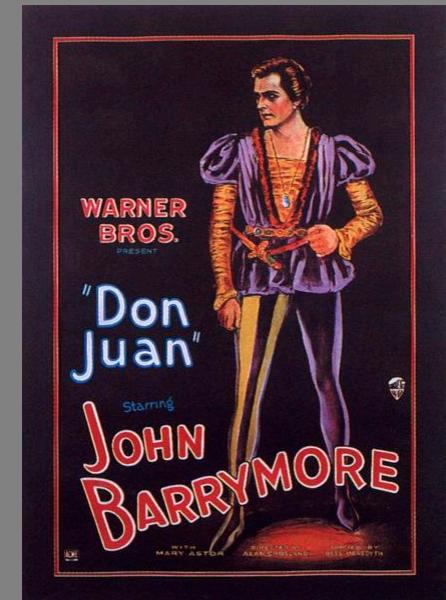
New York premier of  
*The Jazz Singer*, 1927



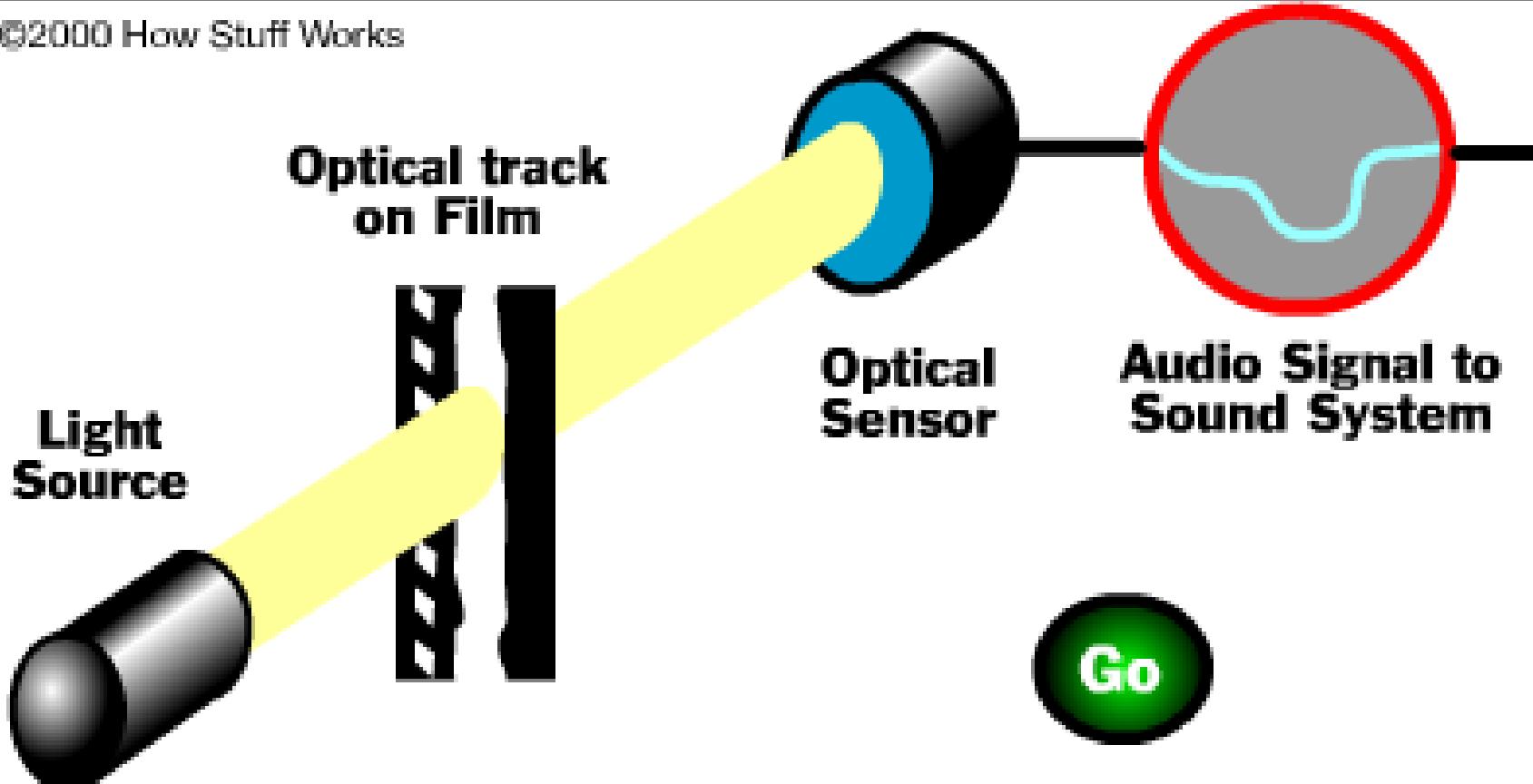


# Early Advances

- 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



©2000 How Stuff Works



**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

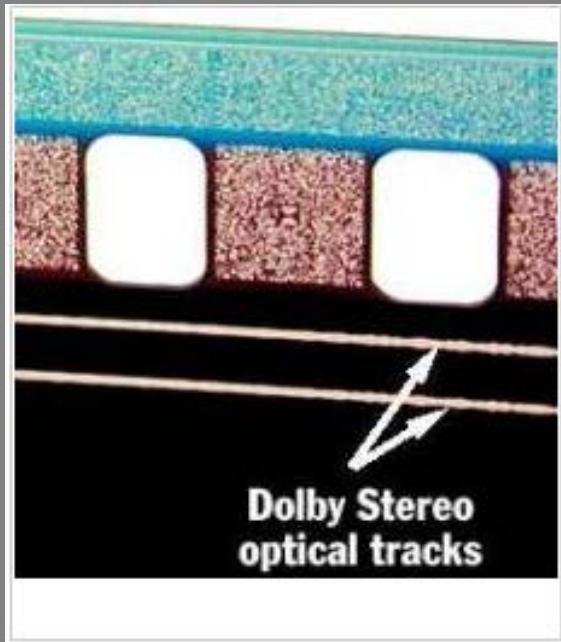


# Advances in Sound

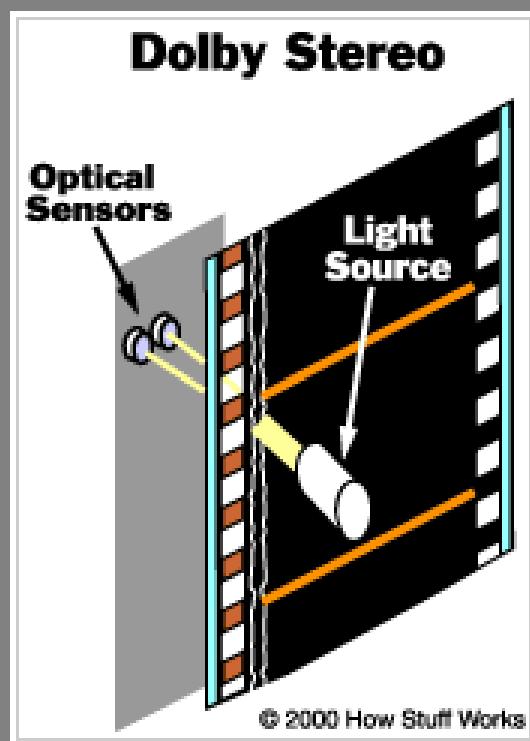
- Eastman Kodak worked with RCA and Dolby in the early 1970s to develop stereo by using two variable width lines in the space that was originally allocated for one.
- In 1971, A Clockwork Orange used Dolby A on magnetic sound-on-film with great success.



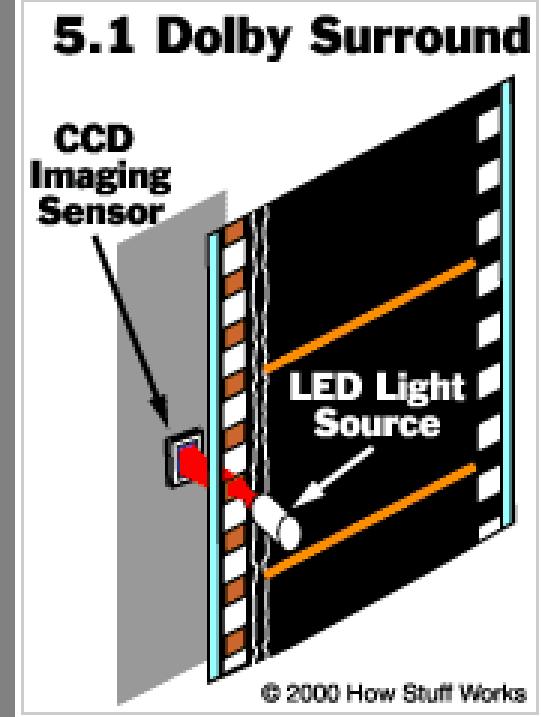
# Dolby sound



## 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



Selected  
music



# Sound Effects

A Foley artist with  
various tools of  
the trade

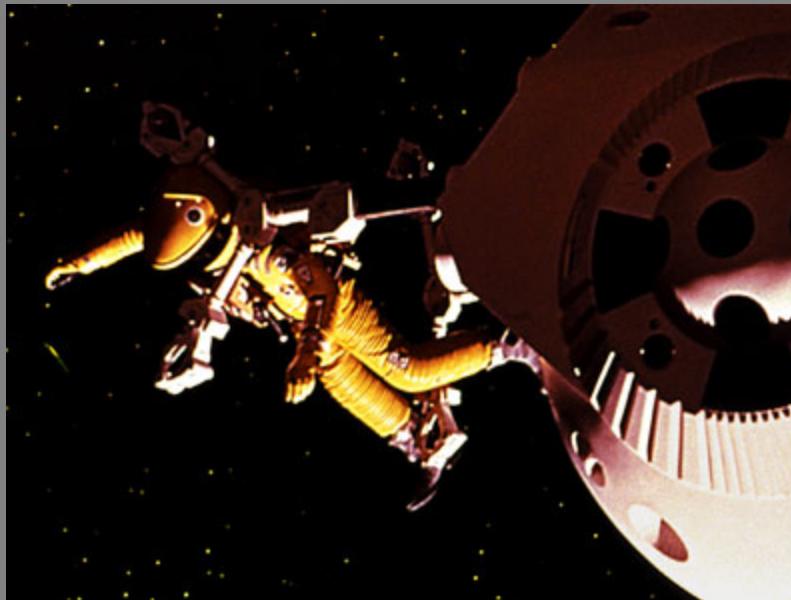




# Ambient Sound- pervading sound atmosphere of a place



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

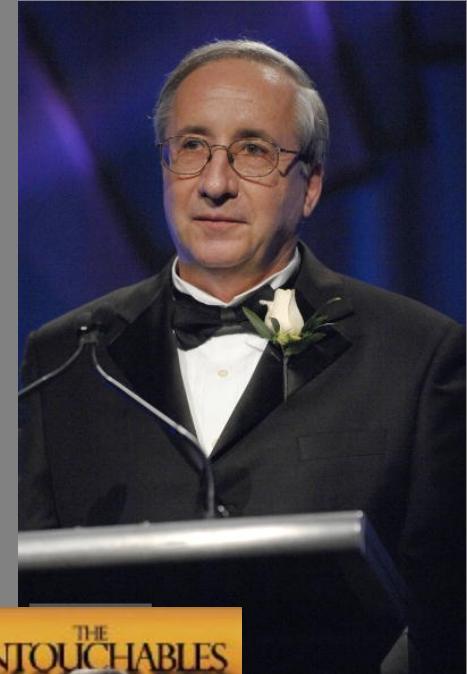
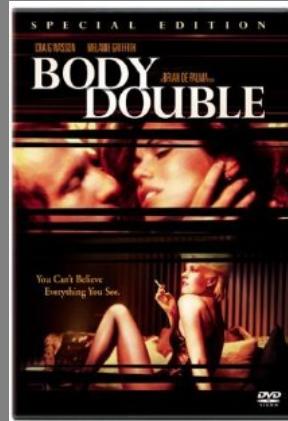
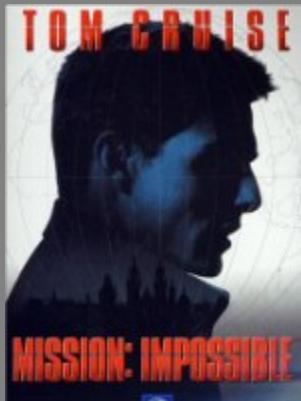


*Ferris Bueller's Day Off*



# Lighting

"The art of cinematography is the art of lighting and making that light tell the story."  
- Stephen H. Burum, ASC

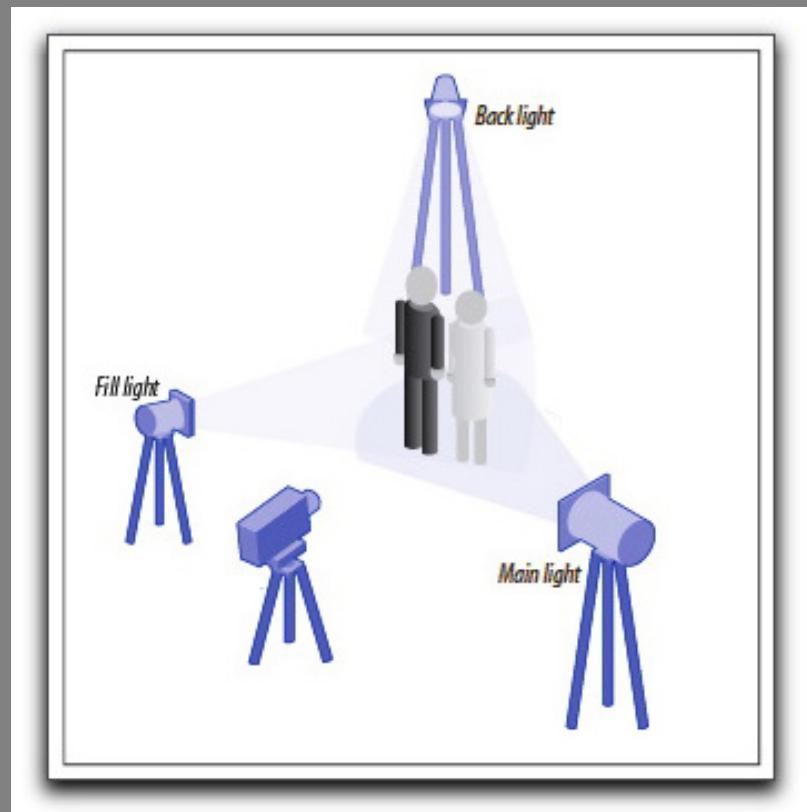




# High- Key Lighting



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.

ASC= American Society of Cinematographers



# 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



# Jobs in the Cinema

**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.