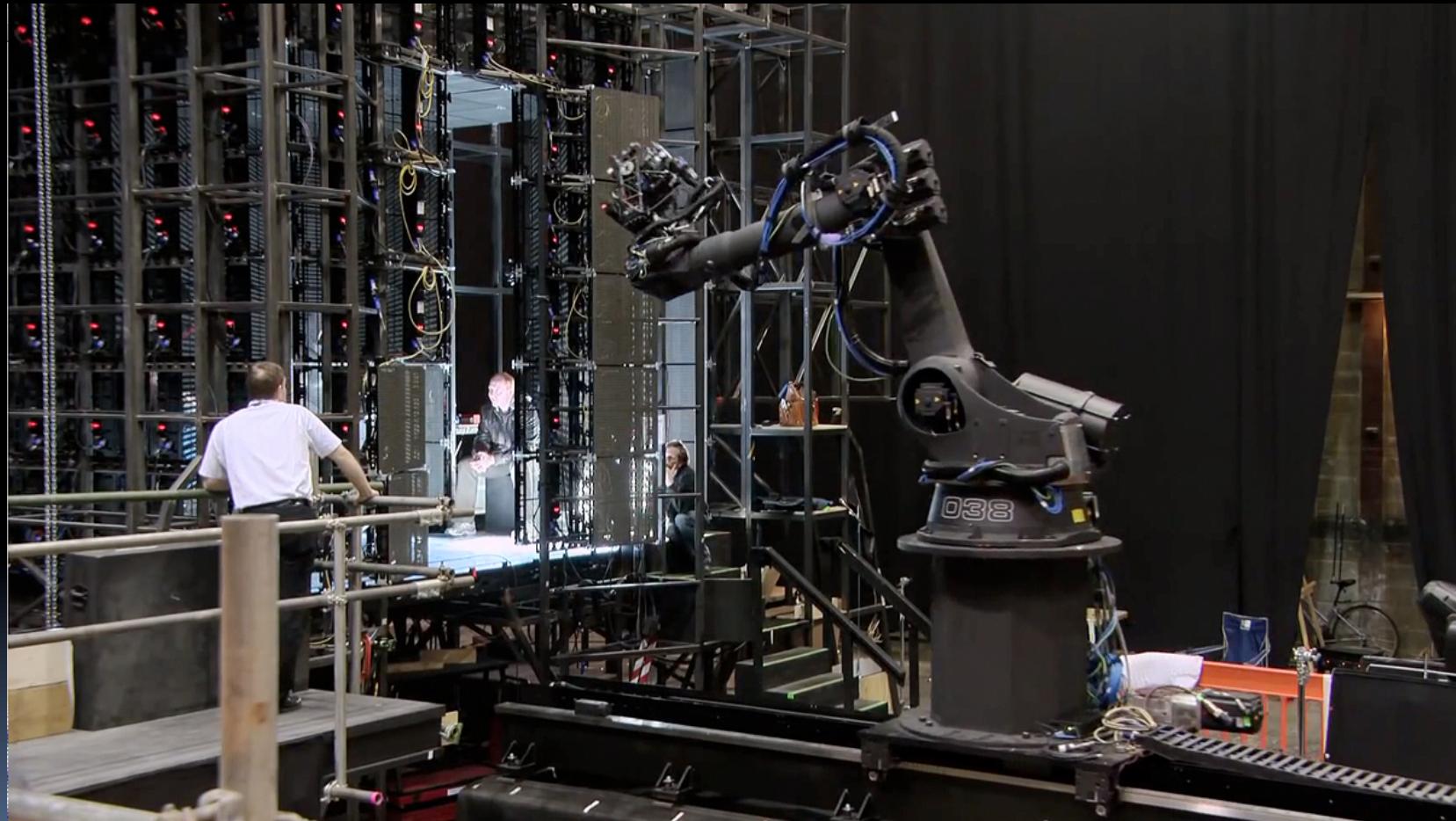


The language of camera

Nb. Images from films & stills used subject to 'Fair Use' for educational purposes.



The language of sound

- Music – Soundtrack, score, stings, motifs, incidental music
- Dialogue, Voiceover
- Ambient Sound
- Sound Effects, Foley Sounds
- Diegetic/Non-Diegetic Sound

What are the differences between screen texts and written texts?



What are the differences between screen texts and written texts?

- Shots vs sentences.
- Shots can contain far more information than short sentences
- Films always happen in the present (even when the action is in the past)
- Films always unfold at a set pace
- Films are multi-layered
- Books can access people's thoughts whereas films show characters doing things and make them hear sounds that allow the audience to put the story together in their heads. i.e. books make you imagine while films engage you in puzzle solving.
- Films jump between the first and third person.



- A screenwork is a multi-layered, present tense, time-based narrative. It is built up of:

- Moving images
 - People moving and acting
 - Camera movements
 - Lens movements
- Dialogue
- Narration
- Locations
- Set design
- Sound effects
- Audio design
- Music
- Titles and graphics

What is a screenwork?



But how does it all fit together?



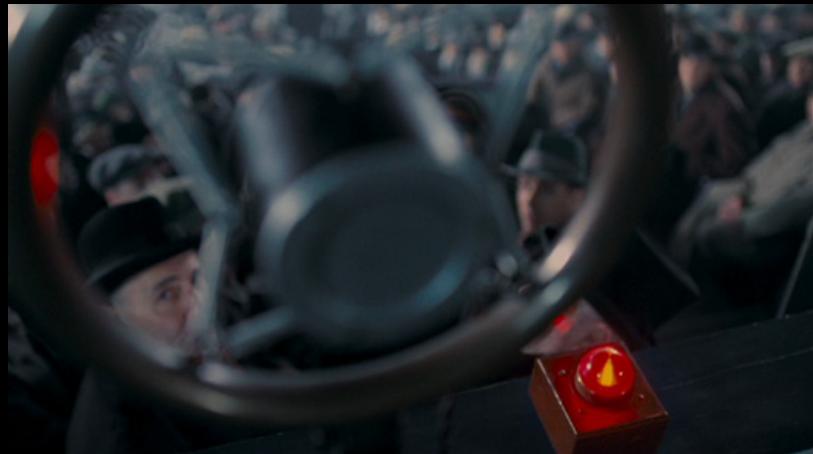
The scale of a shot, or the apparent closeness of the viewer to the subject in the screen image, changes our intellectual and emotional focus on the film.

- long shot (LS) or wide shot – establishes the setting
- medium long shot (MLS) – reveals a character and establishes the physical and cultural relationship between the character and the setting
- medium shot (MS) – shows characters gesturing, interacting and using tools
- close-up (CU) – focuses on speech and reaction shots
- extreme close-up (ECU) – reveals a key moment of realisation or decision.

POV (OR EYE LEVEL) SHOT

A point-of-view shot offers a first-person perspective on the action in a scene.

POV shots are usually used sparingly to establish desire or fear.



In this POV from *The King's Speech* (2010), the audience is placed in Prince Albert's shoes. Notice the three elements in frame: 1) the out-of-focus microphone; 2) the waiting crowd; and 3) the red light, signifying the broadcast is on. For a stammering monarch, this is as bad as it gets.



Camera Angles (Levels)

-
- Eye Level - The standard neutral camera position is at head height.
- High Angle Shots – make people seem small
- Low angle shots – make people seem larger or more threatening
-
- Dutch angles – where the frame is skewed.



A low angle incorporated in this shot from *Matilda* (1996).
The purpose is to make the audience share the little girl's perspective.



Reserve shot. A high angle is employed to make the little girl appear weak and scared.
Matilda (2006)

REACTION SHOT

The reaction shot is often used to confirm the emotional impact of the event witnessed in the match cut or the desire revealed through the POV shot.



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Camera Movement – The camera can move in a number of ways and for a number of reasons:

- In a pan (a term coined from ‘panorama’), the camera pivots horizontally, while the tilt is a vertical pivot.
- Pan or tilt may be used to follow action; scan and show an environment; shift the viewer's focus of attention.
- Minor pan/tilt movements will also be made routinely to ‘reframe’ and re-balance the composition, if a closely framed character moves slightly while talking, for example.
- Pan and tilt can be combined, of course, to produce a diagonal movement.
- Tracking or dollying – follows the action
- Crane shots – reframe the composition and reveal new information about the external world and subjective experience in dramatic ways

Camera Movements are the cinematic equivalent of written punctuation.

But they are so much more powerful and expressive as can be seen from this famous camera movement from the great western, 'High Noon'.

