StudioBinder (2020). Ultimate Guide to Camera Angles: Every Camera Shot Explained [Shot List, Ep. 3]. *YouTube* [video]. 29 June. Available from: <https://www.youtube.com/watch?v=wLfZL9PZI9k> [Accessed 18 November 2023].

* “If shot size and framing are used to isolate what we are looking at, camera angles are all about how we are meant to perceive them. That adds yet another layer of meaning to every camera shot.”
* “Low angle shots are typically used to make a subject look more powerful.”
* “While low angle shots can pump a character up, low angle shots can beat them down.”
* “High and low angle shots are often paired in the same scene to heighten the imbalance of power between subjects.”
* “High angles are typically used to diminish a character, often to make them look weak or vulnerable.”
* “High angles are used to convey narrative or character details and elicit a viewer’s emotional response.”
* “Overhead shots are great for showcasing complex movements. And they could suggest a connection to the divine. Or to capture the horrific details of a crime scene.”
* “The dutch angle shot skews the horizontal axis of the frame for an off-filter image that produces a variety of effects.”
* “A dutch angle can create a sense of unease. Mania. Terror. Or bewilderment. A dutch angle can also be used to magnify tension.”
* “Shooting at eye level is perhaps the most commonly used camera height. For the audience, it is the most natural height to regard a character.”
* “Eye level is the most common and neutral shot height.”
* “A knee level shot can be a great way to track through an environment following a character. And can be a good way to showcase character details that might be missed in a wider shot.”
* “Shooting at a low angle can be a stylish way to track a character’s movement through a scene or to capture details within the setting.”

DefinitelyOwen (2016). How To Convey Emotion Through Cinematography. *YouTube* [video]. 08 December. Available from: <https://www.youtube.com/watch?v=8_ZZBUhICwE> [Accessed 18 November 2023].

* “Edward Hopper without a doubt was my most influential inspiration for this piece. His paintings often shrink the subject to occupy only a small portion of the framing allowing their surroundings to engulf them. Windows frequent in his work such as *Nighthawks* where he uses them to separate the perspective of the viewer from the subjects. Perhaps in an effort to isolate the viewer as much as the subject themselves.”
* “Frames within frames… is a visual star that can be analysed to mean a whole range of things but perhaps most noticeably the feeling of observing.”
* “The framing will often make the characters seem small and isolated as if alone, trapped by the frame itself.”
* “Warmth would often use an orange light or a tint of orange to create that emotion through light. On the other end of the scale, if it was sadness, you’d often use a blue cool light.”
* “The eerie vacantness of night seems to exacerbate the subject’s loneliness. Perhaps not only because night is often associated with loneliness but the absence of light itself voids the frame of details that would otherwise be there.”

FXhome (2019). Understanding basic camera shot psychology. *YouTube* [video]. 10 April. Available from: <https://www.youtube.com/watch?v=ITYLbETI0u8> [Accessed 18 November 2023].

* “Establishers, often used at the start of most movies. These act as highlights for where we are… By showing the location we as an audience are able to define the genre and possible rules of this world that we’re in.”
* “Wide shots… primarily are used for scale… by providing a form of scale, you instantly know what your character is up against and therefore you can sympathise more.”
* “Close-ups provide a level of connection.”
* “Need to show the intense direct effects of a character’s choice? Use extreme close-ups!”
* “You’ll usually see these being used with eyes to demonstrate the determination of a character and their focus on their target.”
* “It’s best to save close-ups until last in building tension. You want to slowly build that final moment.”

Angus Davies (2021). How To Create Emotion In Cinematography. *YouTube* [video]. 15 May. Available from: <https://www.youtube.com/watch?v=mWkjmRG5bp0> [Accessed 18 November 2023].

* “Using a silhouette to create mystery and suspense. Whereas filling a character with light can show hope and opportunity.”
* “Pink is usually used to represent playfulness and innocence.”
* “Green… can portray everything from nature to innocence to danger just depending on the setting.”

The Verge (2015). How filmmakers manipulate our emotions using color. *YouTube* [video]. 11 Ocotober. Available from: <https://www.youtube.com/watch?v=0ZZgiSUyPDY> [Accessed 18 November 2023].

* “Colour has the power to make us feel without us even noticing.”

Creative Path Films (2020). Color Temperature & Emotion | Film Lighting Techniques. *YouTube* [video]. 20 November. Available from: <https://www.youtube.com/watch?v=A_aymULfI1Y> [Accessed 18 November 2023].

* “If you set up your scene with overall cooler tones… then you’re going to have a scene that looks and feels a lot more cold and clinical or even downright scary. It’s been proven in psychology that cooler colour temperatures make us feel more alert and increase our concentration. This is because natural daylight cools of the most in the middle of the day when we’re most awake and it warms up again at sunrise and sunset.”
* “Warmer tones… make us feel more calm and relaxed… where they want the audience to feel safe, cozy and comfortable.”

Film Riot (2020). Cinematography Basics: The Emotion of Color. *YouTube* [video]. 10 December. Available from: <https://www.youtube.com/watch?v=JpCmnN0ijUc> [Accessed 18 November 2023]

* “Colour is how we perceive light waves that enter our eyeballs like music, colour can evoke motion or memories.”
* “Saturated can feel more inviting, happy, pleasing. While desaturated will lean towards more depressing and grim”

StudioBinder (2022). Ultimate Guide to Cinematic Lighting – Types of Light & Gear Explained [Shot List Ep. 12]. *YouTube* [video]. 24 October. Available from: <https://www.youtube.com/watch?v=r2nD_knsNrc> [Accessed 18 November 2023].

* “Lighting itself plays a massive role in visual storytelling. Lighting can help determine the mood of your scene. Provide insight into a character and guide viewers eyes.”
* “Ambient lighting refers to any lights that are on the location which the crew didn’t bring. This includes street lamps, neon signs, or the moon.”
* “Practical lighting refers to any light source that can be seen in the frame… often practical lights exist simply to justify or motivate the light.”
* “Motivated lighting means there is a logical or reasonable justification for the light in a scene.”
* “Another aspect of light that cinematographers measure is the colour temperature, which is measured in thermodynamic units called Kelvins. Daylight is bluer than most artificial lights at about 5600 Kelvin. Tungsten lights are a common artificial source with a colour temperature of about 3200 Kelvin… mixing these two light sources therefore can add a variety of colour to your shot. With tungsten lights adding orange and daylight adding blue.”
* “All cinematography is a balance between light and shadow… called the contrast ratio… High-key lighting is a term that expresses a low contrast ratio where the background and the subject are lit evenly with minimal contrast.”
* “Low-key lighting on the other hand uses a high contrast ratio where the difference between light and shadow is much larger with maximum contrast.”
* “Both and high and low-key lighting are used in a variety of genres to evoke specific moods and atmospheres. Overall, high-key lighting is used for brighter, happier scenes. While low-key lighting is often used for darker dramatic scenes.”
* “Hard light is more directional light that creates stark shadows which works best in more dramatic or intense scenes. Soft light is more diffused and generates less define shadows.”

Tomorrows Filmmakers (2018). Aspect Ratios | Tomorrow’s Filmmakers. *YouTube* [video]. 16 November. Available from: <https://www.youtube.com/watch?v=BdPsyLtlamM> [Accessed 21 November 2023].

* “Today most movies are shot on either one eighty-five to one aspect ratio or two thirty five to one.”
* “Aspect ratios could make someone feel very claustrophobic and tight and not a lot of breathing room or it can make you feel massive and its overwhelming and it’s wonderful… there’s many different ways to convey a message with it.”
* “In Life of Pi there’s a few dream sequences where objects in movie are interacting with aspect ratios and going on top of them and it gives almost like a jumping out of the screen kind of effect.”
* “Stretches the aspect ratio to a normal size and whenever he does this it feels like a breath of fresh air to not only the character but also to the audience, we are feeling the same thing he is feeling by widening the aspect ratio.”
* “There are tons of movies out there that change aspect ratios in the middle of filming to communicate a message to the audience.”
* “To use it very subtly, so that you don’t really see it but your brain can see that something is happening and you start to feel a certain way.”

Frierson, M. (2018) *Film and Video Editing Theory: How Editing Creates Meaning* [online]. Milton: Routledge. [Accessed 22 November 2023].

* If the event is to be presented on screen in order to clarify the viewer’s understanding of what is occurring, the camera’s view of the event follows closely the point of view of someone actually present and merely reports the main elements of the event as it unfolds… In other words, event clarification guides the construction from shot to shot.”
* “One of the primary tools used to intensify an event on screen is the use of closer shots of event details. Event “intensification” employs more overt stylistic elements that go beyond those found in classically edited Hollywood narratives to reveal unfolding character psychology.”
* “When we create an event, postproduction processes are emphasized with the primary aim to form and shape the event using digital effects. The editor takes source footage and “turns up the art” to construct media-dependent images, visualizations that bear little resemblance to the real world.”
* “Zettl urges creators to consider the size of the display that the finished work will be presented on, and he correctly argues that aesthetic impact increases with screen size.”
* “ “match” is short for “match on action,” a term that means that the incoming shot B continues an action begun in shot A. And though he doesn’t specify further what “spoils the match,” the continuity system he embraces assumes that when we cut on a character’s action, the position, velocity and screen direction, etc. will continue from one shot to the next. So his point here is that, given an outgoing shot A and an incoming shot B, there is a proper cut point for the smoothest match.”
* “For Dmytryk… The editor should change the shot only if the change improves the scene – there must be a positive reason for the shot change.”
* “Dmytryk is convinced… every time a shot changes, the first frame that actually registers in the viewer’s eyesight is frame 3 or 4 or 5 of the incoming shot. So if the goal is to match a person sitting in their chair, the editor should not search for the exact spatial/position match between the last frame of the outgoing shot and the first frame of the incoming shot. Instead, the edit point for the incoming shot should commence, say, five frames before the exact spatial match: that is, the last five frames of the outgoing is overlapped by five frames of the incoming shot.”
* “what is equally important to produce a smooth cut from one shot of a character walking to another shot of that character walking is maintaining the rhythmic cadence of the movement”
* “In short, the thrust of Rule 4 is don’t let the ends of outgoing shots run long, since, compared to incoming shots, which represent “fresh” information, outgoing shots are “stale,” their interest for the viewer is in decline.”
* “A cut is “ideal” for Murch if it satisfies all of the following at once:
  + It is true to the emotion of the moment.
  + It advances the story.
  + It occurs at a moment that is rhythmically interesting and “right”.
  + It acknowledges what you might call “eye-trace” – the concern with the location and movement of the audience’s focus of interest within the frame.
  + It respects “planarity” – the grammar of three dimensions transposed by photography to two (the questions of stage-line, [i.e., the 180° line] etc.).
  + It respects the three-dimensional continuity of the actual space (where people are in the room and in relation to one another).”
* “Bordwell believes that a film viewer is active, reading cues in the film text and using prior knowledge, understanding of film conventions, the structure of the canonic story”
* “Editing in the classic Hollywood film will speak openly to the audience about space and time, orienting them in space by regularly returning to long shots that show the location and the arrangement of the characters, and orienting them in time with markers like fades to indicate the beginning and ends of scenes… it controls the order of the presentation of narrative events in the film, and understanding the order of narrative events is critical to understanding a story, since causes must precede effects.”
* “Pearlman goes on to say that editors use their innate “kinesthetic empathy” or “corporeal imagination” to read the rhythm in rushes, and their own bodies to write filmic rhythm, in the same way that a musician’s body participates in the transmission of musical rhythm, “the rhythm of the material passes through the rhythms of the editor on the way to being formed.””
* “A simple resolution is to let the answer hinge on whether the sound element is diegetic or non-diegetic… whether the sound source emanates (or appears to emanate) from the story space or whether it is outside the story space”
* “Classic screen theory holds that color can energize and amplify the emotional impact of scene… The main parameters of color energy in a shot are hue (warm vs. cold colors), brightness (luminous vs. dim), saturation (intensity or degree of difference from white), and contrast ratio (the range of the brightest area to the darkest area).”
* “The main parameters of color energy in a shot are hue (warm vs. cold colors), brightness (luminous vs. dim), saturation (intensity or degree of difference from white), and contrast ratio (the range of the brightest area to the darkest area).”

Dmytryk, E. (1984) *On film editing: an introduction to the art of film construction* [online]. Boston: Focal Press. [Accessed 22 November 2023].

* “A broad action will offer the easier cut, but even a slight movement of some part of the player’s body can serve to initiate a cut which will be ‘smooth’ or invisible.”

Murch, W. (2001) *In the blink of an eye: a perspective on film editing* [online]. Los Angeles, California: Silman-James Press. [Accessed 22 November 2023].

* “Emotion, at the top of the list, is the thing that you should try to preserve at all costs… What I’m suggesting is a list of priorities. If you have to give up something, don’t ever give up emotion before story. Don’t give up story before rhythm, don’t give up rhythm before eye-trace, don’t give up eye-trace before planarity, and don’t give up planarity before spatial continuity.”

Risk, M. (2020). How to Use Color in Film: 50+ Examples of Movie Color Palettes. *StudioBinder* [blog]. 27 July. Available from: <https://www.studiobinder.com/blog/how-to-use-color-in-film-50-examples-of-movie-color-palettes/> [Accessed 22 November 2023].

* “Color can affect us emotionally, psychologically and even physically, often without us becoming aware.”

StudioBinder (2020) *Color Theory in Film • StudioBinder Mood Board.* Available from: <https://www.studiobinder.com/blog/how-to-use-color-in-film-50-examples-of-movie-color-palettes/> [Accessed 22 November 2023].

StudioBinder (2020) *Movie Color Scheme Cheatsheet.* Available from: <https://www.studiobinder.com/blog/how-to-use-color-in-film-50-examples-of-movie-color-palettes/> [Accessed 22 November 2023].

Yang, Y. and Chen, H. (2011) *Music emotion recognition* [online]. Boca Raton, Fla. : CRC ; London : Taylor & Francis distributor. [Accessed 22 November 2023].

* “It is generally believed that music cannot be composed, performed, or listened to without affection involvement”
* “The representational process includes the perception of meter, rhythm, tonality, harmony, melody, form, and style, whereas the evaluative process includes the perception of preference, aesthetic experience, mood, and emotion. The term evaluative is used because such processes are typically both valanced and subjective. Both the representational and the evaluative processes of music listening can be leveraged to enhance music retrieval.”
* “In these studies, emotions are often divided into three categories: expressed emotion, perceived emotion, and felt (or evoked) emotion… The first one refers to the emotion the performer tries to communicate with the listeners, while the latter two refer to the affective responses of the listeners.”
* “As noted by J. A. Russell, a “human being usually is able to recognize emotional state but has difficulties with its proper defining.””
* “Music perception is intrinsically subjective and is under the influence of many factors such as cultural background, age, gender, personality, training, and so forth. The interactions between music and listener may also involve the listener’s familiarity with the music and his/her musical preferences”

Jackson, C. (2010) *Flash Cinematic Techniques: Enhancing Animated Shorts and Interactive Storytelling* [online]. Oxford: Routledge. [Accessed 22 November 2022].

* “A good story is judged by the emotional impact it has on its audience. Adding interest to your story triggers this emotional response. Audiences want to be able to relate to the characters. Once bonded, audience members experience the turmoil the characters go through by projecting themselves into the story. Audiences also anticipate the dramatic tension created by the conflict and want to know what is going to happen next. Without any emotional involvement, a story is reduced to a series of events.”
* “The best rule to follow when visualizing a story is to always show, don’t tell. At the beginning of your story, it is important that the audience knows some information in order to understand the story.”
* “Exposition gets the audience up to speed on the setting and the characters. An inherent problem with exposition is that you could have too much and potentially bog down your story before you ever get to the action.”
* “In addition to exposition, visual elements can also enhance transitions between acts in the story. In The Wizard of Oz (1939) … Kansas is shown in a sepia tone. The color symbolizes the drabness of the setting. After a tornado whisks Dorothy away, over the rainbow, to the Land of Oz she tells the audience, “We’re not in Kansas anymore.” Color is used to reinforce that plot point. The color transitions from sepia tones used in Act One to full Technicolor glory at the beginning of Act Two. Over the years, the use of color has become an effective visual tool to draw the audience into the story.”
* “Just like there are different types of people, there are different types of characters. Exaggerating the defining features of your character helps the audience to identify its type.”
* “Certain colors communicate information about a character. It is generally accepted that red can be passionate and sometimes dangerous. Blue is cold and masculine, while a lighter shade can be perceived as feminine. Yellow conveys a sense of being cheerful, bright, and it is eye catching. The color green symbolizes healthy and alive. Purple is associated with royalty. Orange is warm and inviting. Neutral grays are rather dark and mysterious. The color brown is considered earthy and old.”
* “The Rule of Thirds is a compositional guideline that can help… The concept behind the Rule of Thirds is to divide the frame horizontally and vertically into thirds… The important compositional element is positioned at the intersection of two lines. Actually, any one of the four points of intersection highlighted is a strong place for a point of interest… It is compositionally acceptable to center characters when they directly face the audience. If a character is facing profile, it should be positioned about a third of the way across the shot. The character should look into a space wider than the space behind it. This is referred to as **lead room**. If it’s not positioned this way, the audience perceives the character as boxed in, with no place to go.”
* “Lines can be horizontal, vertical, or diagonal. Each line orientation generates a different psychological and emotional reaction from the audience. A horizontal line conveys a sense of stability, restfulness, or calm. Most of us associate horizontal lines with the horizon or a floor, something stable that we can walk on without the risk of falling down… Vertical lines do just the opposite. They convey strength and power. Compared to horizontal lines, vertical lines are more dynamic, active and tend to dominate the scene… Diagonal lines imply motion. Static objects arranged in a diagonal composition appear to move. Tilting a stable horizontal world diagonally evokes a sense of disorientation and instability. Diagonal lines can be effective in adding tension to a scene. Compositions comprised mainly of diagonal lines can cause considerable psychological discomfort in the audience.”
* “Color serves as a dominant element. It can separate one object from others to attract the audience’s attention… Color can be manipulated to reflect the mood of a scene and personality of its occupants.”
* “In a long shot, there is enough detail to complement the character. In a closeup shot, the background is kept simple and uncluttered so as not to distract the audience from what the character is doing.”
* “Colors can be expressed in terms of temperature and affect depth perception in a composition. Cool colors such as blue, green, and violet tend to recede into the background when placed next to warm colors such as red, orange, and yellow. The viewer’s eye instinctively goes to the brightest area in an image.”
* “Pans are used for establishing shots, where the camera pans across the horizon of a landscape. A pan can also give the feeling of searching for something within a shot.”
* “In a zip pan, the camera moves quickly from one location to another creating a blurred effect. This is commonly used as a transitional device between scenes. A zip pan can give dramatic emphasis to the subject you pan to.”
* “In general, a zoom-in directs the audience’s attention to whatever it is you are zooming in on. So zoom in on something interesting or that provides important information to push the narrative. A zoom-out tells the audience where the character is.”
* “Zooms should never be used to close in on a person where depth perception is important. Most cinematographers choose to use a dolly or tracking shot over a zoom.”
* “They need to be aware of how the light’s intensity illuminates the actors or environment around them, how the light’s direction bounces off objects, and where the highlights and shadows appear as a result of the light’s position. Lights can also be the main focal point in the frame and directly affect the action occurring.”
* “Intensity is the amount of light that falls upon a subject from a lighting source. It is also referred to as the level of brightness in a scene. Intensity of light plays an important role in establishing your story’s location, the time of day, and the overall mood.”
* “A hard light is strong, bright and directional… soft lighting… is diffused”
* “Side-lighting comes from a light source that is positioned at a right angle to the camera. This type of lighting enhances the depth of a three dimensional subject.”
* “Rim lighting comes from a light source that is positioned opposite the camera, typically behind the subject. The illumination produces a silhouette of the subject.”
* “Changing the angle of the light source influences the mood and perception of the character that is illuminated. In low angle lighting the light is angled below the camera. Light from below the chin can give a mysterious and sinister look to the character. High angle lighting can produce a dreary feeling when the subject looks downward or spiritual when the subject looks upward.”
* “In three-point lighting, the primary light source comes from the key light . The cinematographer typically starts with the key light when lighting a scene. It is a single source of light that is bright enough to assure proper overall exposure… A key light is positioned at a forty-five degree angle above and to one side of the camera. Since this light is the most dominant and usually shines down on the subject, it generates highlights and casts shadows”
* “A fill light is a weaker light source that helps soften and extend the lighting created by the key light. It is generally positioned at an angle opposite that of the key light.”
* “The last light positioned is the rim light. The rim light (also called back light) highlights the edges of the object. This visually separates the object from the background. The rim light (or back light) shines down on the subject from behind and helps give depth to the image.”
* “High-key lighting creates a scene that is bright with little contrast between the light and dark areas. This type of lighting can simulate daytime in movies and is used for upbeat, light-hearted stories.”
* “Low-key lighting creates a dramatic, moody scene that is dominated by dark tones. This type of lighting has a strong contrast between light and dark areas. It can simulate nighttime in movies and is used in film noir style dramas, horror, fantasy, and suspense films.”
* “By contrasting a character from its surroundings, you create emphasis, or a focal point for the user to look at. This technique can transform a complex scene with many details into one that is easy to read and understand.”

Jackson, C. (2010) *Flash Cinematic Techniques: Enhancing Animated Shorts and Interactive Storytelling* [diagram]. Oxford: Routledge, p. 30.

Jackson, C. (2010) *Flash Cinematic Techniques: Enhancing Animated Shorts and Interactive Storytelling* [diagram]. Oxford: Routledge, p. 97.

Jackson, C. (2010) *Flash Cinematic Techniques: Enhancing Animated Shorts and Interactive Storytelling* [diagram]. Oxford: Routledge, p. 100.

Jackson, C. (2010) *Flash Cinematic Techniques: Enhancing Animated Shorts and Interactive Storytelling* [diagram]. Oxford: Routledge, p. 101.

Jackson, C. (2010) *Flash Cinematic Techniques: Enhancing Animated Shorts and Interactive Storytelling* [diagram]. Oxford: Routledge, p. 196.