

Week 4 - Assignments

Film Analysis

Production

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Film Analysis

What's Up Doc?

- A. Draw Camera Map of assigned scene
- B. 100 word Analysis of assigned scene

Production

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Film Analysis

What's Up Doc?

- A. Draw Camera Map of assigned scene
- B. 100 word Analysis of assigned scene

Production

- A. Storyboard/Map your mini-script
 - Scene Numbers for your script
 - DP template storyboard - 12 panels MAX
 - Camera Map for your script

Week 4 - Assignments

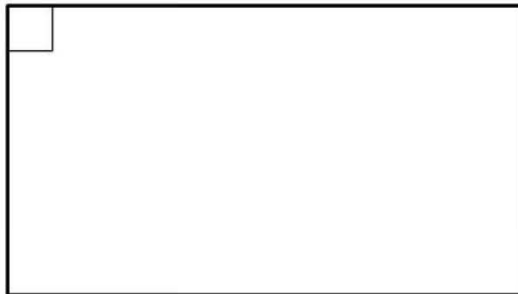
Production deliverables:

- A. Three act mini-script, properly formatted
- B. Storyboards for each scene
- C. Camera Map for 1 ACT – your choice

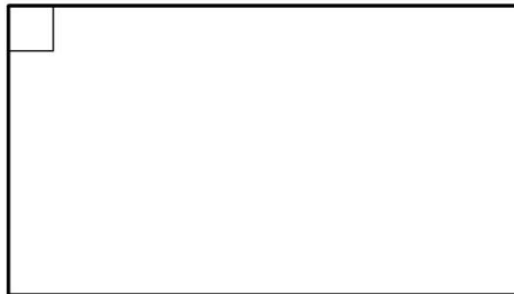
* See resources on Moodle for example

Project: _____ Sheet #: _____ of _____

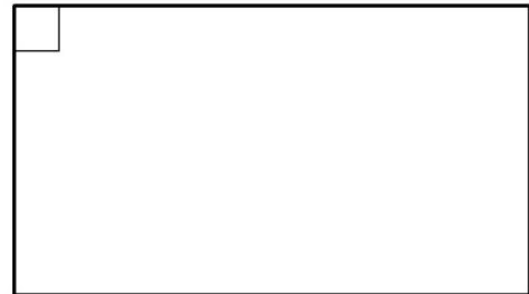
Artist: _____



16:9



16:9



16:9



16:9



16:9



16:9

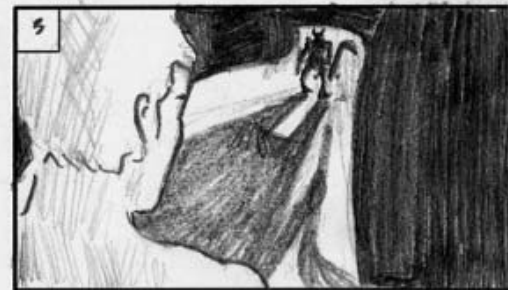
Number each frame



16:9
Husband sleeping then
opens eyes.



2
Evelyn is missing



16:9
At the end of the twisting
Hallway appears Dark Figure

**Provide important details
and camera moves**



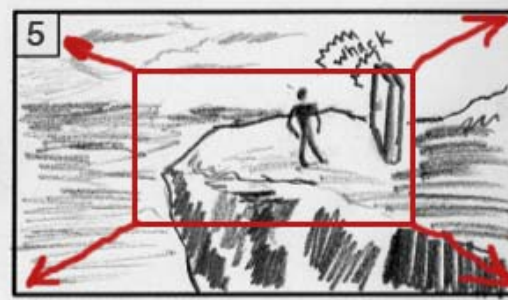
16:9
Husband Runs for Exit

Pan Left

**Notate when one frame
evolves into another**



16:9
door opens to cliff
over looking ocean.



16:9
Husband decides going
back is to hard.

**Indicate zooms or
changes in image size**

Camera Placement

Camera Placement

Camera angle will affect:

Camera Placement

Camera angle will affect:

- Frontality to subject and relative height
- Distance to subject (camera and audience)
- Size of subject in frame (focal length)

Camera Placement

Camera angle will affect:

- Frontality to subject and relative height
- Distance to subject (camera and audience)
- Size of subject in frame (focal length)
- Perspective
- Fluidity of edit
- Continuity

Camera Placement

Camera angle: XLS

Extreme Long Shot



Camera Placement

Camera angle: XLS

Extreme Long Shot



- *subject small*
- establishing shot
- large action
- public distance

Camera Placement

Camera angle: LS

Long Shot
Full Shot



Camera Placement

Camera angle: LS

Long Shot
Full Shot



- *loose head to foot*
- establishing
- contained action

Camera Placement

Camera angle: MLS

Medium Long Shot
Medium Full



Camera Placement

Camera angle: MLS

Medium Long Shot
Medium Full



- *knees up*
- multiple character dialogue
- emotion
- social distance

Camera Placement

Camera angle: MS

Medium Shot



Camera Placement

Camera angle: MS

Medium Shot



- *waist up*
- multiple character dialogue
- gross emotion
- "American MS"
- social distance

Camera Placement

Camera angle: MCU

Medium Close Up Shot



Camera Placement

Camera angle: MCU

Medium Close Up Shot



- *chest up*
- follows personal action
- personal dialogue
- some emotion
- personal distance
- "European MS"

Camera Placement

Camera angle: CU

Close Up



"American" Close Up



"European" Close Up

Camera Placement

Camera angle: CU

Close Up



"American" Close Up



"European" Close Up

- *head and shoulders*
- personal dialogue
- intense emotion
- intimate distance

Camera Placement

Camera angle: ECU or XCU

Extreme Close Up



show detail in ECU

Camera Placement

Camera angle: ECU or XCU

Extreme Close Up

- detail
- personal detail
- important information
- extremely intimate distance
- usually part of sequence



show detail in ECU

Camera Placement

Camera angle: ECU or XCU

Extreme Close Up



establish detail in shot



show detail in ECU

- detail
- personal detail
- important information
- extremely intimate distance
- usually part of sequence

Camera Placement

Point of View Shot: POV

Usually a Wide Medium Shot



Captain's point of view

Camera Placement

Point of View Shot: POV

Usually a Wide Medium Shot



Motivating shot

- motivated by previous shot
- “eye” view of character



Captain's point of view

Camera Placement

Height of camera in relation to **eyeline** effects emotional context.

Camera Placement

Angle of Camera

Overhead/birdseye

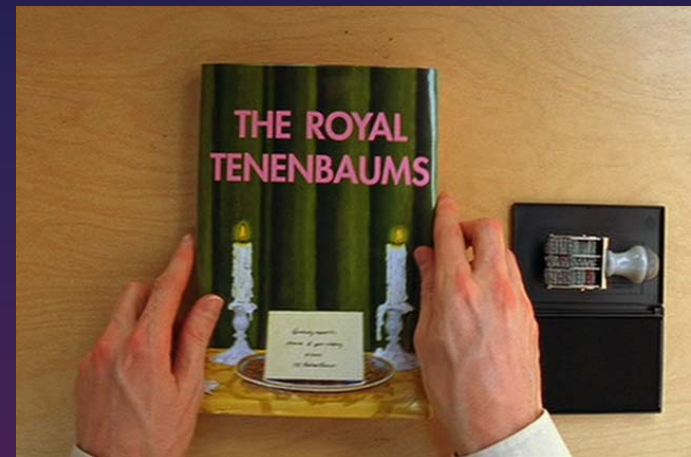
- increases interest
- remote/distant feeling
- action in LS
- disquieting in MS/CU unless POV



When Night is Falling



The Good Thief



Royal Tenenbaums

Camera Placement



Passionate Friends

Angle of Camera

High Angle

- vulnerability
- powerlessness
- distance



North by Northwest



Once Were Warriors

Camera Placement

Angle of Camera

Eye Level

- most common/expected
- neutral



The Good Thief



Once Were Warriors

Camera Placement

Angle of Camera

Low Angle



Do the Right Thing

- powerful LS/MS
- creepy CU/ECU
- expands space ELS



The Good Thief

Camera Placement

Angle of Camera

Tilted Angle/Dutch Angle/Batman angle

- unstable
- dangerous
- exciting/unusual
- criminal



The Good Thief



Batman 1960's

Constructive Editing

Constructive Editing

A concept of editing (montage) attributed to D.W. Griffith and formalized by Vsevolod Pudovkin in the early years of filmmaking.



D.W. Griffith

Constructive Editing

"The director can, in the composition of the filmic form of any given appearance, eliminate all points of interval, and thus concentrate the action in time to the highest degree that may be required."

- Vsevolod Pudovkin

Constructive Editing

Why do we cut?

- To unfold and build story
- To create meaning through shot juxtaposition and camera placement
- To reveal new information
- Direct the viewer's eye
- Control pacing and manipulate time.

Constructive Editing

Analytical editing is perhaps the most basic style of scene assembly. It is space oriented, in that it reveals story beginning with a wide shot in order to establish location. From there, analytical editing cuts in tighter, to show more detail of action.

Constructive Editing

With *constructive* editing, the filmmaker builds the scene with less regard for orientation and establishing location. The story scene is *constructed* through creative, meaningful shot choice, with more regard for emotional impact of shot position and juxtaposition.

Constructive Editing

Classic scene pattern / "Analytical" editing

ELS/LS establishes time/place/characters

LS/MS moves in to capture action

CU/ECU moves in to show critical detail

LS/ELS shows resolution

Play Fargo Clip

Classic scene pattern

1



ELS establishes

Classic scene pattern

1



ELS establishes

2



MCU captures action

Classic scene pattern

1



ELS establishes

2



MCU captures action

3



MS captures action

Classic scene pattern

4



ELS shows resolution

Constructive Editing

Complex scene pattern

Dirty Harry

Complex scene pattern

1



ELS/LS establishes

Complex scene pattern

1



ELS/LS establishes

2



MS captures action

Complex scene pattern

1



ELS/LS establishes

2



MS captures action

3



MS captures action

Complex scene pattern

4



ECU captures detail

Complex scene pattern

4



ECU captures detail

5



MS shows action

Complex scene pattern

4



ECU captures detail

5



MS shows action

6



CU shows emotion

Complex scene pattern

7



LS reestablishes action

Complex scene pattern

7



LS reestablishes action

8



CU shows emotion

Complex scene pattern

7



LS reestablishes action

8



CU shows emotion

9



CU shows emotion

Complex scene pattern

10



LS shows resolution

Constructive Editing

“Theatrical” scene approach

Some filmmakers, like Woody Allen, prefer their scenes to play as close to real time as possible, similar to a theatrical or live performance. This can help a performance feel more authentic and immediate. It can also feel voyeuristic.

Theatrical approach is accomplished through the use of single-shot scenes or very few edits.

Constructive Editing

“Theatrical” scene approach

Theatrical approach can be difficult technically, due to the large amount of scene material needing to be executed without flaw. It also offers little to no opportunity to improve the scene editorially (excepting audio).

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Successful theatrical shooting depends on creative blocking of actors and camera, and above all, careful pacing of the scene.

Theatrical approach plays well with other styles, especially in contrast to a quick cut scene with many shots.

PLAY NIXON Clip

Constructive Editing

Scenes are organic; construct them in a way that best suits the dramatic needs of the story. Conventional or unconventional. Constructive or analytical.

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Scenes are organic; construct them in a way that best suits the dramatic needs of the story. Conventional or unconventional. Constructive or analytical.

- Straight-forward, like George Lucas.
- Theatrical, like Woody Allen, or the film *Birdman*.

Fin