

Lev Kuleshov, Russia
The Kuleshov Effect

In Kuleshov's view, the cinema consists of **fragments** and the **assembly** of those **fragments**, the assembly of elements which in reality are distinct.

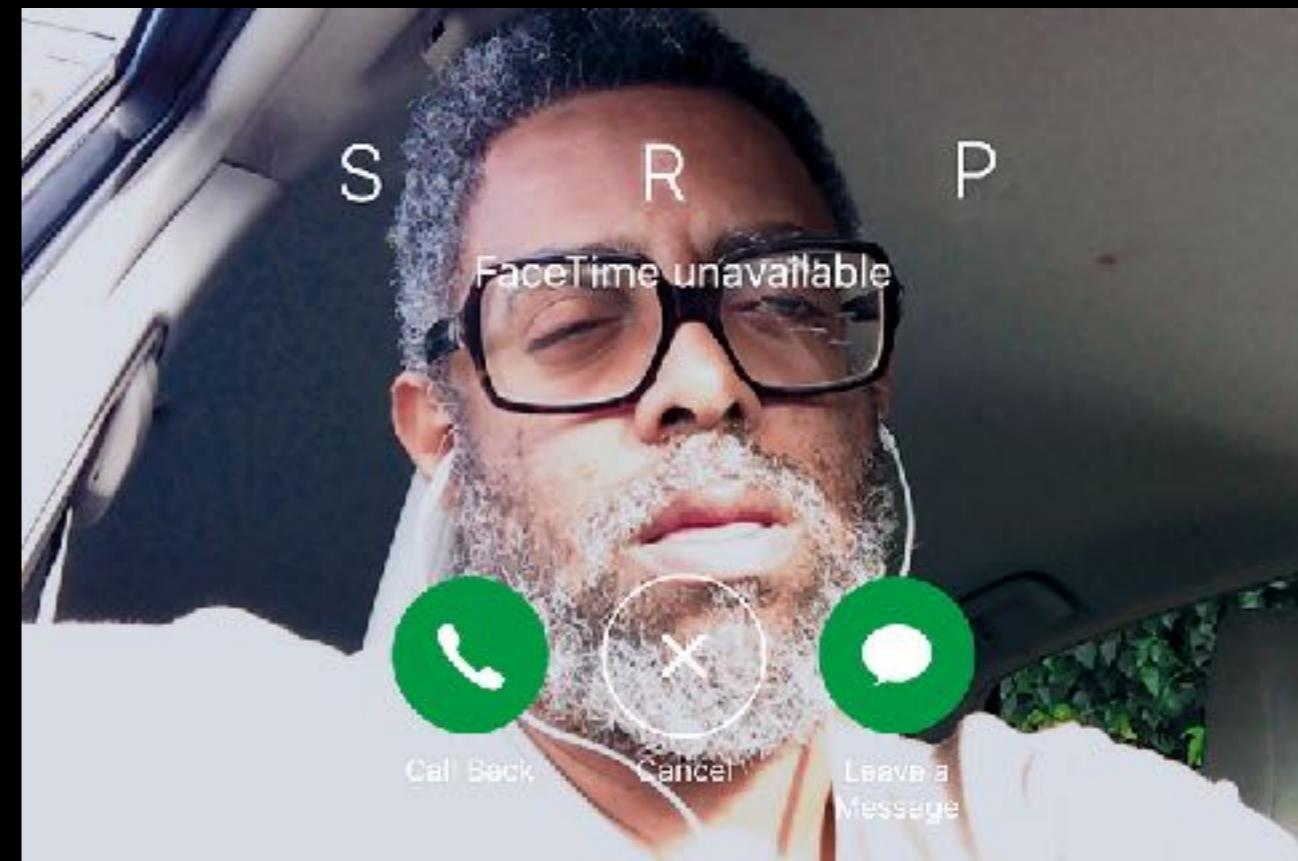
It is therefore not the **content** of the images in a film which is important, but their **combination**.

The raw materials of such an art work need not be original, but are pre-fabricated elements which can be **disassembled** and **re-assembled** by the artist into **new** juxtapositions.

—wikipedia

Eisenstein's **METHODS OF MONTAGE**

1. **Metric** - cutting based on the length of the shot. to the beat
2. **Rhythmic** - time and tempo but concerning what's in the action of the shot
3. **Tonal** - aesthetic tones, lighting, shapes in the frame. formal
4. **Overtonal** - how whole sequences play against each other
5. **Intellectual** or **ideological** - abstract ideas by creating ideas with opposing concepts.



Class 04 - Narrative Filmmaking Practices

What is Continuity??

Visual: logical succession of edited events, necessitating consistent placement of props, use of wardrobe, positioning of characters, and progression of time.

Directional: Consistency in camera-subject relationships, to avoid confusing a viewer's perspective.

- film concept
- writing a script
- drawing storyboards
- find funding
- cast + crew
- find location
- writing / drawing a shooting script
- scheduling
- call sheets
- equipment

1) THINK OF A **STORY**

2) WRITE A SCRIPT

1) **SETTING** -

- 1) example: *INT. ATLANTA DETENTION CENTER - EARLY MORNING (D1)*
- 2) example: *BEACH – EARLY DAWN*
- 3) example: *MALL PARKING GARAGE – LATE AFTERNOON*

2) ADDING **ACTION**

EARN and ALFRED are sitting in a holding center in seats. There are rows of seats with OTHER INMATES sitting scattered throughout the room. COPS monitor the room from a podium near the front. Cops are also roaming the area handling fingerprints and doing other casual tasks. Earn and Alfred are already talking when we appear on them. They seem in relatively good spirits.

3) ADD **CHARACTERS**

1. *Jake, Late 40s, Architect. Currently under pressure to keep his job at a top firm.*
2. *Mr. Whatever, early 60s. Jake's boss, wears expensive suits... etc etc.*

4) WRITE DIALOGUE

ALFRED

What's the charge?

CLERK

(mocking)

"What's the charge?" Nigga, this ain't
a movie. You betta wait till
he's in the system.

The clerk casually turns around and walks away uninterested.
Darius walks up at that moment.

ALFRED

(gestures to Darius)

I hate this place.

(taps Darius)

What's up man?

DARIUS

You and Earn made the news.

ALFRED

Damn. For real?

5) WRITE ACTION

6

INT. ATLANTA DETENTION CENTER - MORNING (D1)

6

Earn is standing in a line of inmates. He reaches the front of the line where 2 inmates serve him. He receives a small plate with a bologna sandwich and a bag of cheap cookies on it. An inmate also pours him a cup of lemon lime sports drink from a cooler. Earn goes back to his seat and takes a sip of his drink. It taste funky so he sets it down along with his plate. An older and bummy INMATE a few chairs down notices.

INMATE 1

Aye. You gonna eat that?

EARN

Nah you got it man.

6) SCRIPT IN **NON-DIAGETIC** SOUND (we'll come back to this)

- set the mood or convey information
- Voice Overs
- Music

7) SCRIPT IN **MONTAGE** or **PARALLEL EDITING** (we'll come back to this)

What is the 180 Degree rule?

This rule is designated to maintain the spatial continuity that should exist whenever subjects interact in a scene, and will therefore directly impact where they should be placed in the frame. Simple put, it states that the camera should always be placed on only one side of the imaginary line that is created by looking or moving direct of the characters as established in wider shots.

A conversation scene and the axis of action

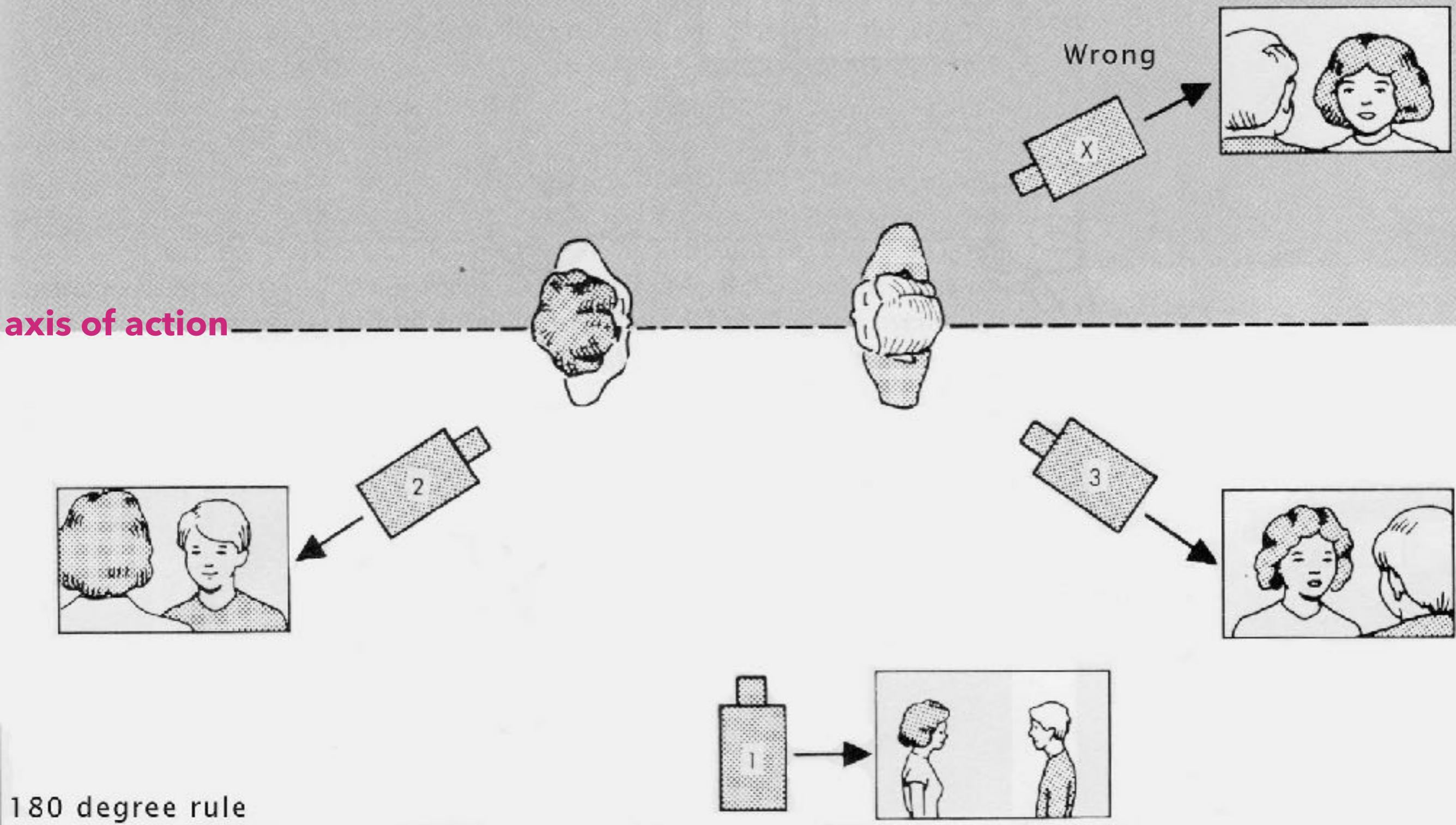
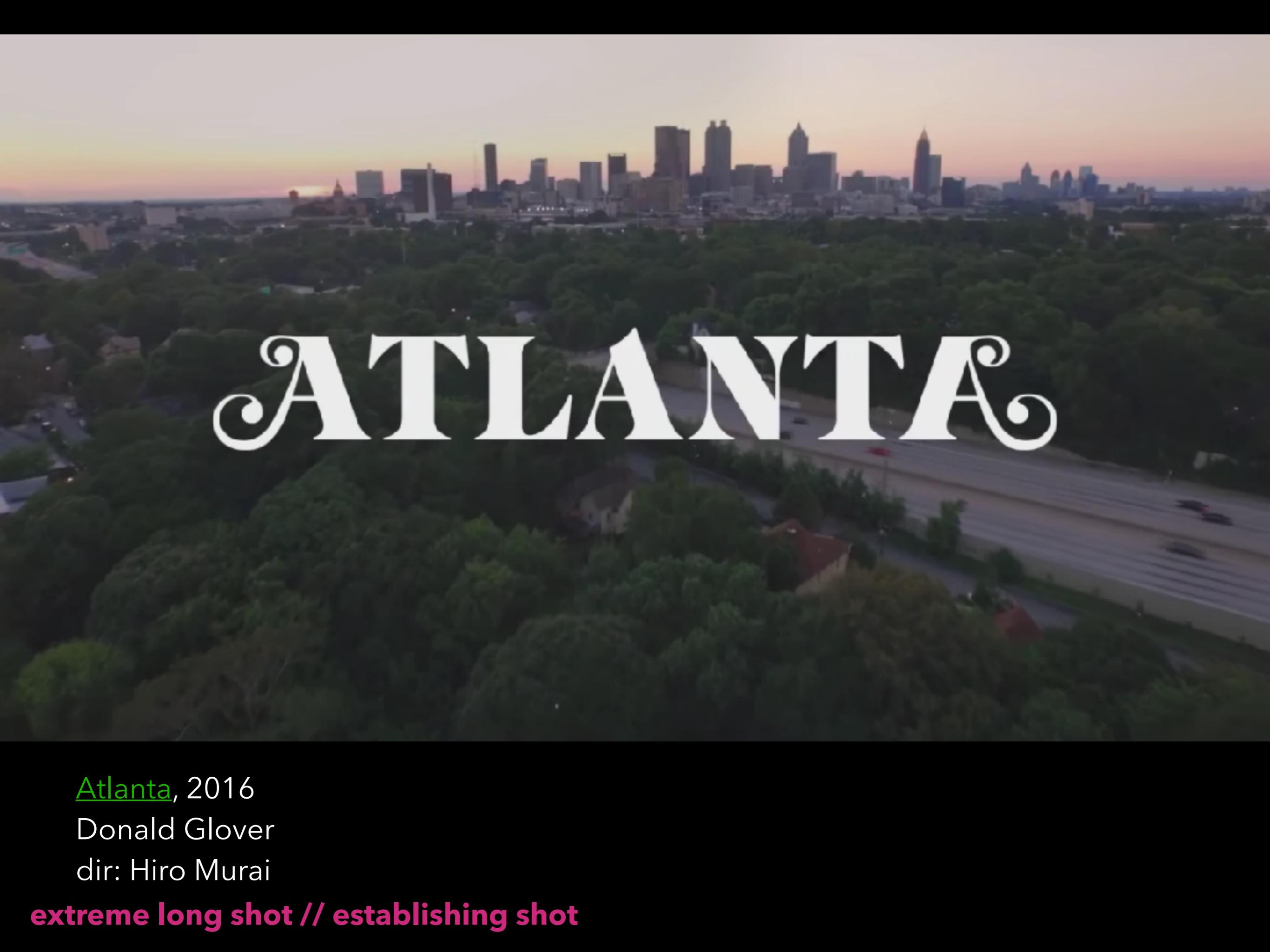


image systems

Shot Distance:

- extreme close up
- close up
- medium
- long
- extreme long

A wide-angle, aerial photograph of the Atlanta skyline at sunset. The city is silhouetted against a vibrant orange and yellow sky. In the foreground, a large, dark green park with rolling hills is visible. A multi-lane highway runs along the right side of the frame. The word "ATLANTA" is overlaid in large, white, serif capital letters across the center of the image.

ATLANTA

[Atlanta](#), 2016

Donald Glover

dir: Hiro Murai

extreme long shot // establishing shot



establishing shot

TV
TV-MA



long shot

establishing shot



medium shot



medium close up shot



panning shot

camera (tripod head)
follows action

The camera follows the man in the hospital gown to bring us into the orange-shirt guy's story.



It also foreshadows that attention will be paid to him later in the scene.

over the shoulder

medium-long shot



Based on the first shot in this sequence - this is as far as the camera can go without breaking the 180 degree line.
(not that there's anything wrong w/ that)



tracking (dolly) shot

entire camera rig moves
along w/ the action

Cuts + Shadow cuts:

A vast amount of preparation, really to arrive at the innocuously brief moment of decisive action: the cut – the moment of transition from one shot to the next – something that, appropriately enough, should look almost self-evidently simple + effortless, if it is even noticed at all. p. 4

Why Do Cuts Work?

The truth of the matter is that film is actually being “cut” 24 times a second. Motion within a context.. we are forced to re-evaluate the new image as a different context: miraculously, most of the time we have no problem doing this. p.6

Cut Out the Bad Bits

... when + in what order to release those pieces of information p. 13

Most w/ the Lease

Past a certain point, the more effort you put into wealth of detail, the more you encourage the audience to become spectators rather than participants. p. 15

Rule of 6:

An ideal cut (for me) is the one that satisfies all the following 6 criteria at once: 1) it is true to the emotion of the moment; 2) it advances the story; 3) it occurs at the moment that is rhythmically interesting and "right"; 4) it acknowledges what you might call "eye trace" – the concern with the location + movement of the audiences focus of interest within the frame; 5) it respects "planarity" – the grammar of three dimensions transposed by photography to two; 6) + it respects the 3-dimensional continuity of the actual space...

- Emotion - 51%
- Story - 23%
- Rhythm - 10%
- Eye-trace - 7%
- Two-dimensional plane of screen - 5%
- Three-dimensional plane of action - 4%

"Your job is partly to anticipate,
partly to **control** the thought processes of the audience."

Diagetic + Non Diagetic Sound

Psycho, 1960
Alfred Hitchcock



Dramatic Punctuation:
The Sound Cut

The 39 Steps, 1935
Alfred Hitchcock



ALFRED HITCHCOCK

HAS A NEW ANGLE ON A MATTER OF EXPRESS URGENCY

Parallel Action, Editing



Strangers on a Train, 1951
Alfred Hitchcock

STARRING FARLEY RUTH ROBERT
GRANGER · ROMAN · WALKER
WITH LEO G. CARRELL • Screen Play by Raymond Chandler and Dezenz Omond • Presented by **WARNER BROS.**

Dramatic Discovery:
Cutting on Motion



Spellbound, 1945
Alfred Hitchcock

Time + Pace

Psycho, 1960

Alfred Hitchcock

IN UN FILM DI

ALFRED HITCHCOCK



PSYCHO

**ANTHONY PERKINS - VERA MILES
JOHN GAVIN - MARTIN BALSAM - JOHN McINTIRE
JANET LEIGH**

REGIA DI ALFRED HITCHCOCK
NEL PAPILLO DI MARION CRANE

DIRETTO DA ALFRED HITCHCOCK

SCENEGGIATURA DI JOSEPH STEFANO - TRATTO DAL ROMANZO DI ROBERT BLOCH

UN FILM UNIVERSAL DISTRIBUITO DA CINEMA INTERNATIONAL CORPORATION