



Title: Multimedia Project Planning Fundamental 1

Subject Code: MPP-411

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Learning Outcome

Objectives of this chapter are: -

- Introduction Scripts & Storyboards
 - ❖ Scripts
 - ❖ Storyboard
- Camera shots
 - ❖ Long shots
 - ❖ Medium shot
 - ❖ Close-up

Narration is the use of commentary, either written or spoken, to tell a story or "narrative.". Narration is the act of telling a story, usually in some kind of chronological

order. Narration generally means any kind of explaining or telling of something. It is usually used in reference to storytelling.

Narration is a crucial part of many written works. It includes who tells the story as well as how the story is told. The latter might be through a specific type of writing such as a stream of consciousness. There is no single type of narrator that fits all works. Some are more reliable than others, some fictitious, some factual, some known to the reader, and others not.

When seeking to understand narration, it is important to consider the narrative mode of a written work. This is the set of choices the writer makes when crafting the narrator and their narration. There are three parts of the narrative mode.

Narration Types and Narrative Modes

1. **Narrative point of view** - This includes the perspective or voice of the narrator. It's the way that the narrator refers to everyone in the story. It is used to help the reader understand whether or not the narrator is part of the story or if they're separate and how much knowledge the narrator has about the events of the story. It includes first-person, second-person, and third-person narrations.
2. **First-person narrative point of view** - The first-person narration means that the narrator is a part of the story and has relationships with the other characters in the story. It also helps bring the narrator closer to the reader. They acknowledge their existence and may or may not be able to witness everything happening in the story.
3. **Second-person narrative point of view** - A second-person narrator means that the audience is involved as a character. They use pronouns like "you" and "your" and may or may not be literally addressing the audience.
4. **Third-person narrative point of view** - A third-person narration involves the pronouns "he," "she," and "they" and never second or first-person pronouns. It is the most common narrative mode because the narrator doesn't have to be a part of the story. They're only there to tell it.
5. **Narrative tense** - This is the choice of grammatical tense, either past or present. This established whether the narrator is looking back on events or is narrating them as they happen.
6. **Narrative technique** - Other methods used to help create the narrator's perspective. This might be the story's setting, the themes, and storytelling devices.

Storyboard

Introduction to Storyboards

Storyboards play an important part in many areas of multimedia production, from film or video productions to animation to even creating products like websites. We can use storyboards to get a better idea of what each scene is going to look like, what elements or resources we are going to need, including sound, pictures etc.

A storyboard is a visual script for your project. A storyboard doesn't illustrate every moment in the film or animation. It is not a frame-by-frame breakdown of the story, but rather a scene-by-scene breakdown. So basically, for each scene, we have a drawing or a series of drawings that describe what's going on.

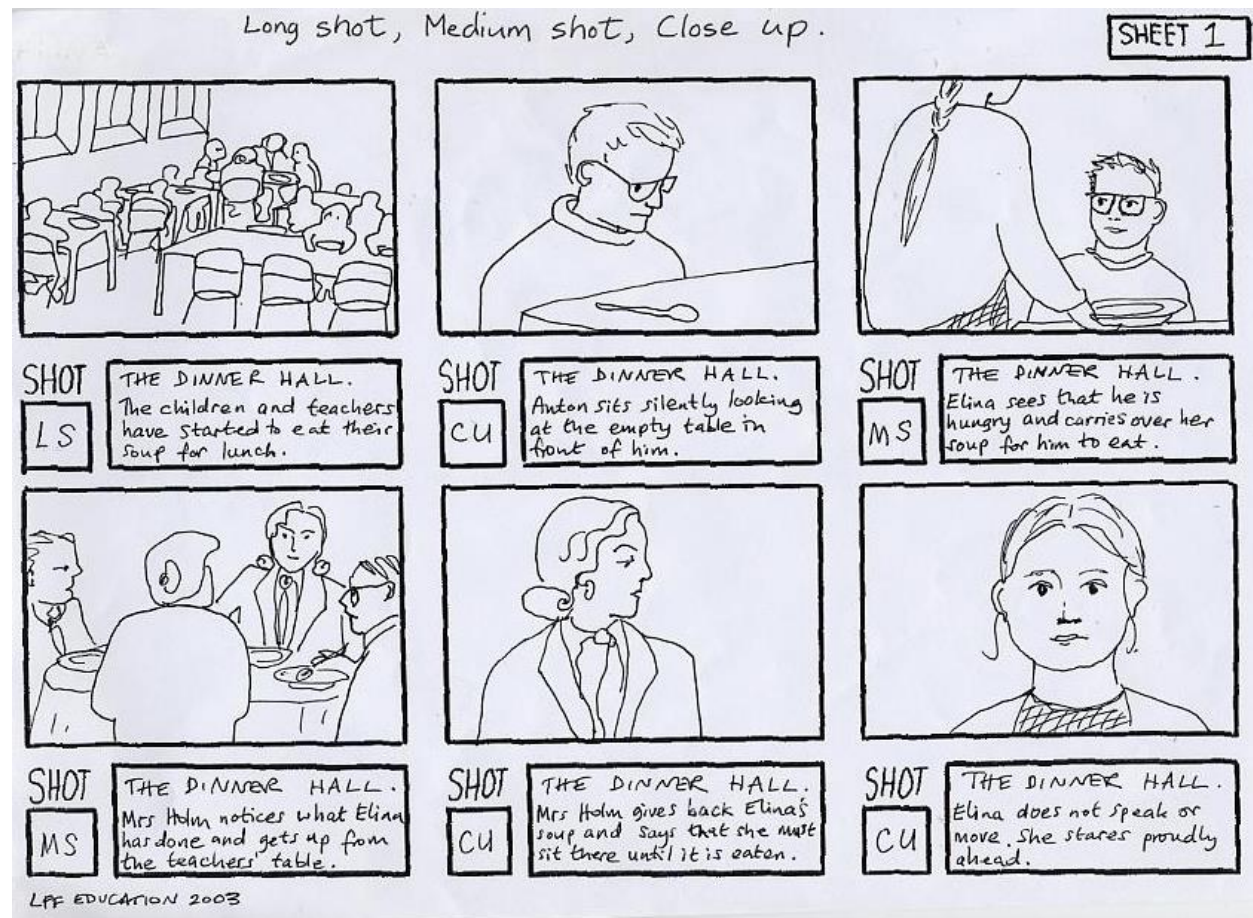


Figure 2 - Storyboard example

What is a storyboard?

A storyboard is a sequence of pictures either drawn or made to show what shots and angles are planned for a scene. Dialogue and directions are part of a storyboard too, they make it easier to understand how the scene is going to be planned out and what it is that is happening in it, it included notes so it reminds you of what may be said in that scene.

Why do film producers make storyboards?

Film producers make storyboards because it is a useful plan to follow. It allows them to remind themselves on what it is that they're filming, and as a storyboard includes notes and important information in the description it's a plan and guide for a film producer to follow. A storyboard also helps create imagery in peoples head, to help them imagine what that scene will look like and it will plan out. Another reason why film producers use storyboards is because it's easier to express your ideas visually rather than verbally, as it's clearer.

Camera shot

Introduction to camera shot

A camera shot is how much space the audience sees in a particular frame. Cinematographers choose specific camera shots to portray things about a character, setting, or theme to the audience. Similarly, camera angles are different ways to position a camera to further emphasize emotions and relationships.

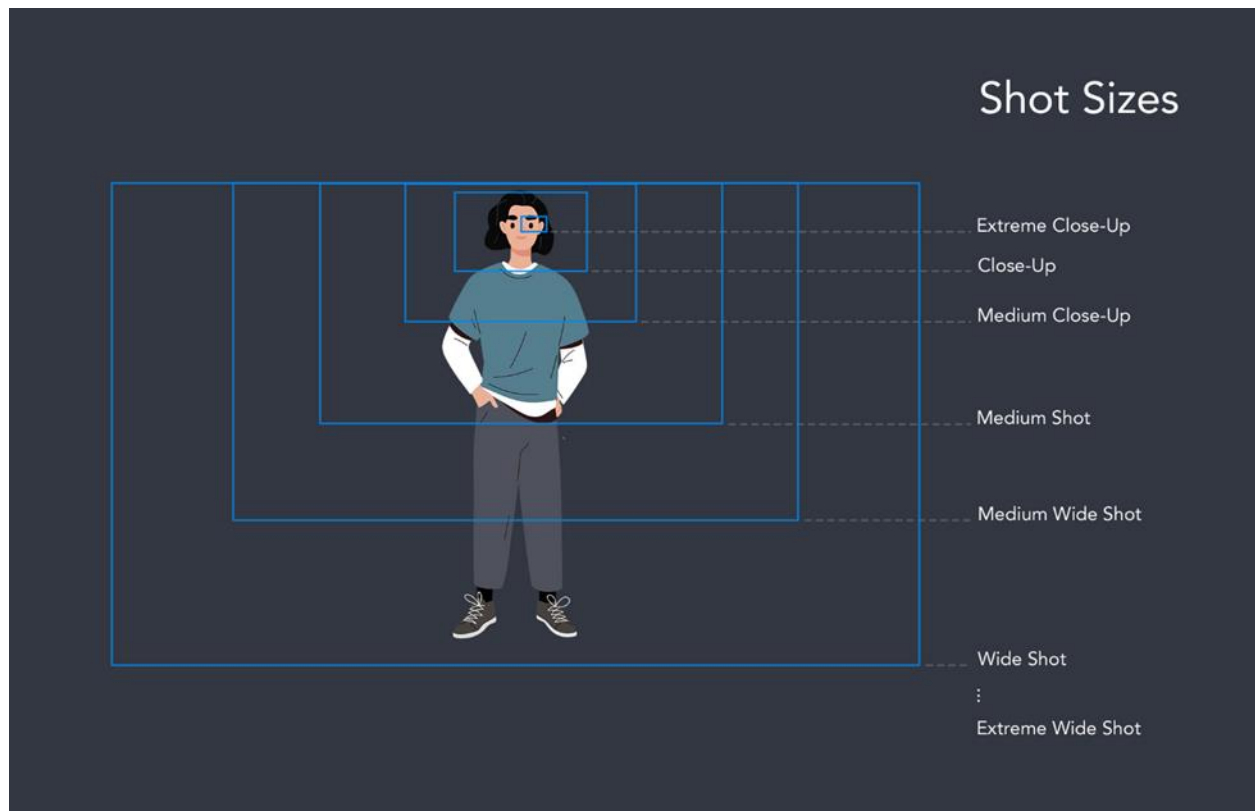


Figure 3 - Camera shots example

What is a long shot?

You can think of long shots as your big picture shots. The job of this particular type of framing is to bring your audience into the world you're creating on film. Unlike close-ups or medium shots, they show a comprehensive view of the scene.

- A long shot, sometimes referred to as a wide or a full shot, is a foundational type of camera shot in the cinematographer's toolbox.
- Long shots center your audience in the scenes they're about to witness, and understanding this camera angle is key to your success as a filmmaker.
- You don't necessarily need expensive equipment to create one, though the appropriate camera lens and a shot list can really help.



Figure 4 - long shot



Figure 5 - long shot



Figure 6 - long shot



Figure 7 - long shot

Originally, long shots were part of the earliest filmmaking techniques in feature film because they function similarly to pulling up the curtain on a stage play. The audience sees everything, and they know where the story's headed.

Videographer Lisa Bolden says, long shots allow you to: -

- Show your style
- Wardrobe
- Set cinematography
- Camera angle
- They let you fly your flag as a filmmaker

While some long shots are establishing shots (scenes designed to be the opener of a new section of your film), this is not always the case. Long shots can convey a feeling — think Peter Jackson's Lord of the Rings films, where you are often treated to long shots of characters running along plains and mountains, demonstrating the scale of their quest. "Typically, you're only using it at the beginning of a scene," says director Alicia J. Rose, "but it can also be used to work out other continuity issues or confusing elements in a scene."

At the end of the day, a long shot is about giving your audience context to more fully experience the film you're making. Here's what makes for a good one.

What makes a quality long shot?

A compelling long shot guides your audience through your film. With these principles, you'll elevate the common shot to something more.

1. **Lighting** - As in all things film and photography, light is the foundation of everything you'll do. Many long shots are taken outdoors, so often you'll have sunlight to provide adequate lighting, but regardless of where you're shooting, remember that light equals mood.
2. **Framing, subject, and composition** - The frame of a film is a window into your world. If you were peeking through a window out at a street, what would you see? What might you be looking for? It's important when you build a compelling image to think about which subjects will be in frame and where they'll be positioned relative to each other and the camera. Do you want eye level? A low-angle shot? Or are you going to go for a bird's-eye? Subverting or rewarding audience expectations and point of view starts with playing with what they expect to see in your long shot. "A long shot gives the viewer context and brings clues to the scene that let them know where they are," says Bolden.
3. **Focus** - What's in focus and what's out of focus in your long shot is an important decision. You can use a lens with a massive depth of field if you prefer to keep everything in focus, or you can use a focus rack to draw the audience's attention to a specific area. The right call is up to you.
4. **Movement** - There are two types of movement in a long shot — camera movement and movement within the frame. Having a plan for both and calling it

out in your shooting script will make sure that you know what you need to do when you need to do it, especially if you're shooting a long take.

Shooting your shot.

Now that you have an understanding of what elements comprise a great long shot, equipment comes next. Depending on your location, which will often be outdoors, you'll want to make sure that you have a wide-angle lens or a zoom lens capable of going wide angle. Lenses that have a focal length from 23mm to 70mm are a great place to start. You can also select something like a 16mm lens, but that might result in a "fish-eye" look, which may work well for the scene you're setting. "Sometimes a wider lens will make your image look like it's moving less, which can be great for many scenes," says Rose.

Because a wide-angle lens can set the tone for an entire scene (an entire film even), make sure the one you get is compelling. Take your time, and maybe even shoot more than you need — you can always cut later. Plus, depending on how your camera moves during the shot, you might need to consider setting up dolly rails or renting a Steadicam to keep things stabilized and smooth.

What is a medium shot in film?

A medium shot, also called a mid-shot or waist shot, is a type of camera shot in film and television that shows an actor approximately from the waist up. A medium shot is used to emphasize both the actor and their surroundings by giving them an equal presence on screen.



Figure 8 – Medium Shot



Figure 9 - Medium shot

Maybe the best way to understand the medium shot's central role in cinematography is to think of it as a true "happy medium" — a balance between near and far, foreground and background, characters and setting, details and context, action and emotions.

It's the most common type of shot in film and TV for good reason: medium shots are the visual glue that holds scenes and whole productions together.

This is the shot filmmakers turn to when they need to strike a balance of some kind — to show the characters but also their surroundings, to include multiple actors reacting to each other, to highlight the central action without neglecting the facial expressions and body language that tell the emotional story.

What is a medium shot?

The medium shot, sometimes also called a mid-shot or waist shot, is a film shot that stretches from around the waist (or sometimes the knees) of a subject up to their head. (Sometimes people also use it to refer to full-length views.)

The exact dividing line between a long shot and a medium shot isn't precisely defined, any more than the exact division between the medium shot and the close-up. As a general principle, medium shots capture what can be seen with the human eye in a single glance, conveying all of the action happening within that field of view.

These shots are far enough away to show characters in context with their surroundings, but still close enough to catch critical nuances of performance (like facial expressions and body language), individual elements of a set (such as costumes and props), or other key details.

It's easy to see how valuable medium shots are in filming dramas, comedies, and action thrillers alike — as well as the vital role they play in bringing characters to life onscreen.

Drama - Early on in the original Jurassic Park, for example, the main characters are separated from their tour and lost in the jungle. Many directors would show that in a long shot, or even a bird's-eye view from a drone. Instead, Steven Spielberg drills down into the details with a medium shot that quickly reveals — from their scratched faces and dirty clothes — that these folks have already seen some serious action.



Figure 10 - Jurassic Park medium shot



Figure 11 - Jurassic Park medium shot

Comedy - Comedies frequently rely on props, physical performance, or both. When Charlie Chaplin's silent film *The Gold Rush* came out in 1925, it was full of gags and shots that have influenced moviemaking ever since. For the iconic "Potato Dance" sequence, Chaplin needed a new kind of shot that would frame his character from the tabletop up to his face — wide enough to show the dancing potato feet while still close enough to capture his inimitable facial expressions. That classic scene kicked off the medium shot in American cinema.



Figure 12 – Gold rush medium shot

Today, medium shots run all the way through comedies like *The Princess Diaries*. Remember Mia Thermopolis struggling to master the etiquette of fine dining? The medium shot is a must here to incorporate all of the props that are central to the scene: the scarf tying her to the chair, the nightmare of silverware and glasses surrounding her plate as well as to capture Anne Hathaway's comic timing.



Figure 13 - Medium shot - The Princess Diaries

Characters - Medium shots are also crucial for incorporating more than one character in a scene. It's the shot of choice for capturing dialog, because it's cropped far enough away to include multiple people but closely enough to show the actors reacting to the conversation and each other.



Figure 14 - Medium shot

Wide shots are simply too far away to pick up facial cues or detect subtle body language. Close-ups are great for facial expressions, but may cut off body movements altogether. Medium shots are the ideal distance for capturing an actor's entire physical performance.

And you can cram entire armies into a long enough shot, but that will never give you quite the sizzle of Brad Pitt and Angelina Jolie interacting at close quarters as married assassins in *Mr. & Mrs. Smith*. For that kind of body language, you need a medium shot — and maybe a fire extinguisher.

Action - Action scenes typically have multiple characters as well. Medium shots can accommodate a surprising amount of action while still preserving at least some portion of the setting or surrounding context. (Think of how the boxing scenes are staged in *Creed*, for example. Most any sports or action movie benefits from at least a little bit of context.)



Figure 15 - medium shot in action movies

In addition, medium shots are versatile enough to give viewers some idea what's going on in a scene without revealing everything. In fact, that became a trademark for directors like Hitchcock and Spielberg. *Psycho*, *Vertigo*, *Jaws*, and *E.T.* all have major scenes that begin with an extreme close-up and then pull slowly back to a medium shot that reveals someone — or something — else in the background.

Most directors and cinematographers, of course, use medium shots in combination with a whole arsenal of other camera shots and angles. But there are entire movies built around the medium shot.

Close-Up Shot

A close-up shot is a type of camera angle, focus, and design that frames an actor's face. The close-up shot is usually used to: -

- Express a significant emotion
- Identify a moment of extreme importance to the story
- Capture nuances on the actor's face that the audience might otherwise miss in longer or wider shots
- Establish character, relationship, and plot development



Figure 16 - Close-Ups Example



Figure 17 - Close-Ups Example



Figure 18 - Close-Ups Example



Figure 19 - Close-Ups Example

While many close-up shots involve faces, some close-up shots focus on important scene details that might add to the exposition of the story, including a clue, foreshadowing a later element of plot development, or helping to set the mood or tone of the film.

History Of the Close-Up Shot

Filmmakers have been using close-up shots for decades. George Albert Smith, a pioneer in the field of directing, used close-up shots in his 1900 film "As Seen Through a Telescope," and so did his contemporaries in the early years of the 20th century.

Historically, close-up shots were challenging to execute due to the simplistic camera equipment available at the time.



Figure 20 - Seen Through a Telescope - Close-Up

As cameras and editing techniques improved, the close-up shot grew in prevalence. Many filmmakers throughout history use close-up shots to help establish a mood or develop emotional depth. Steven Spielberg, for example, is famous for using close-up shots to create tension during his films.



Figure 21 - use close-up shots to help establish a mood or develop emotional depth

Close-Up Shot

Introduction

A close-up shot is a type of camera shot size in film and television that adds emotion to a scene. It tightly frames an actor's face, making their reaction the main focus in the frame. The director of photography films a close-up with a long lens at a close range.



Figure 22 - close-up shot

The close-up is a shot often taken at relatively close range on a longer lens. The benefit of the close up is that it gives us a detailed and intimate look we might normally miss.

The close up in film and television allowed for a revolutionary new approach to acting and performing, since even the slightest glance and facial movement could convey meaning.

Before the close up existed, all performance was done on a stage and required larger movements to send any sort of message.

Close-up shots are useful for all filmmakers. you'll find them in all types of films ranging from comedy to horror.

Consider these reasons for using a close-up shot in your film: -

- **Show subtle responses** - Since these shots linger so close to the eyes and mouth, it's easy for the audience to understand even the smallest change in a character's expression.
- **Indicate importance** - Some close-up shots show valuable information that otherwise might get lost in the background of a scene.
- **Develop a tone** - Close-up shots can help establish a mood or tone by focusing on specific scene elements or props.
- **Increase character development** - Some close-up shots are used to help understand a character's shifting mentality or changing perspective throughout the film.
- **Improve story exposition** - Close-up shots can provide valuable plot development about a location, character, or relationship through focus on scene details.

All movie genres use close-up shots to help develop their stories and share important character emotions.

Types Of Close-Up Shots

Within the umbrella of close-up shots, filmmakers can choose from several subtypes, with each supplying a specific feeling or nuance to the scene.

These five types of close-up shots are frequently used in filmmaking: -

1. **Close-Up Shot** - A classic close-up shot usually features an actor's face and shoulders. Some background will probably be visible behind the character, but the focus is absolutely on the actor.



Figure 23 – classic Close-up shot



Figure 24 – classic Close-up shot

2. **Medium Close-Up Shot** - A medium close-up shot includes an actor's upper body, usually from the waist up. Like in a close-up shot, some background will be visible, but the camera focuses on the actor and their emotions.



Figure 25 - Medium Close-Up Shot

3. **Extreme Close-Up Shot** - An extreme close-up shot, sometimes just called an ECU, focuses on a specific part of the actor, usually on their face. This might include a shot of a character's eyes or a character's mouth to better see their reaction to an event or conversation.



Figure 26 - Extreme Close-Up Shot

4. **Insert Shot** - An insert shot is a close-up shot of a prop or scene detail to demonstrate its importance. For example, an insert shot might show a character leaving their wallet behind on a restaurant table.



Figure 27 - Insert Close-Up Shot

5. **Choker** - A choker shot is a very tight close-up shot that frames the actor's face from above their eyebrows to below their mouth.



Figure 28 - Choker Close-Up Shot

How To Film a Close-Up Shot

When you're ready to add a close-up shot to your film, keep these considerations and steps in mind to plan, film, and edit the most effective close-up shot.

1. **Establish A Structure** - Make a plan for how you'll get to the close-up moment. Remember, the close-up shot is the emotional payoff you'll build toward. Consider other establishing shots, dialogue, and reactions that will precede the dramatic close-up.
2. **Determine The Next Shot** - Decide exactly what you want to capture with your close-up, when you'll cut away, and what shot you'll cut away to. Some close-ups can be effective for an extended period of time while others are best used for just a few seconds. However, for maximum impact, it's best to surround the close-up with other types of shots for contrast and impact. For example, after an extreme close-up of a character reacting to a sound, cut to a wide shot showing what caused the sound.
3. **Set Your Close-Up Limit** - Consider your film as a whole. Plan to use close-ups sparingly so that they maintain their impact. While there's no specific number of close-ups you should stick to, a good rule of thumb is to employ facial close-ups for the highest tension moments. Knowing your full shot plan in advance will help you make the most out of your selected close-up moments.
4. **Choose The Right Lens** - Many filmmakers choose to use long lenses, usually 70 mm to 100 mm, for close-up shots. Long lenses make the depth of field more shallow, causing the background to blur and bringing increased focus to the foreground, which includes your actor's face.
5. **Keep It Consistent** - Make sure you maintain the same elements like light, temperature, and weather in any close-up shots. You might film close-ups and establishing or master shots at different times in the shooting day, so taking care to maintain continuity is vital for an effective close-up shot.

Great Examples of Close-Ups

Close-up shots often stick in the audience's mind as they're usually pivotal moments of the film. If you're looking for fantastic examples of close-ups to see how they help shape the story and emotional development of the characters, check out these iconic close-up film moments.

The Blair Witch Project - The unforgettable scene in which Heather Donahue holds her handheld camera to her own face for an extreme close-up, showing intense emotions about their documentary project, is probably one of the most famous extreme close-ups of all time.



Figure 29 - Blair Witch project movie close-Up Example

The Godfather - Marlon Brando's Vito Corleone establishes his firm and frosty demeanour in several close-up shots within the first few minutes of the film. These shots help the audience see his detached emotional management and help viewers understand him as a character.



Figure 30 – The Godfather Movie Close-Up

The Shining - The moment in Stanley Kubrick's "The Shining" when Jack Nicholson, as John Torrance, breaks down the bathroom door with an ax, sticking his head through the broken wood to state, "Here's Johnny!" is an iconic close-up moment and one that both electrified and terrified audiences.



Figure 31 - The Shining Close-Up Shot

Casablanca - At the end of Michael Curtiz's "Casablanca," the camera holds a beautiful close-up shot of Ingrid Bergman, with a single tear rolling down her cheek as Humphrey Bogart says his famous line, "Here's looking at you, kid."



Figure 32 - Casablanca Ingrid Bergman in tear close-Up shot

The Good, The Bad and The Ugly - Westerns make great use of close-up shots. One of the most famous and recognizable is from Sergio Leone's "The Good, The Bad and The Ugly," in which the camera crops onto the faces of Clint Eastwood, Lee Van Cleef, and Eli Wallach in a quick succession of highly effective extreme close-ups and insert shots resulting in a shoot-out.



Figure 33 - The Good, The Bad, and The Ugly Close-Up Shot



Figure 34 - The Good, The Bad, and The Ugly Close-Up Shot



Figure 35 - The Good, The Bad, and The Ugly Close-Up Shot

Note - Close-up shots are highly effective filmmaking tools. No matter what you're preferred genre is, close-ups of all types can help you establish powerful emotions and develop exposition and plot effectively.