

Photography, Cinematography, and an Introduction to Filmmaking

Filmmaking Jobs

Actors and Actresses

Writer: Author of the screenplay.

Cinematographer: Frames the shots and controls the camera.


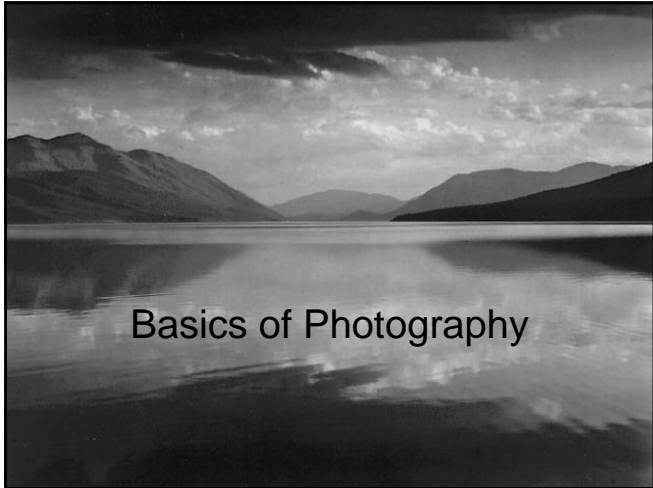
Director: Directs the day to day action to realize his/her vision of the film.

Editor: Connects the shots, is a storyteller.

Executive Producer (EP): Is not involved in any technical aspects of the filmmaking process, but is responsible for the overall production.

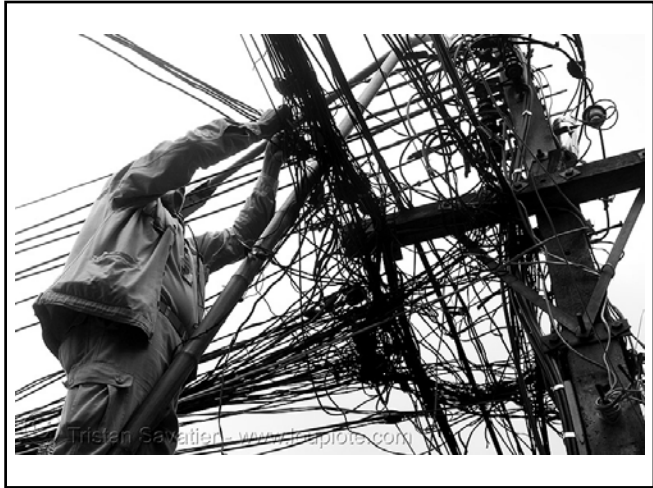
Frame

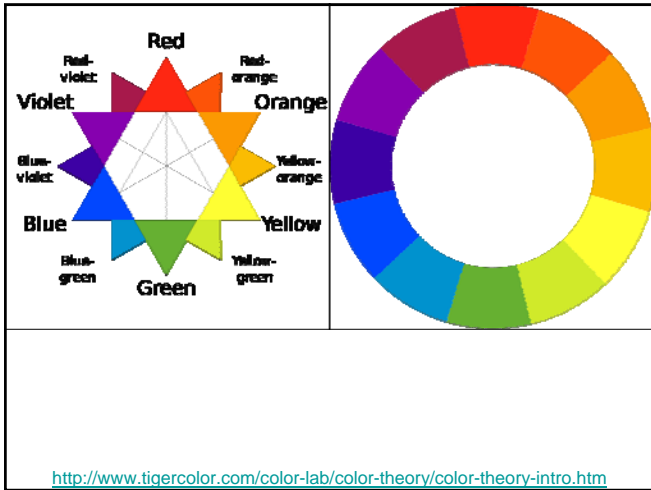
Dividing line between the edges of the screen image and the enclosing darkness of the theater. A single photo of film.

Elements	Principles
<ul style="list-style-type: none"> • Line • Color • Shape • Space • Texture 	<ul style="list-style-type: none"> • Emphasis • Balance • Contrast • Movement/ Rhythm • Pattern/Repetition

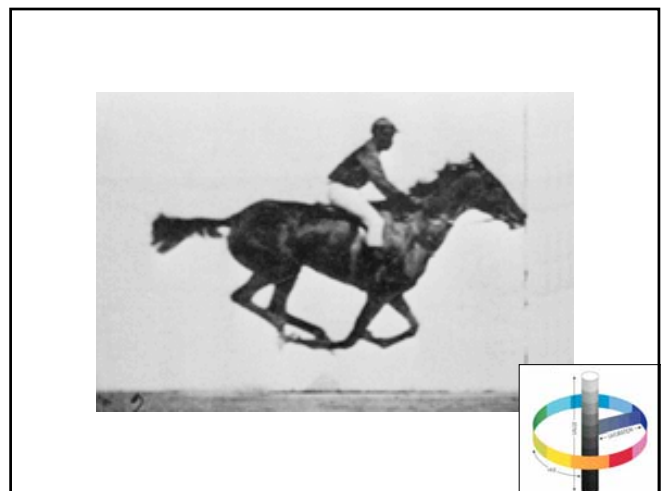
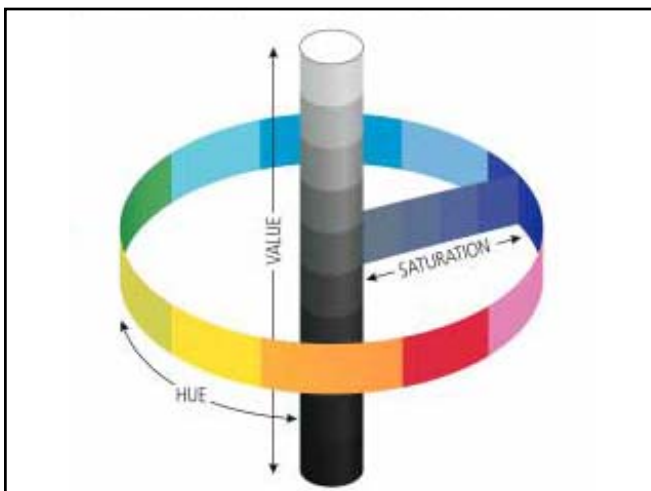
- The "elements" of photography (or painting) are like the building blocks that you put together to make a picture.
- The "principles" are the rules or guidelines that you follow to determine in what way to combine the elements.

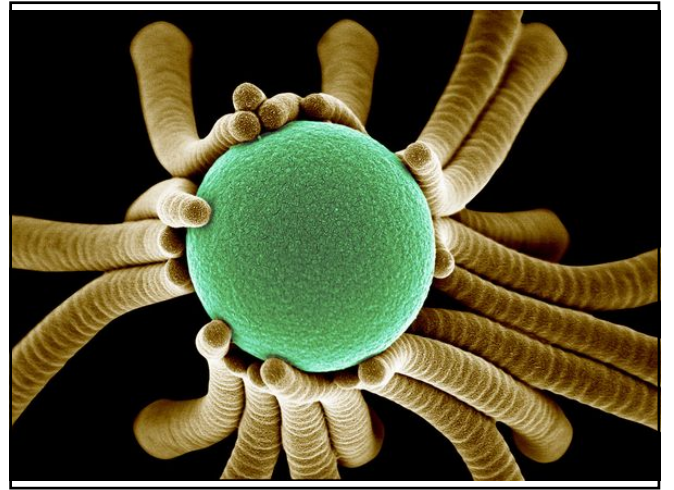




Modern Color Theory

- Hue (the color)
- Saturation (or Intensity)
 - Tones are made by adding gray
- Value (or Brightness) (how light or dark)
 - Black and white and all the grays in between
 - Tints are made by adding white
 - Shades are made by adding black





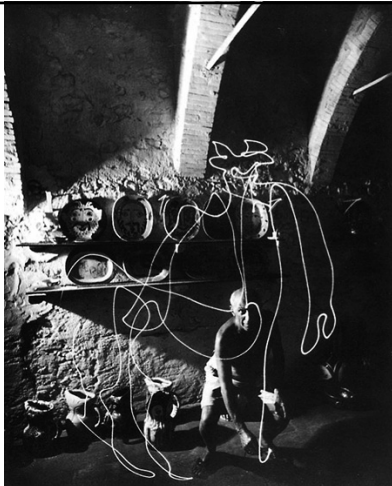
Elements

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Emphasis in Photography: Focus

- With photography, the artist can choose how much of the picture will be in focus. The range (distance from the camera) that is in focus is called the 'depth of field'.
- Which picture has greater depth of field?



Balance

- Balance is a sense of stability in artwork.
- Balance is often created with symmetry.
 - Symmetry means that something is the same on both sides of an axis.
- But it is also created by placing objects with equal "weight" in different parts of the picture.



Alghan women attended a rally in Kabul in support of President Karzai ahead of the Aug. 20 presidential election.



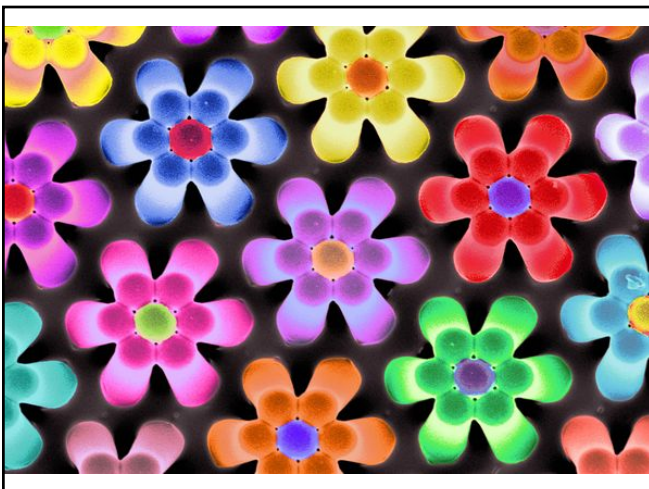
The Rule of Thirds

Four small images illustrating the Rule of Thirds. Each image has a red grid overlaid on it, with the subject positioned at one of the intersections. The images are: a path through trees leading to a bright light, a cow in a field, a bee on a purple flower, and a city skyline at night reflected in water.



Pattern/Repetition

- An element that occurs over and over again in a composition.
- Can repeat the element in a consistent pattern.
- Can repeat the element in a variation of the pattern.



Elements

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Principles

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Frame

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Duration – Shot Length

Shots vary in how long they take:

- Subliminal: a few frames
- Quick: less than a second
- Average: more than a second but less than a minute
- Lengthy: more than a minute

Transitions

- The transition is the change from one shot to another.
- The *cut* is the most common type of video transition. It simply means replacing one shot instantly with the next.
- Less abrupt (but more noticeable) transitions are achieved with the fade and the wipe.

Types of Shots

Cinematic shots are defined by the amount of subject matter within the frame.

- Extreme Long Shot
- Long Shot
- Medium Shot
- Close-Up
- Extreme Close-Up

Establishing Shot (or Extreme Long Shot)

Shot taken from a great distance, almost always an exterior shot, shows much of the area where the scene takes place.



Indiana Jones And The Temple Of Doom

Long Shot

A shot taken from a sufficient distance to show the entire body and the environment.



Austin Powers and the Spy Who Shagged Me

Medium Shot

A shot between a long shot and a close-up that might show two people in full figure or several people from the waist up.



The Talented Mr. Ripley

Close-Up

A shot of a face or smaller object that fills the screen. Used to register emotion or to add importance to the subject.



Under Pressure

Extreme Close-Up

A shot of a small object or part of a face that fills the screen.



Over the Shoulder Shot

Usually contains two figures, one with his/her back to the camera, and the other facing the camera. Can be used with long, medium, or close-up shots.



The Good, The Bad, and the Ugly



What kinds of shot are used?

Types of Angles



- Angles can serve as commentary on the subject matter.
- The angle is determined by where the camera is placed, not the subject matter.
 - Eye Level
 - High Angle
 - Low Angle
 - Bird's Eye View
 - Oblique
 - Point of View

“Eye-Level”

Roughly 5 to 6 feet off the ground, the way an actual observer might view a scene.

High Angle

Camera looks down at what is being photographed. The high-angle shot takes power away from the subject.



Without Limits

Low Angle

Camera is located below subject matter. The low-angle shot increases the height and power of the subject.



The Patriot

Bird's Eye View

Camera is placed directly overhead.



Beverly Hills Girl Scouts

Oblique Angle

Lateral tilt of the camera so that figures appear to be falling out of the frame. Suggests tension and transition.



Pulp Fiction

Point of View

A shot taken from the vantage point a particular character, or what a character sees.

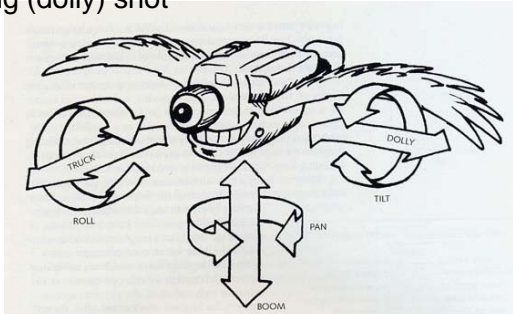


Peter and the Wolf

Camera Movement



- Rotating on an axis
- Tracking (dolly) shot
- Zoom



Rotating on an axis

- Pan: The camera moves horizontally on a fixed base.
- Tilt: The camera points up or down from a fixed base.
- Roll: The camera rotates the field of view.

Tracking (dolly) shot

- Technically defined as any shot in which the camera moves through space.
- Traditionally the camera (tripod) was mounted on a wheeled truck (or dolly), but these days a hand-held camera might be used instead.
- Also known as a following shot.

Zoom

- Not a camera movement, but a shift in the focal length of the camera lens.
- 'Zooming in' give the impression that the camera is getting closer; the subject gets larger.
- 'Zooming out' gives the impression that the camera is moving farther away; the subject gets smaller.

For Writers,
Directors,
Cinematographers,
and Editors

The Grammar of TV and Film

Television and film use certain camera conventions often referred to as the 'grammar' of these audiovisual media. This list includes some of the most important conventions for conveying meaning through particular camera and editing techniques (as well as some of the specialized vocabulary of film production).

Conventions aren't rules: expert practitioners break them for deliberate effect, which is one of the nice occasions that we become aware of what the conventions are.

Camera Techniques: Distance and Angle

Shot Sizes

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Long shot (LS) Shot which shows all or most of a fully large subject (for example, a person and much of the surroundings). Extreme Long Shot (ELS) - very establishing shot. In this type of shot the camera is at an extreme distance from the subject, emphasizing the full ground. Medium Long Shot (MLS) In the case of a standing actor, the lower frame line cuts off his feet and ankles. Similar distinctions with most human forms keep people in the longer shots, keeping visual conventions rather than the individual as the focus of attention.

Establishing shot Opening shot or sequence. Emphatically an extreme 'Overall View' as in Extreme Long Shot (ELS). Used to set the scene.

Medium shot Medium shot or Mid Shot (MS). In such a shot the subject or actor and no setting occupy roughly equal areas in the frame. In the case of the standing actor, the lower frame passes through the waist. There is space for both ground and

<http://classes.yale.edu/film-analysis/index.htm>

The screenshot shows a web interface for film analysis. On the left is a navigation menu with options like 'Introduction', 'Basic Terms', 'How to use the site', 'Conventions', 'Editing', and 'Sound'. The main content area displays several film clips with their corresponding analysis. For example, one clip is described as 'Edging shot#17, dolly/truck shot with shot#10, same as shot#14 and shot#15. Cinematography: MS of Aldo, ELS of Elnora, high angle. Sound: total silence. More-in-scene: deep space, deep focus, contrast in size of figures, same camera placement as shot#14.' Another clip is described as 'Edging shot#19, cut reaction shot of Elnora as she looks at Aldo. Cinematography: MS of Elnora, ELS of Aldo, low angle. Sound: sudden, desperate cry of Elnora ("I go!") as Aldo falls; we hear him crashing to the ground offscreen. More-in-scene: Visible gestures of surprise and anguish.' The interface also includes a 'Go To' search bar and a list of analysis points on the right side.