

The Basics

- Frame
- Shot
- Scene
- Sequence





Frame



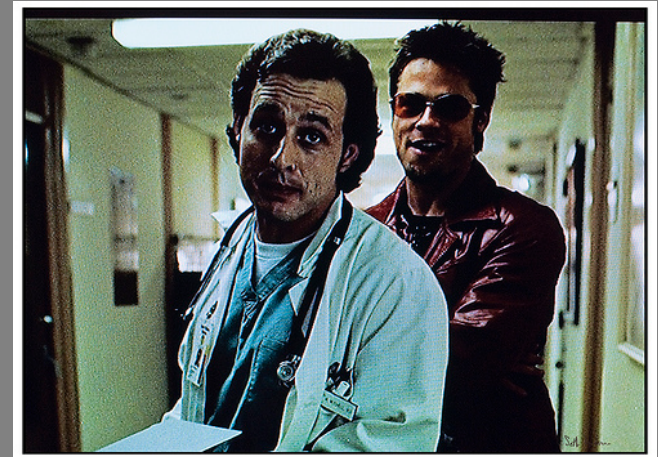
Casablanca

- Single image on film
- 24 or 30 fps (frames per second)
standard used in film & television
- Consideration of the visual
composition of the frame is referred
to as *mise en scène* (another day's discussion)

Shot

Segment of film from
“action” to “cut”

- Subliminal shot
 - Only a few frames long
- Brief shot
 - Lasting a few seconds, typical in dialogue scenes
- Prolonged shot
 - Lasting longer than average



Fight Club



Scene



- Can consist of one prolonged shot, or several shots spliced together.



Forrest Gump is interspersed with several scenes depicting Forrest reminiscing at a bus stop.

Sequence



- A series of scenes connected by theme, time period, or locale



Forrest Gump is comprised of various **sequences** depicting stages in Gump's life- the Vietnam sequence, for example.

Sequence



The Godfather Part II consists of sequences that alternate between two generations of an Italian-American crime family



Al Pacino as Michael Corleone
set in late 1950s



Robert De Niro as Vito Corleone
set in 1920s

Cinematographer (Director of Photography)

– The individual responsible for the lighting, choice of film, correct exposure, correct use of lenses, and supervision of the camera crew.

ASC= American Society
of Cinematographers





Shot types



Terminology regarding type of shot is dictated by

- what appears in the frame**
- from what angle the camera captures the image**
- the motion of the camera during the shot**

Establishing Shot (ES)

- Establishes setting, almost always an exterior or landscape shot



Indiana Jones And The Temple Of Doom



Long Shot (LS)

- Much more than subject is included in shot



*Austin Powers and
the Spy Who Shagged Me*



Medium Shot (MS)

- Restricted to subject(s), usually waist-up



The Talented Mr. Ripley

Close-up Shot (CU)

- A shot of a small object or face that fills the screen
- Adds importance to the object photographed

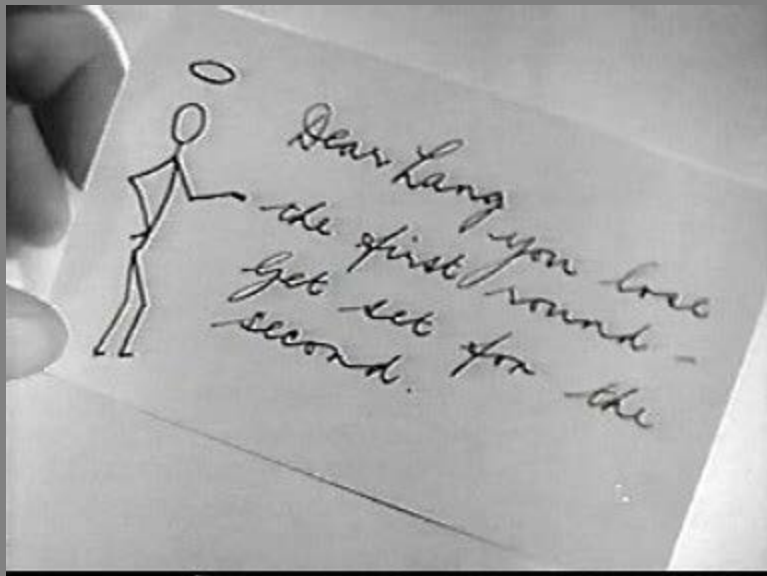
A Clockwork Orange



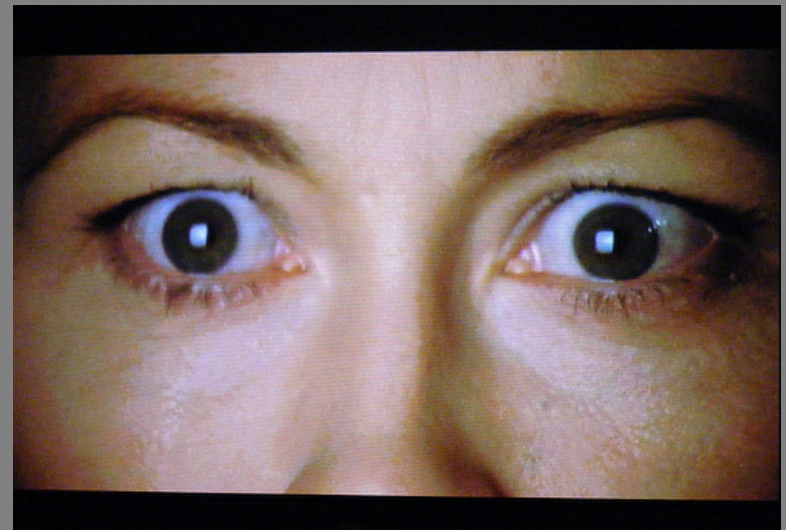
Extreme Close-Up (XCU)



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



The Saint In London



The Eyes of Laura Mars



Other Shots

- Over the Shoulder (OTS or OS)
- Mirror Shot (MS)



Cast Away



Hollow Man

Mirror shot from *Contact*
(1997- Robert Zemeckis)



Camera Angle

- The angle is determined by where the camera is placed not the subject matter
 - Angles can serve as commentary on the subject matter
 - A “normal angle” is straight-on eye-level





High Angle (h/a)

- Camera looks down at what is being photographed
- Takes away power of subject, makes it insignificant
- Gives a general overview



Without Limits

Low Angle (l/a)

- Camera is located below subject matter
- Increases height
- and/or power of subject



Citizen Kane





Point of View (pov)

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



Jaws

Pan Shot (PS)



- The camera moves horizontally on a fixed base.
 - To exaggerate grandeur of landscape
 - To enhance a particular setting



Zoom Shot (ZI or ZO)



- **Shift in the focal length of the camera lens**
 - gives the impression that the camera is getting closer to or farther from an object





Tracking Shot (TRS)

- The camera moves through space on a wheeled truck (or dolly), but stays in the same plane, with generally the same angle



Crane Shot (CRS)

- The camera moves up or down or side-to-side through space



TRANSITIONS-

**Getting from
Shot to Shot
and from
Scene to Scene**



The Film Editor is
responsible for creating
effective transitions

ACE = American
Cinema Editors





Jump Cut

Two shots of the same subject spliced together, on the same visual axis, yet varying slightly in position of subject or background- giving the impression of a “jump” in time

Match Cut

- A cross cut in which the elements of the first shot are echoed in the second one.

2001: A Space Odyssey
Director: Stanley Kubrick



Dissolve

- A gradual transition in which the end of one scene is superimposed over the beginning of a new one.



Match Dissolve

- A dissolve in which the elements of the first shot are echoed in the second one.

Citizen Kane
opening scene



Fade-out / Fade-in

- scene gradually emerges from darkness or whiteness and/or gradually goes dark or white at the end



Focus-in/out

- One shot ends out of focus, with a dissolve into an out-of-focus shot that comes into focus

Wipe

- An optical effect in which one shot appears to push the preceding one from the screen.



Freeze Frame

- Acts as period rather than transition
- Often used effectively with [voice-over-commentary](#)



Montage



Cool Hand Luke

Visual shorthand that uses basic transitions in rapid succession to link ideas

Condenses a long period of time into a short segment of film *Rocky IV*





Vocals

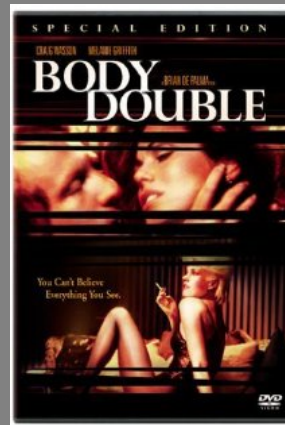
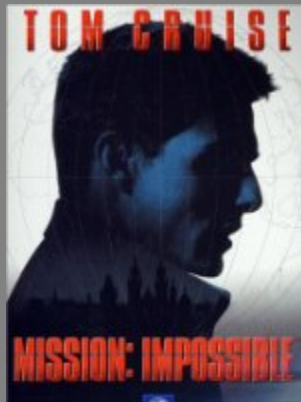
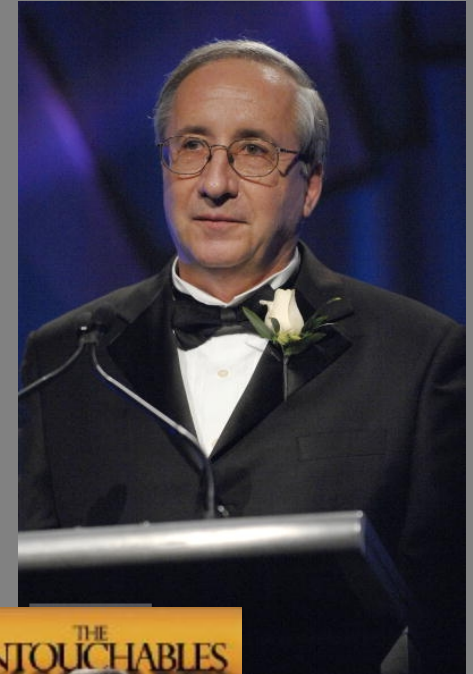
- Voice-over narration
 - character's or non-character's
- Internal monologue
 - occurring in the present time
- Extra-narrative commentary
 - character provides comments directly to viewer



Ferris Bueller's Day Off

Lighting

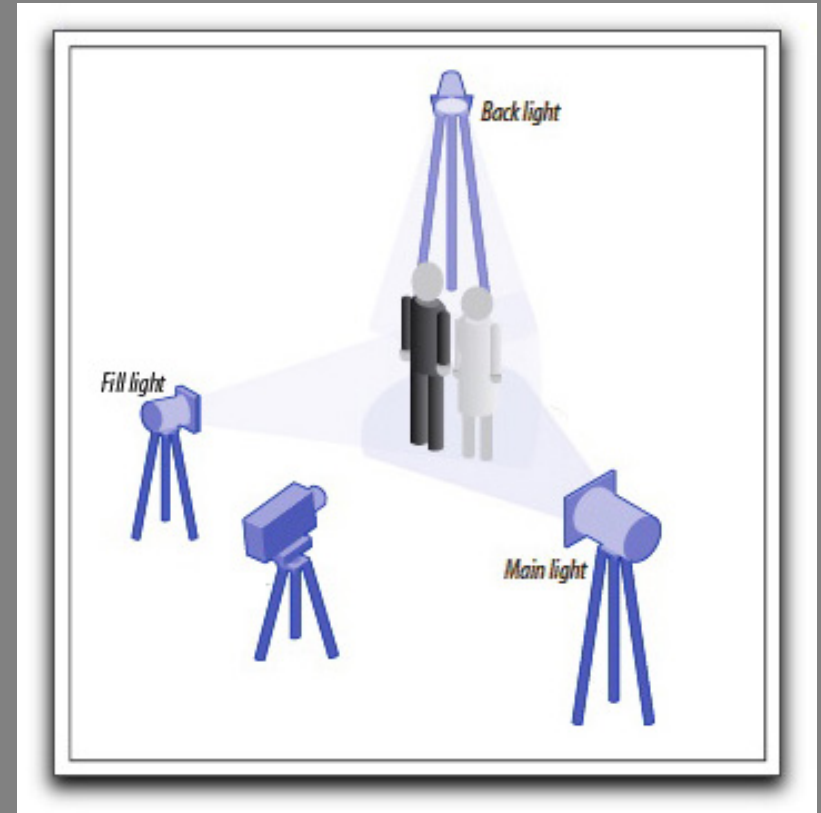
"The art of cinematography is the art of lighting and making that light tell the story."
- Stephen H. Burum, ASC



High- Key Lighting



Three-point lighting



Low- Key Lighting



Chiaroscuro
Effect



Fill Light



Back Lighting

