



# The Basics

- Frame
- Shot
- Scene
- Sequence





# Frame

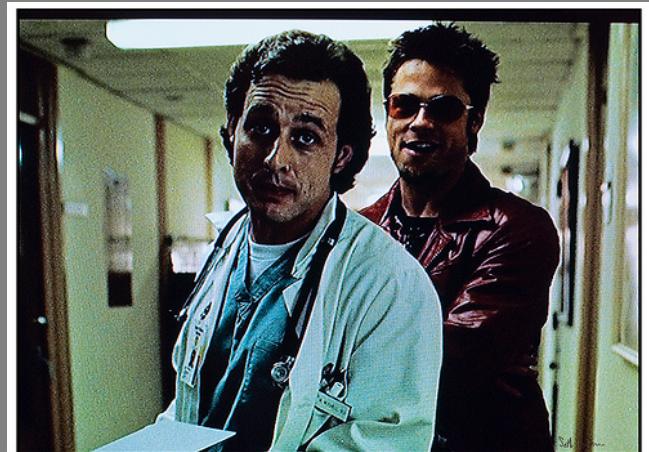


- Single image on film *Casablanca*
- 24 or 30 fps (frames per second) standard used in film & television
- Consideration of the visual composition of the frame is referred to as **mise en scène** (another day's discussion)

# 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.**



*Forest Gump* is interspersed with several scenes depicting Forest 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.

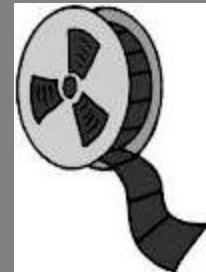


**ASC= American Society  
of Cinematographers**





# 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*

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# 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

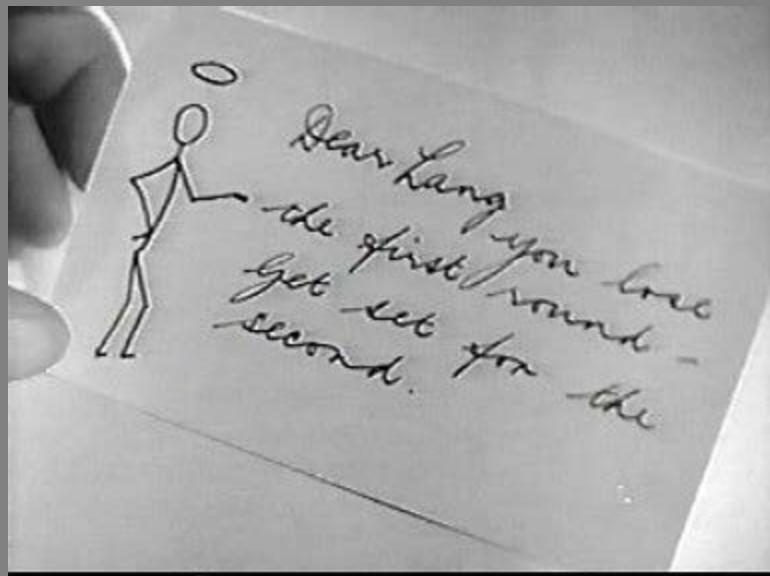


*A Clockwork Orange*



# 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)



*Cast Away*

- Mirror Shot (MS)



*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 of 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



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

*Cool Hand Luke*

**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



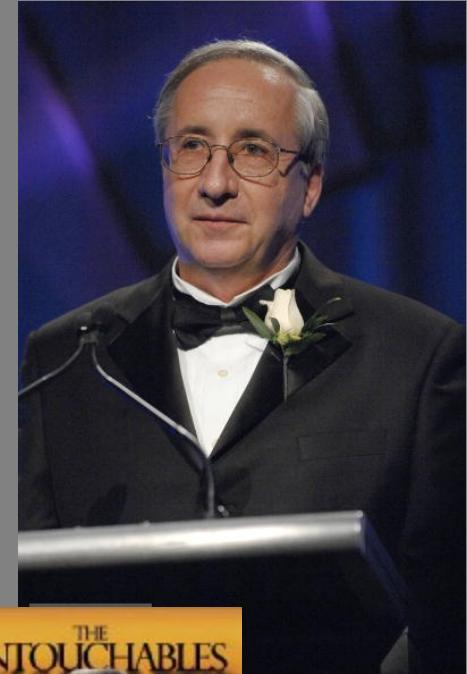
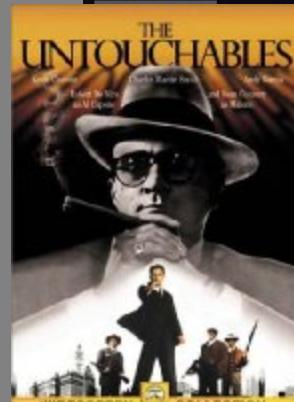
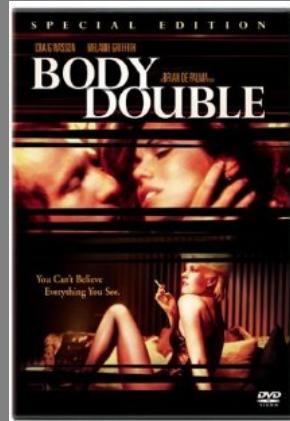
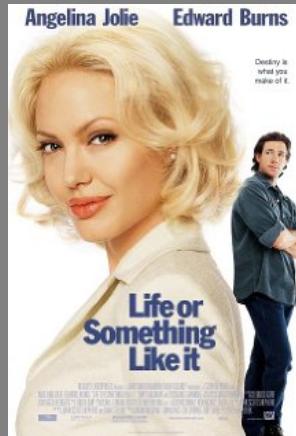
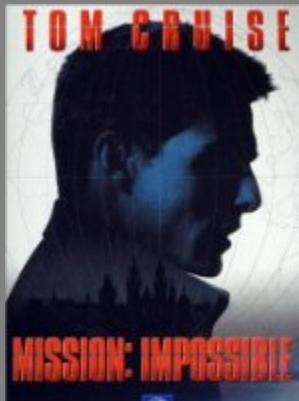
*Ferris Bueller's Day Off*



# Lighting

"The art of cinematography is the art of lighting and making that light tell the story."

- Stephen H. Burum, ASC

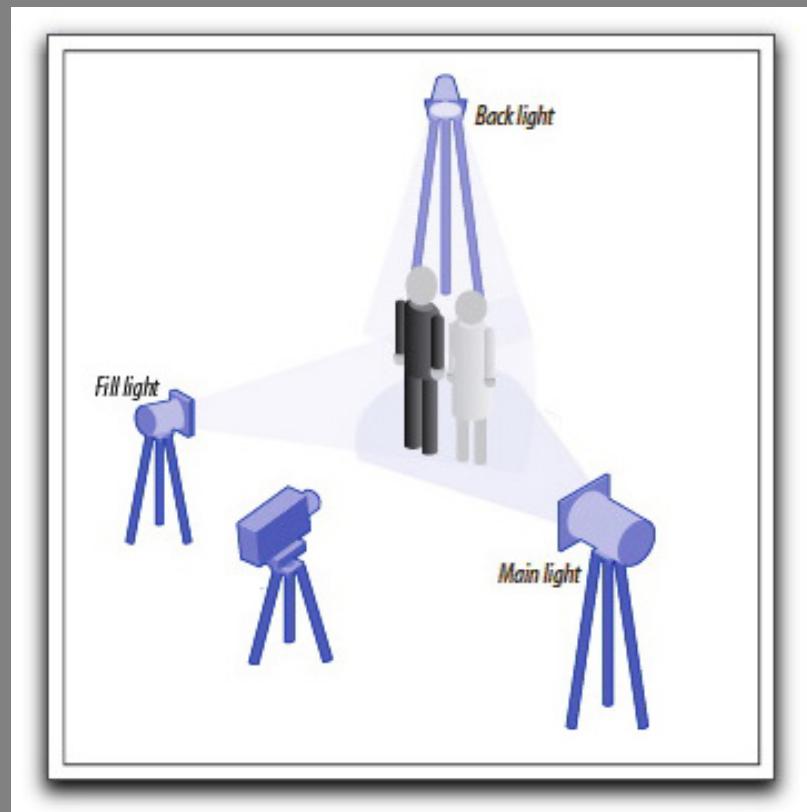




# High- Key Lighting



Three-point lighting





# Low- Key Lighting



Chiaroscuro  
Effect



# Fill Light





# Back Lighting

