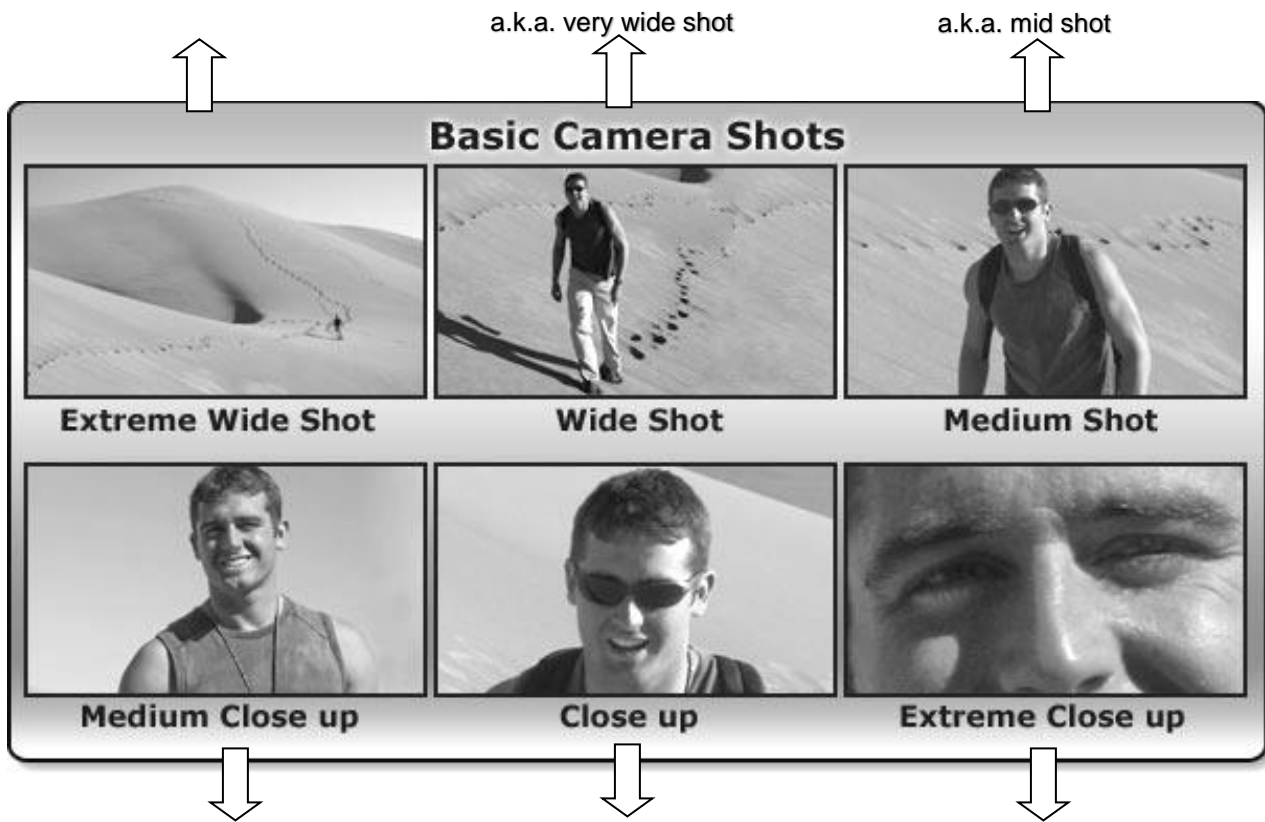


Resources at: clrbhs.weebly.com (click on "film studies")

*DIRECTIONS: The best way to learn and practice film techniques is to see examples. Engage in the following three tutorials. Take notes in order to use the **language of film** moving forward. Keep this sheet; we will be using it for our next two films.*

1. Introduction to SHOTS and camera ANGLES (The video starts without music, so don't panic! Pause the tutorial and take notes in the open spaces below. Define each shot and its effect.)



Cut-Away:

Cut-In:



Over the Shoulder Shots: _____



Point of View: _____



Selective Focus: _____

The Hand-Held Shot: The camera is carried, attempting to indicate the actual jerky movement of human progression, by the camera operator; the shot may be, in some ways, more intimate and realistic, suggesting the subjective perspective of the individual.

The "Push In": The camera, either slowly or swiftly, tracks up to the subject's face; it is usually used to build tension leading to a sudden epiphany

The Spiral Shot: The camera "circles" around an individual or a group of people (usually gathered around a table)--it may be a quick spiraling motion to suggest disorientation or panic, or a slow circular motion to suggest languidity or encourage close listening

Rule of Thirds:

(also sketch an example)



BASIC ANGLES (starts at 14:00).

High Angle

Low Angle

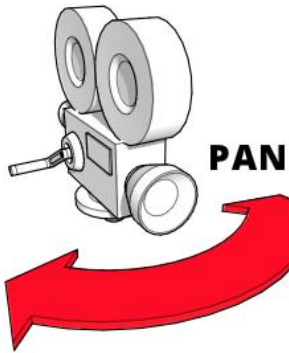
Flat Angle

The Canted Camera Shot (also known as Dutch Angle/Tilt) (at 19:30)

Bird's-Eye View



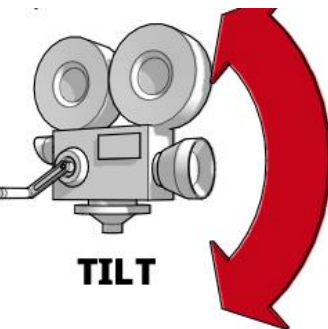
2. BASIC CAMERA MOVEMENTS



A pan is a horizontal camera movement in which the camera moves left and right about a central axis.

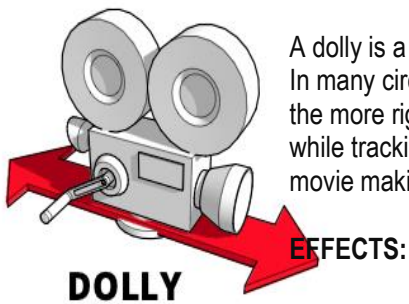
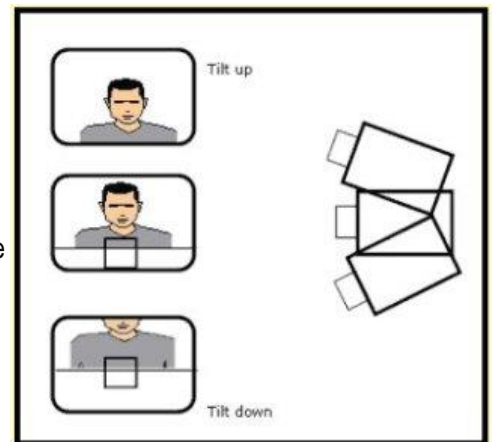
The Pan movement should have a definite direction. It should have a start and end point. The camera swivels (in the same base position) to follow a moving subject. A space is left in front of the subject: the pan 'leads' rather than 'trails'. A pan usually begins and ends with a few seconds of still picture to give greater impact. The speed of a pan across a subject creates a particular mood as well as establishing the viewer's relationship with the subject. 'Hosepiping' is continually panning across from one person to another; it looks clumsy.

EFFECTS:



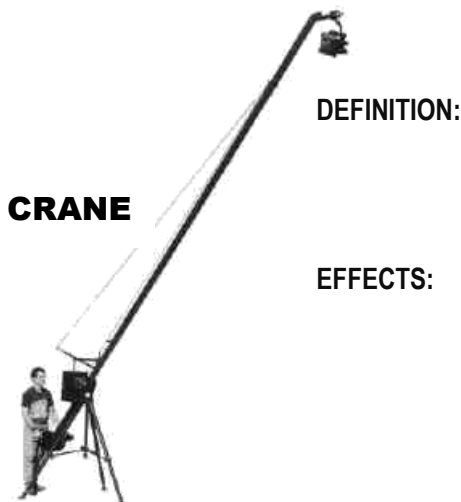
A tilt is a vertical camera movement in which the camera points up or down from a stationary location. For example, if you mount a camera on your shoulder and nod it up and down, you are tilting the camera. This movement is not used as much as panning due to human nature. We tend to look left and right more than we do up and down.

EFFECTS:



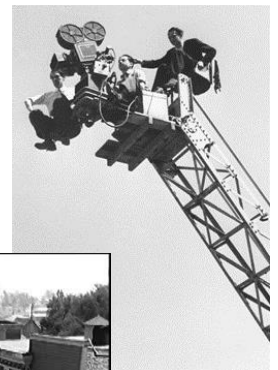
A dolly is a cart which travels along tracks. The camera is mounted on the dolly and records the shot as it moves. In many circles a dolly shot is also known as a tracking shot or trucking shot. However some professionals prefer the more rigid terminology which defines dolly as in-and-out movement (i.e. closer/further away from the subject), while tracking means side-to-side movement. Dollies are operated by a dolly grip. In the world of big-budget movie making, good dolly grips command a lot of respect and earning power.

EFFECTS:



DEFINITION:

EFFECTS:



Classroom Quiz You'll see a projections of shots and angles on the screen. Using your notes, name each.

1.

8.

4.

2.

9.

5.

3.

10.

6.

4.

7.

5.

1.

8.

6.

2.

9.

7.

3.

10.

3. PRACTICE: P.O.V. IN "EVICTED"

- a) Is the whole film shot in p.o.v.? Yes No
- b) Explain two p.o.v. shots that were really effective. Explain why.

-
-

4. PRACTICE: SHOTS, ANGLES, CAMERA MOVEMENT IN "PAINTED"

- a) Name the two **camera movements** used in the opening of the film, before a character even appears. What **effect** do they create?
- b) Describe the **lighting**.
- c) Notice the **quick cut** to the crow's face. How does it relate to the dance movement in the next **frame**?
- d) What other **cuts or transitions** to you notice? Describe **three** new ones.
- e) Describe the **focusing techniques** with the background and the windows.
- f) Which **shot** is used the most in this film? Why?
- g) Why is the **doorway shot** so effective at the end?
- h) How does the meaning change when it becomes an **overhead/bird's eye angle**?

5. LIGHTING

can be high or low contrast and can vary in color and direction.

High-key The lighting is very bright and relatively low in contrast - often used for Hollywood musical comedies and fashion photography

Low-key Much more pronounced shadows and dramatic contrasts.

Lighting from below This can be used to make a subject appear threatening or horrific.

Backlighting Produces a 'halo' effect around the edges of the subject, usually for emotional effect.

Color

- *Cold* or blueish lighting can convey a sense of cold, alienation or technology,
- *Warm* or yellowish lighting can be used to convey comfort, sunset and so on.
- Saturated colors are described as very rich and intense
- *Black-and-white* or *sepia* can be used to show that a scene is set in the past, or to suggest sophistication.

Mise-en-scène This means the way in which objects, scenery and the location are shown by using light and dark, pattern, color, camera position and angle, and movement within the frame. Mise-en-scène establishes mood and atmosphere, and can express the inner life of characters through the way in which their settings are depicted on screen.



Classroom Quiz: Lighting

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

DIRECTIONS: (A) Study how filmmakers choose to introduce characters, whether at the beginning of the film or half-way into the film. Write notes for each technique posted below. Then, (B) use these new skills to “close read” the introduction of two film characters. All resources are at the webpage posted above. Look at example #10 and read the analysis below

10—INTRODUCTION BY PARTS This type of intro is a.k.a. “a reveal.” The sequence sets up suspense, builds anticipation of meeting the character. We are introduced to the character in “parts” - the camera focuses on their hands first, or clothes, or daily routine etc. Seeing all the details that make the character who they are.

9—ABRUPT or SURPRISING INTRODUCTION

8—INTRODUCED WITH A SINGULAR MOMENT or IMAGE

7—INTRODUCED WITH AN ACTION

6 & 5—QUINTESSENTIAL HOLLYWOOD INTRO (charm & charisma, but split down gender lines)

Men:

Women:

4—CHARACTER INTRO COMES WITH A SENSE OF DOOM

3—ARRIVAL IS TENSION FILLED

2—LONG AWAITED REVEAL

1—REVERSAL OF EXPECTATIONS

Describe which technique is used in introducing the following characters. What effect is created?

OLIVE HOOVER

LT COL FRANK SPADE

DIRECTIONS: A color palette is the limited range of color chosen for a film, from lighting and set design to costuming and makeup. Below are listed a variety of palettes, for each you are challenged to record:

(a) a **description of the palette** and the **range of colors** used, **AND**

(b) the **effect it is intended to create** for the films discussed.

This tutorial also shows you different ways to talk about filmmaking. Watch #10 as an example.

10. Vivid (a) *"hyper colorful" a crazy colorama, like skittles!* (b) *In the movie THE FALL, from orange skies to a blood red banner, the excessive color is meant to represent the vivid imagination of the little girl.*

9. DUSTY, VINTAGE palette

9. SELECTED SATURATION palette

7. MONOCHROMATIC

6. COMPLIMENTARY COLOR scheme

5. TRIADIC & TETRADIC color schemes (a) *basic colors and their opposites and/or blended colors. In CONTEMPT red, blue, and yellow is saturated throughout the film in makeup, costuming, scenery, props and objects. (b) It is meant to represent sophistication. Even though the colors are bold, they are well designed and not conflicting.*

4. NEON palette

3. PASTEL palettes

2. MUTED palette

1. JEWEL TONED palette