

Media and Film-making Dept.

Diplomas of Cinematography, Editing, and Audio

Course Name

English for Cinema and Television

Academic Year

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Filmmaking & Media Dept.

English for Cinema & Television



Lecturer: Niaz Daifallah

Film Terminology

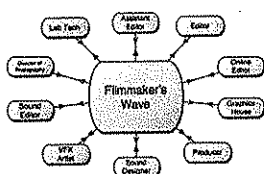
The buzz words that make movie buffs
true movie buffs.

Unit #1

Part#1:

Cinematic (Film) Crew
The Main Positions & Roles

Hierarchy and Descriptions
التسلسل الهرمي والوصف الوظيفي



Stages of Filmmaking

FILM PRODUCTION OCCURS IN FIVE STAGES:

- ① Idea Development
- ② Pre-Production
- ③ Production
- ④ Post-Production
- ⑤ Sales and Distribution

1- Idea Development

- Before a film can get started, it needs to go through the “development” phase. This phase includes the creation, writing, organizing and planning of a film project. The budget must be set, cast goes through auditions, the location is decided, and multiple scripts are written. Many times, writers and directors create storyboards to entice producers to finance the film.
- When in development, a film has the prospect of being made, but nothing is certain. There’s no guarantee that a film’s development period won’t be prolonged, often resulting in the project’s cancellation or indefinite hiatus. A film studio will need to work out logistics. They’ll have to confirm a budget and procure rights to any digital media adapted to the film.

2. Pre- Production

- Once a film or digital media has gotten out of development, it’s not quite time to start filming. Although that day is getting ever-closer, there first needs to be a pre-production phase. While cameras are not yet rolling, pre-production can be just as intense as the filming itself.
- During the pre-production period, filmmakers need to know where they’re able to shoot, who will be in their film, how much their budget will end up being, and what changes might need to be made. They also need to have crew members lined up, sets and costumes created, and work with local cities for cooperation to film in different parts of town.
- Pre-production can go by in a flash, and the more prepared a filmmaker is, the better their film can end up. There should also be backup plans in case things change, such as a city having an emergency that prevents the project from filming. Once the pre-production phase is complete, it is on to the filming phase of production.



Pre-production



In this stage we have three main tasks:

- A - The story: starting with an idea.**
- B - Finding Talent**
- C - Funding**

A- The Story

Essential parts of telling a compelling story: OR The Plan Paper for story:

- **Setting** – the place, both the big and smaller picture of where the story takes place
- **Characters** – People and animals that are impacted by the storyline
- **Timeline** – begins with the intro of setting/characters and ends with “the end”
- **Protagonist** – This is the hero who fights the forces of evil or pursues discovery
- **Antagonist** – This is the evil force/s trying to destroy or stop the protagonist
- **Conflict** – This is the drama that drives the tension, which increases along the timeline.
- **Theme** – This is the overriding message of your story – such as good against evil, weak against strong, transformation of character, revelations, discovery of something scientific, or mysterious.

B- Finding Talent

4 Types of "Talent"

In filmmaking, you'll eventually be involved trying to find and get the best "performance" out of 4 main types of talent who are in front of the camera:

- **Actors** – friends or people who want to "act out" roles in your film
- **Hosts** – people who conduct on camera interviews and help carry the story
- **Interview Subjects** – Experts or people with a stake in the story issue
- **Animals** – that are part of or support the storyline

C- Funding

Finding money to make films is a full time job, and before you start looking for money, write down your end goals first.

Ask yourself the following questions.

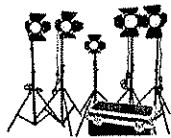
- Who is the end audience of my film?
- Where will this film be shown?
- Is my film going to benefit anyone or any group in particular?
- Are there any groups I know that give money to projects like this?

Your options then become:

- Private individuals
- Private company
- Grants (Government or Nonprofit)
- Your own money

3- Production

- At long last, the film is ready roll. Production is the quickest, and sometimes the shortest portion of filmmaking and digital media production. How long it takes to film depends on variables like the number of locations, the length of the film, and if any key members, such as leads, are off set for any portion of the filming.
- As challenging as development and pre-production can be, production itself can be even more challenging. With high-profile films, reports of a bad production can sully a film's reputation before anyone has even seen it. "Waterworld" saw its budget balloon to nearly twice its original \$100 million estimate and behind-the-scenes upheaval, resulting in toxic buzz. However, the film did eventually make a profit. Even more fascinating is "Titanic," which defied a rocky production to dominate at the Oscars and, at one point, take the crown as the highest-grossing film of all-time.
- Even if a production goes smoothly, it can still be stressful. A strong production depends on strong communication. Directors must be clear about their visions. Filmmaking is a collaborative process, and nowhere is the collaboration more important than during the production phase. After the first scene is filmed in production, post-production begins.



Production



In this stage we have five main tasks:

A- Audio

B- Creating the Scene

C- The Camera

D- Hosting on Camera

E- Fun Tricks

A- Audio

Before starting filming why should we put "audio" before camera? Its more important.

Quick Tips

- **Location:** Choose a location that's quite. Scout your potential filming venue and sit for a few minutes.
- **Microphones:** Use the right mic. in the right place and right time to reach the goal of the scene or shot.
- **Use Headphones:** to make sure that you are in the save side.
- **Get some natural sound:** In post, you may want to cut the audio in some way. It may be that your presenter stutters occasionally and you want to make him sound better. It always helps to get some good "silence" or "natural sound" to fill in any gaps in the editing process.

B- Creating the Scene

- Scene1: Place, set. characters, Time of shooting, Time of each shot, Audio, Background, kinds of shots and Camera movements, text, description of actors movements and emotions.
- Scene2: -----
- Scene3:-----
- Scene4:-----

C- The Camera

- Camera Shots, Angles, and Movements
- Role of thirds

D- Camera Hosting

If you are a host:


- **Look at the camera** more than you normally might if you were in a natural environment. You're trying to reach your audience and guess where they are.
- **Be animated** whenever possible.
- **Be yourself** on camera. Nothing is worse for a production than trying to be someone you're not.
- **Learn about your subject** before you go into the field. You're the only impression many scientists will have of the media industry.
- **Know your role** in the crew. This is rarely a problem but occasionally you have a host that wants to direct the production, telling people where to shoot and how to do their job. Those same people are there to make you look good and if you treat them like dirt, its not helping you any. Find gentle ways to give criticism.

E- Fun Tricks الحيل أو أساليب إضافية للتصوير من الابتكار الشخصي


**Fun Filmmaking Tricks: Okay, at least
they're cool and helpful**

4-Post- Production

- If someone saw a rough cut of a special effects-heavy blockbuster with no post-production additions, they wouldn't be all that excited. The audience would be confused about why it looks so weird, without music or effects. Post-production is when the footage is edited, visual effects are added, music is composed, and titles are finalized.
- Editing is one of the most important parts of making a film, but it's easy to overlook. Editors need to create a pace for the film. If a film drags or the plot develops at too accelerated of a rate, the blame can be placed on bad editing.
- Despite its name, post-production happens in conjunction with filming. Since the editors, effects artists, sound designers, and composers don't need to be on-call for scenes, they can spend this time fulfilling their roles. They can also help to point out issues with filming that are preventing them from doing the best job possible.




Post-Production




In this stage we have four main tasks:

- A- Editing**
- B- Tilting & CG (Computer Graphics)**
- C- The Presentation**
- D- Web uploads**





Titling and CGs



Besides showing the title of your film and The End, you can use titling and CG's (computer graphics) to support the content and informational flow in your film in a number of ways. Titling really adds information to your film if you are producing an educational or documentary production. Using our old standby example of the chemical plant here is a list of possible titles that could appear on the screen in different scenes in the documentary version.

Opening Credits

- Main title
- Sub-title
- Produced by
- Distributed in cooperation with

Titling within the body of your film

- Location of opening scene
- Name of host
- Names and professions of people interviewed on camera
- Change of scene locations or transitions of time
- Important facts or figures supporting content

End Credits

- Producer/s
- Director
- Cameras
- Script
- Actors, various talent, on-camera experts
- Special thanks
- Host or narration
- The list can be hundreds of lines long in a feature production

5- Distribution

- With so many different mediums, such as movie theaters, television, home video, digital media and streaming, there are various distribution possibilities. What kind of distribution a film gets can depend on its quality and the pull of the filmmaker or studio.

During An **AUDIO-VISUAL** feature production, a number of key people are brought into the project, the key roles and responsibilities include the following:

- Scenarist\ Screen Writer\ Story Writ
- Producer
- Director
- First Assistant Director (1st AD)
- Second Assistant Director (2nd AD)
- Script Supervisor
- Storyboard Artist
- Unit Production Manager (UPM\ PM)
- Production Assistant (PA)



Part #2

Scenarist\ Screen Writer\ Story Writer

The creative stage of pre-production begins with the **Scenarist**.

A scenarist creates a **screenplay** (a written version of a movie before it is filmed).

The scenarist may write a screenplay on speculation, then try to sell it, or may be s\he hired by a Producer or studio to write a screenplay to given specifications.

The work stars with an idea and **synopsis**

Producer

- The producer initiates, coordinates, supervises and controls matters such as raising funding, hiring key personnel, and arranging for distributors. The producer is involved throughout all phases of the filmmaking process from development to completion of a project.

المنتج له علاقة بكل
مراحل صناعة
الفيلم، وهو يقوم
بتوفير كل الإمكانيات
للمخرج وللـفيلم.



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Director

- The director is responsible for overseeing the creative aspects of a film, including controlling the content and flow of a film's plot, directing the performances of actors, organizing and selecting the locations in which the film will be shot, and managing technical details such as the positioning of cameras, the use of lighting, and the timing and content of the film's soundtrack. Though the director wields a great deal of power, he or she is ultimately subordinate to the film's producer or producers.



First Assistant Director

assists the producer and the director

- The first assistant director (1st AD) assists the producer and director. The ultimate aim of any 1st AD is to ensure the film comes in on schedule while maintaining a working environment in which the director, principal artists (actors) and crew can be focused on their work. He or she is in charge of overseeing the day-to-day management of the cast and crew scheduling, equipment, script, and set.

مسؤول عن برنامج الإنتاج اليومي

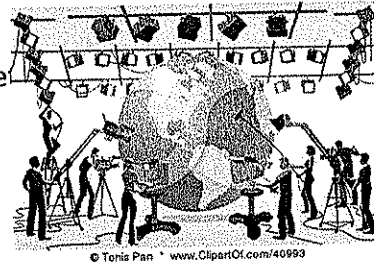


Second Assistant Director

The chief assistant of the 1st AD

- The second assistant director (2nd AD) is the chief assistant of the 1st AD and helps carry out those tasks delegated to the 1st AD. The 2nd AD may also direct background action and extras in addition to helping the 1st AD with scheduling, booking, etc. the 2nd AD is responsible for creating Call Sheet that let the crew know the schedule and important details about the shooting day.

المسؤول عن قائمة الاتصالات والتأكد من حضور الأشخاص المعنيين بكل يوم عمل.

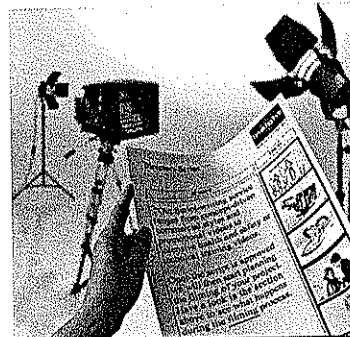


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Script Supervisor \ Continuity Person

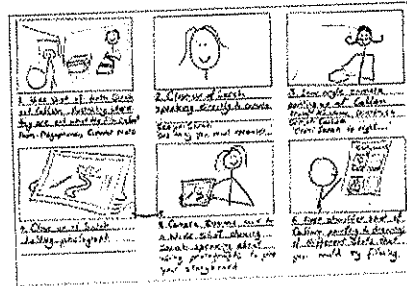
- Also known as the "continuity person," the script supervisor keeps track of what parts of the script have been filmed and makes notes of any deviations between what was actually filmed and what appeared in the script. He or she makes notes on every shot, also keeping track of props, blocking, and other details to ensure that continuity is maintained from shot to shot, and from scene to scene. The Script Supervisor's notes are given to the Editor to expedite the editing process. The script supervisor works very closely with the director on set.

التأكد من الأجزاء التي تم تصويرها من السيناريو والأجزاء المتبقية.



Storyboard Artist

A storyboard artist, also known as a story artist or visualizer, is a person who can take a script, or even just a concept, and turn those words into a visual story. Storyboard artists play important roles because they control how others perceive a project. Everyone in a production and development team looks at storyboards for reference.



Unit Production Manager (UPM\ PM)

- The UPM coordinates, facilitates, and oversees the preparation of the production unit. **Including:** all the set logistics, day to day production decisions, locations, budget schedules and personnel.
- Preparing shooting schedule with the 1st AD.
- Prepare and coordinate the budget of the production.
- Oversee search and survey for all locations and the completion of business arrangements for shooting.
- Coordinate arrangements for the transportation and housing of cast, crew, and staff.

Production Assistant (PA)

- A production assistant assists the first assistant director with set operations. Production assistants, almost always referred to as PA's, also assist in the production office with general tasks. Sometimes referred to as "Gofers," i.e. "Go for this, go for that".

يساعد المساعد الأول للمخرج وكذلك يساعد مدير الإنتاج

توكل له مهام كثيرة وخاصة لتنفيذ بعض الأمور التي يطلبها مساعد المخرج.

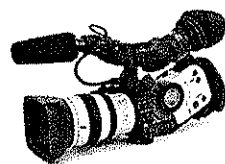


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Camera



Director of Photography
(DP) / (DoP)
Cinematographer

Camera
Operator

Gaffer
(lighting technician)

First Assistant
Camera (1st AC)

Second
Assistant
Camera (2nd AC)

Director of Photography (DOP, DP) or Cinematographer

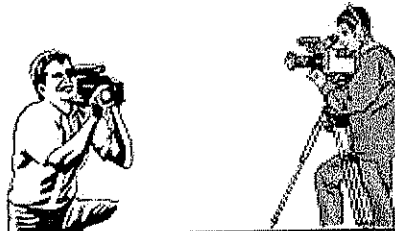
- The director of photography is the chief of the camera and lighting crew of the film. The DP makes decisions on lighting and framing of scenes in conjunction with the film's director. Typically, the director tells the DP how he or she wants a shot to look, and the DP then chooses the correct aperture, filter, and lighting to achieve the desired effect.

مدير التصوير والإضاءة وهو مخرج التصوير وهو مسؤول أمام المخرج ويتلقى التعليمات منه لأن المسؤول الأخير عن الصورة هو المخرج
- The term cinematographer is usually synonymous with "director of photographer", though some professionals insist that it only applies when the director of photography and camera operator are the same person.

Camera Operator \ Cameraman

توجيه الكاميرا والتقاط الصور

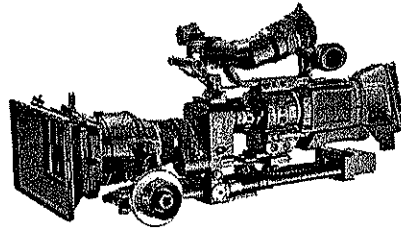
- The camera operator uses the camera at the direction of the cinematographer, director of photography, or the film director to capture the scenes on film. Generally, a director of photography does not operate the camera, but sometimes these jobs may be combined.



First Assistant Camera (1st AC)

- The first assistant camera (1st AC) is responsible for keeping the camera in focus as it is shooting.

وظيفته الإبقاء على الكاميرا في حالة عمل، وتجهيز العدسات، ونظافة الكاميرا وتوابعها.

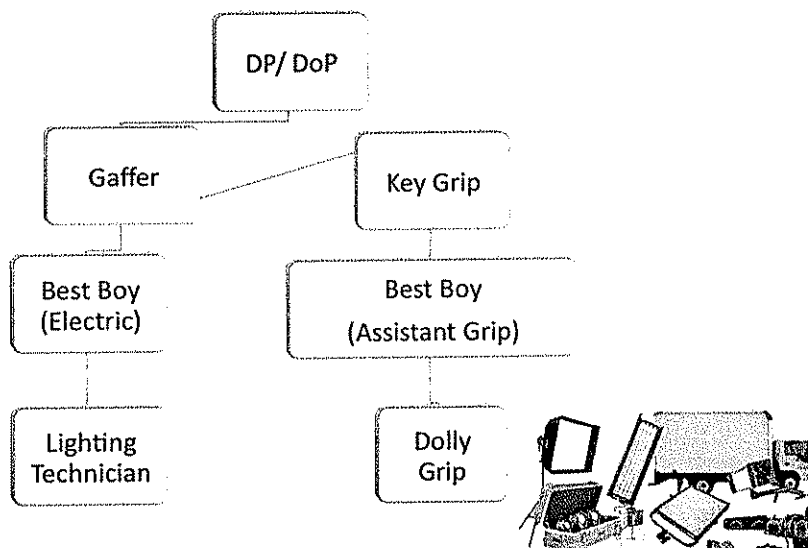


Second Assistant Camera (2nd AC) or Clapper- Loader

- The second assistant camera (2nd AC) operates the clapboard at the beginning of each take and loads the raw stock into the camera, if there is no additional specifically designated film loader. Additionally, the 2nd AC oversees organization of camera equipment and transport of the equipment from one shooting location to another.

مسؤول كلاكيت، ويوجه الممثلين لعدم الخروج عن العلامات المرسومة مسبقا للمشهد.

Grip & Electric Department



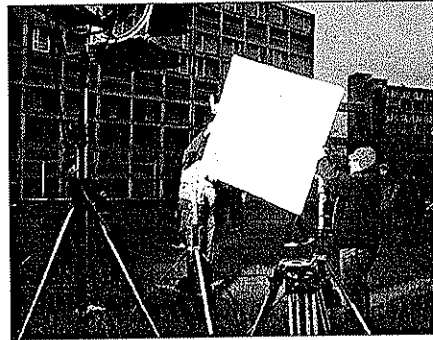
Gaffer

- The gaffer is the head of the electrical department, responsible for the design and execution of the lighting plan for a production. Sometimes the gaffer is credited as “Chief Lighting Technician”



Best Boy (Electric)

- The best boy electric is the chief assistant to the gaffer.



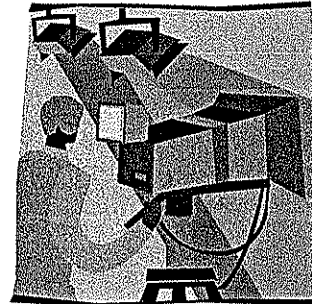
Lighting Technician

- Lighting technicians are involved with setting up and controlling lighting equipment. Also referred to as electricians.



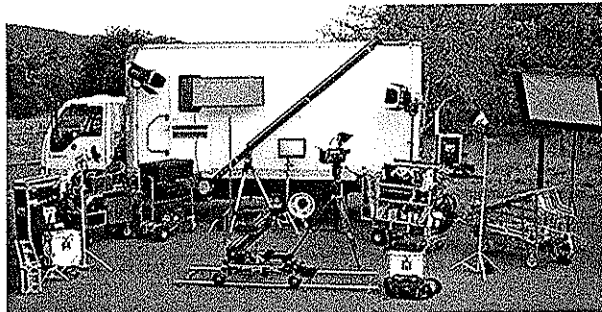
Key Grip

- The Key grip is the chief grip on a set, and is the head of the set operations department. The key grip works with the director of photography (DP) to help set up the set and to achieve the correct lighting and **blocking**.



Best Boy (Grip)

- The best boy grip is the chief assistant to the key grip. They are also responsible for organizing the grip truck throughout the day.

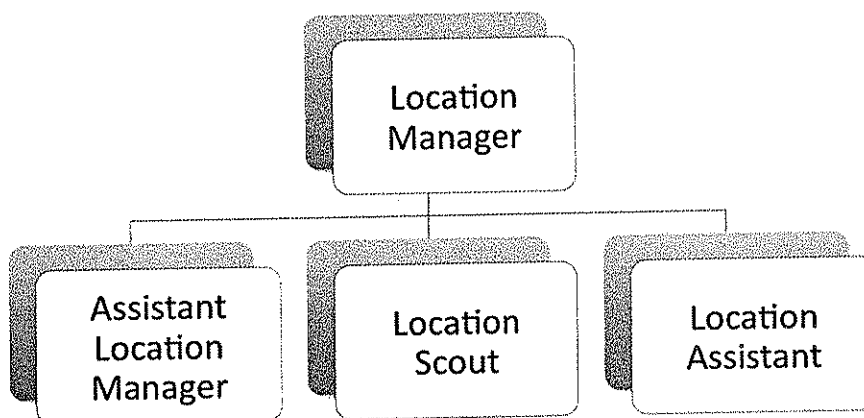


Dolly Grip and also Crain Grip



- The grip in charge of operating the camera dolly is called the dolly grip. He/she places, levels, and moves the dolly track, then pushes and pulls the dolly and usually a camera operator and camera assistant as riders.

Location (the films location department)



Location Manager

- **Location Manager**

Oversees the Locations Department and its staff, typically reporting directly to the Production Manager and/or Assistant Director (or even Director and/or Executive Producer). Location Manager is responsible for final clearing (or guaranteeing permission to use) a location for filming and must often assist Production/Finance Dept(s) in maintaining budget management regarding actual location/permit fees as well as labor costs to production for himself and the Locations Department .

Assistant Location Manager (ALM)

- The assistant location manager (ALM) is an entry-level position within the location department whose primary responsibilities are to assist the department, specifically the location manager. ALMs may also get the opportunity to assist in **scouting**.
- An ALM's duties can include leafleting an area before filming (letting locals and law enforcement know about an upcoming shoot via posted flyers with production and contact information), mapping out each location for call sheets, preparing Movement Orders (directions to locations that allow crew to travel quickly and safely to each location), organizing on-location parking, keeping the location clean during and after filming, directing pedestrian traffic, and answering questions from locals and tenants.
- Once pre-production begins, the day-to-day work can be emotionally and physically draining. As the lowest member of the location totem pole, are some of the first crew members to arrive in the morning so they can post signage directing the crew where to park and how to get to set, and among the last to leave as they pick up the production's daily trash. And in between, they're fielding complaints and phone calls from local residents who can't find parking or want to know why their favorite coffee shop has been closed to the public.

Location Scout

Location scouting is finding real places to serve as the fictional locations described in a film's screenplay. In filmmaking, the right location supports the narrative and helps to create a believable world.

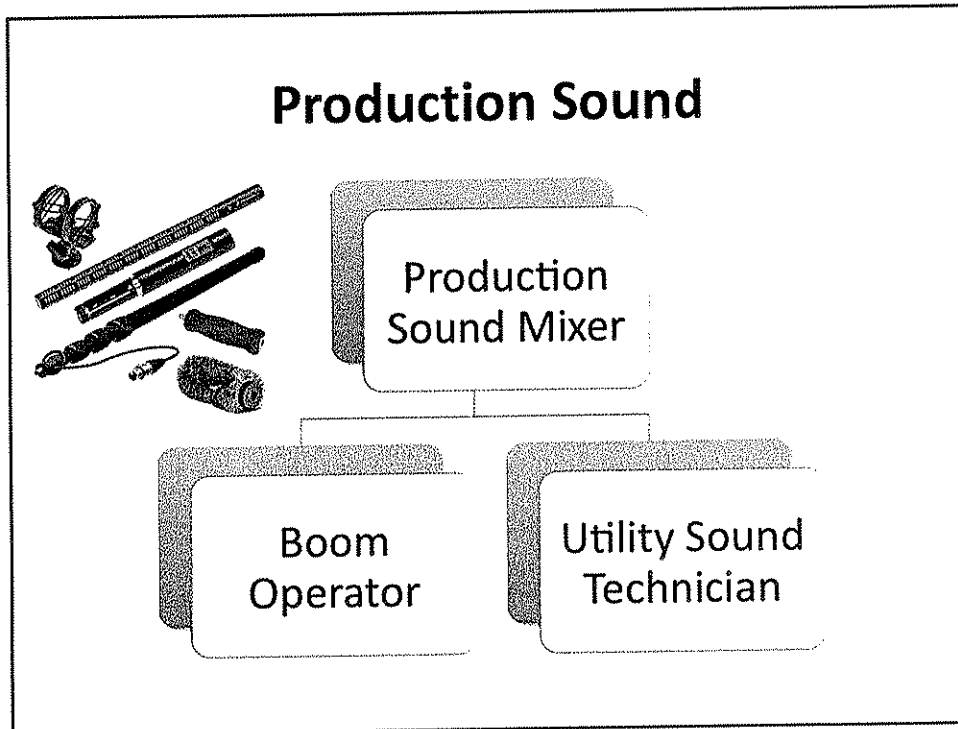
Location Scout Does much of the actual research, footwork and photography to document location possibilities. Often the Location Manager will do some scouting himself, as well as the Assistant Location Manager. Location AssistantHired by the Location Manager to be on-set before, during, and after the filming process.



Location Assistant

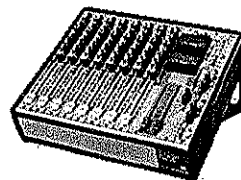
Location Assistant

Hired by the Location Manager to be on-set before, during, and after the filming process. General responsibilities include arriving first at the location to allow the Set Dressers into the set for preparation; maintaining the cleanliness of the location areas during filming; fielding complaints from neighbors; and ultimately, at the end of the filming, making sure it seems as though the film crew was never there. There is generally one to three assistants on a shoot at any given time.

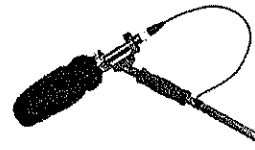


Production Sound Mixer

- The production sound mixer is head of the sound department on set, responsible for recording all sound during filming. This involves the choice and deployment of microphones, operation of a sound recording device, and frequently the mixing of audio signals in real time.



Boom Operator



- The boom operator is an assistant to the production sound mixer, responsible for microphone placement and movement during filming. The boom operator uses a boom pole, a long, special piece of equipment made from light aluminum or carbon fiber, that allows precise positioning of the microphone above or below the actors, just out of the camera's frame. As well as the Placement of Radio Mics and other Microphones 'Hidden' on set

Utility Sound Technician

- The utility sound technician has a dynamic role in the sound department, most typically pulling cables, but often acting as an additional boom operator or mixer when required by complex filming circumstances. Not all films employ a utility sound technician, but the increasing complexities of location sound recording in modern film have made the job more prevalent. This role is sometimes credited as **"cable man"** or **"python wrangler"** **مدرب التّعبان**.



Sound Designer

Dubbing and Voiceovers

الدوبلاج والتعليق الصوتي

Example

Automated dialogue replacement (ADR)

- **Automated dialogue replacement (ADR)** is the process of re-recording an actor's dialogue in a quiet environment, during post-production. During an ADR session, the performer watches a looped scene of themselves in order to dub new dialogue over the original production track.

Foley Artist

- A Foley Artist is **someone who makes 'Foley'**. ... In film, Foley is used in post-production to create sounds for the most part, of people moving. So footsteps, rustling of clothes – all these sort of close, intimate sounds that need to sync up exactly to the image.

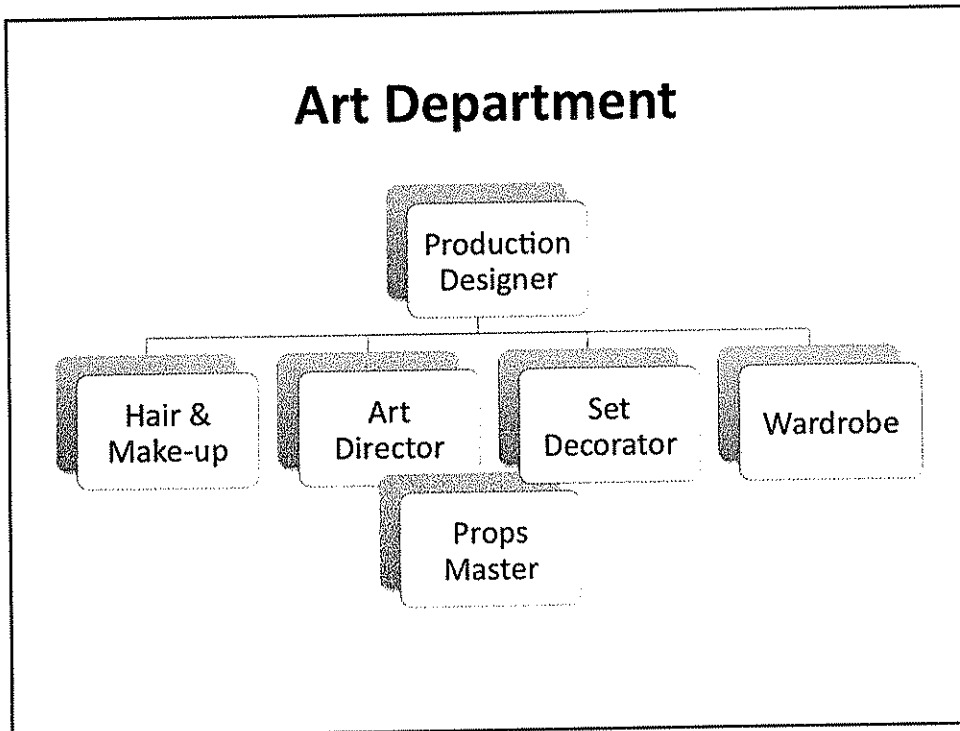
They Bring Movies to Life



Audio- Sound Mastering التوازن الصوتي **Finishing**

Synchronization\ Synching مزامنة الصوت والصورة

- Lip- Sync Problem الصوت يسبق الصورة أو العكس



Production Designer

also called stage or set designers


- Production designers are responsible for the visual concept of a film, television or theatre production. They identify a design style for sets, locations, graphics, props, lighting, camera angles and costumes, while working closely with the director and producer.
- Once the concept is decided, designers usually appoint and manage an art department, which includes a design and construction team. They often form a strong partnership with a particular director, who they'll then work with on many productions.
- Designers tend to specialize in film, television or theatre, although there is some overlap. In the theatre, production designers are **also called stage or set designers**.

Art Director


- Art directors determine which artistic elements to use; articulate the vision to their team; review and approve copy, designs or photography; develop budgets and timelines; and determine how to best represent the creative director's concept.
- The art director executes the details. Once the concept is out on the table, art directors are responsible for heading up their teams and creating the aesthetic of the piece. They see the project through the phases of production, edits and final execution. Art directors rely on their technical skills to help a team get the job done.

Unit#2

Technical Terms



Basic Concepts!



Movie – collection of **sequences** or scenes
Sequence: collection of scenes
Scene / Act - is a part of the movie
Take – the recording of a scene or a version of a shot
Retake - Repeat a scene
Sound / Music- is the glue to keep the scenes together.

Scene vs. Shot

Shot:	Scene:
what is recorded by a single, uninterrupted operation of the camera	section of film of continuous action taking place in continuous time and space
when a camera starts to where it stops	usually contains multiple shots

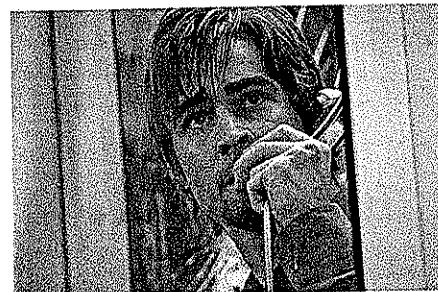
Cut:

1. action of stopping the film ("Cut!")
2. a strip of film
3. joining separate shots together.
4. a version of a movie ("director's cut")

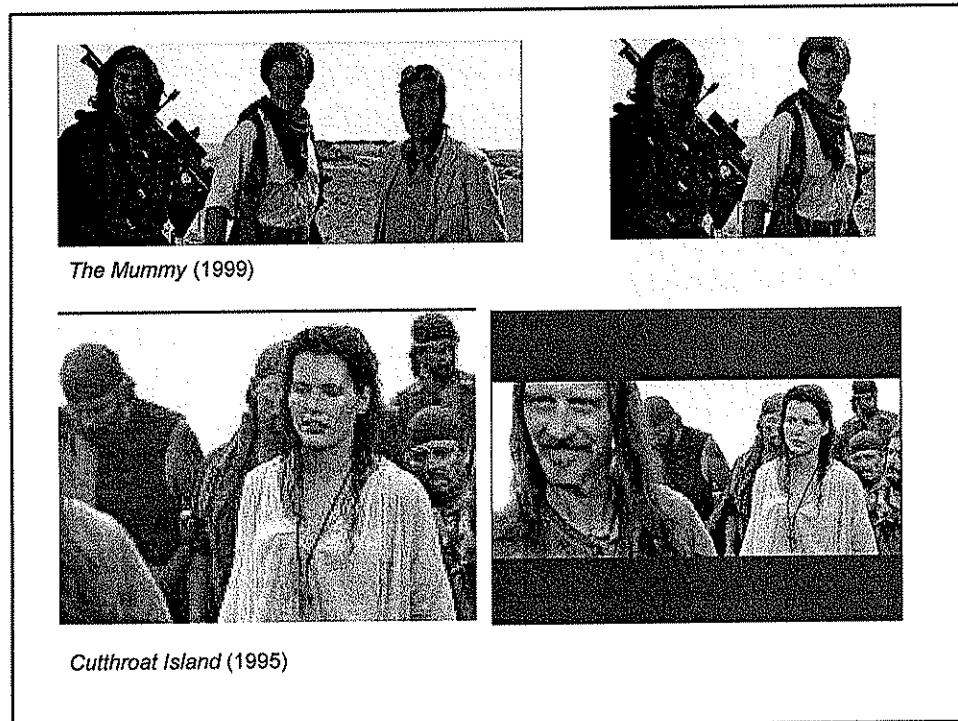
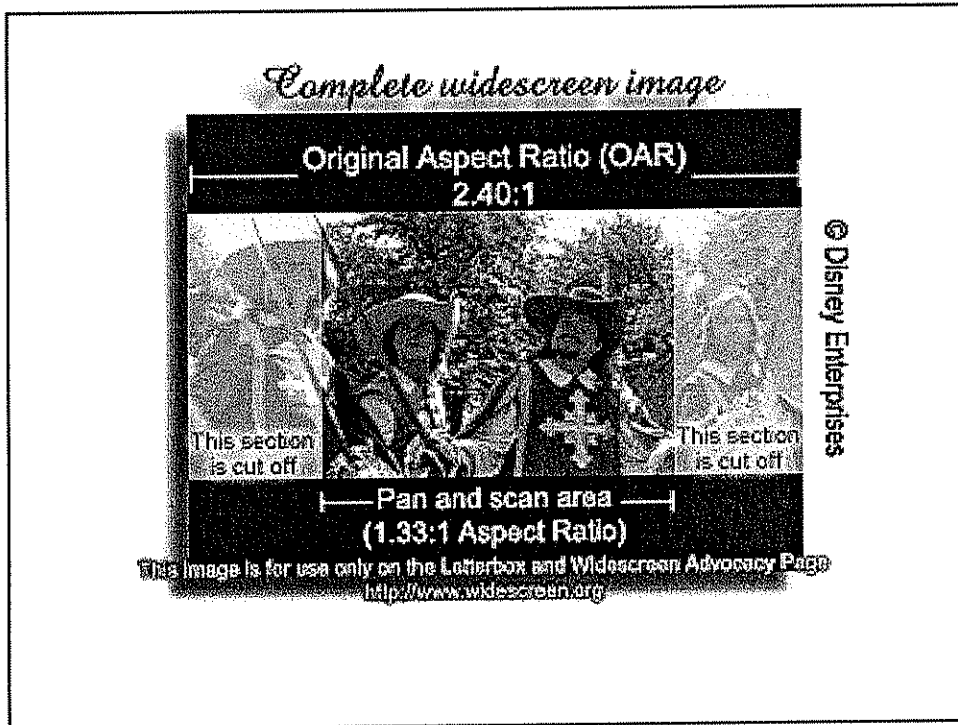


Frame: (3 definitions)

1. a single picture from a strip of film
2. borders of the projected film on a screen
3. to position the camera in such a way that the subject is kept within the borders of the image

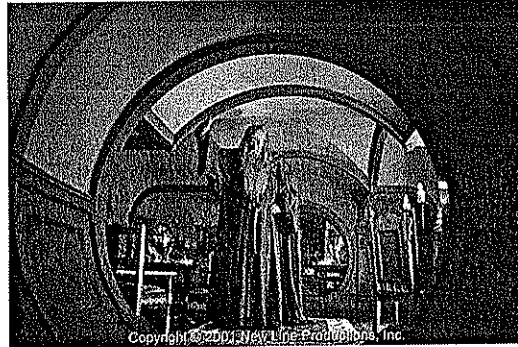


Collin Farrell in *Phone Booth*
(2002)



Mise-en-scène:

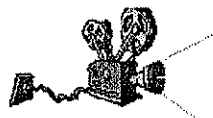
French for “staging”; the composition and arrangement of a shot



The Fellowship of the Ring (2001)

Montage:

Type of editing in which brief shots are used to present a condensation of time and events



Voice-over:

off-camera narration or commentary.

narrating I —a storyteller, usually a part of the movie
voice of God —a disembodied, objective voice with no part in the story

voice from the machine —not the voice of God, but a random voice that tries to wrap up the ending

repetitive voice over —voice from a character reverberating in another character's head, usually previous dialogue

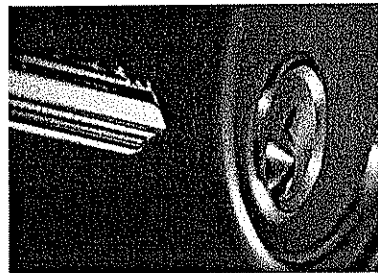
and more!

Crew Communication Codes and Language Shooting Shouting!



“Lock it Up” (Director)

- Signal the AD to tell the PA’s to hold all traffic, camera is about to roll. Everyone should take this signal to be quiet.
- If people don’t get it, the AD can shout...



“Quiet on the Set” (First Assistant Director)

- Or “Quiet All Around”
- This can be combined with the question, “Is anybody NOT ready?” If no one answers, it’s time to “Roll” a take.



“Speed” (Production Sound Mixer)

- Signal that the sound equipment is working and that he/she is recording.



“Rolling” (Camera Operator)

- Signals that the camera is working and the tape is rolling. We’re filming!
- “Speed” can also be shouted instead of “Rolling.”
- 10 seconds roll in/out is called – (pre-roll)



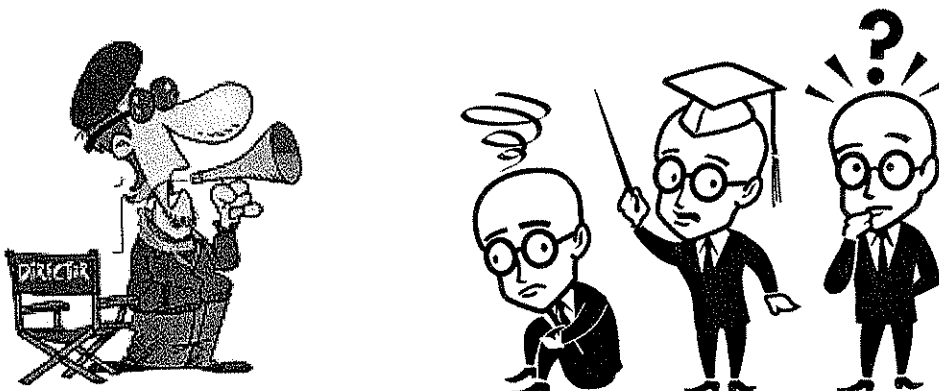
“Action!” (Director)

- Signals the actors that it’s time to do their stuff.



“Cut!” (Director)

- Signals everyone that the shot is finished.



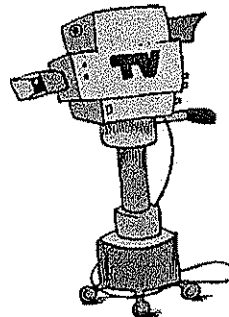
“Back to One!” (Director)

- Signals everyone to go back to their first positions at the beginning of the shot. We’re going again. Time for another take.



“Moving on!” (First Assistant Director)

- Signals that the director got the shot and it’s time to move on to the next one.
- The AD will then announce what the next shot is.

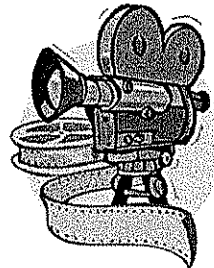


**“That’s a Location Wrap!”
(First Assistant Director)**

- The AD signals everyone that it’s time to move on to the next location.
- Before leaving the location, the AD calls for a “Dummy Check,” to make sure no dummies left any equipment behind because you will not be returning to that location.

**“That’s a Wrap!”
(First Assistant Director)**

- The AD lets everyone know that’s it for the day.



- It's important that these signals are only given by the people listed previously
- If anyone other than the director yells, "Cut," real confusion and problems can arise.
- Everyone should stick to their lines, and make the routine consistent. Once the crew gets used to the routine, the probability of a mistake drops if you do it the same way every time.

FILM MAKING & MEDIA DEPT

ENGLISH FOR CINEMA & TELEVISION

UNIT #3

TERMS OF CINEMA AND PERFORMING ARTS

Lecturer: Niaz Dairfalan

TERMS OF CINEMA
AND PERFORMING
ARTS

THE SHOT اللقطة

- ⦿ The shot is the building block of all filmmaking.
اللقطة هي وحدة البناء الأساسية لصناعة الفيلم
- ⦿ It is a single, uninterrupted piece of film; the image that is seen on screen until it is replaced by another image through some type of editing technique.
واللقطة بغض النظر عن طولها تسمى لقطه طالما كانت متواصلة إلى أن يتم استبدالها بلقطة أخرى بالمونتاج.

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التكوين أو الإطار FRAMING

- ⦿ One of the first decisions a director must make is how the objects or people will be positioned within the shot, or how much of the "frame," the movie screen, will be occupied.
التكوين هو محتويات اللقطة والحيز الذي ستحتله في اللقطة
- ⦿ 3 main types of framing:
 - The long shots (LS) - Wild or Very wild
 - The close-ups (CU)
 - The medium shots (MS)

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Long Shot (LS)

The Full Shot (FS):
a shot of the entire person
and much of the background



The Matrix Reloaded (2003)



Cabinet of Dr. Caligari (1920)



Pirates of the Caribbean (2003)

Establishing Shot (ES):

a shot which defines an area or setting



The Searchers (1956)



THE LONG SHOT (LS)

- ◉ In a long shot, the object on the screen appears small or appears to be seen from a distance; if a person is shown, you will generally see his or her entire body. في اللقطة العميقة نرى الأشياء بكامل تكوينها، ونراها صغيرة، وتظهر وكأنها بعيدة عنا.
- ◉ Long shots are used to establish the scene so the viewer will know where the film is taking place; giving the viewer a sense of time and place. هي لقطة تأسيسية للمشهد، وتعطي معلومات عن المكان والزمان
- ◉ They are also used to show distance or separation between characters, or to show how a character interacts with his or her surroundings. تظهر الأبعاد والمسافات بين الممثلين، وكيفية تفاعل الشخصيات مع محيطهم

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LONG SHOT

Harry Potter and the Order of the Phoenix

Inside the Ministry of Magic

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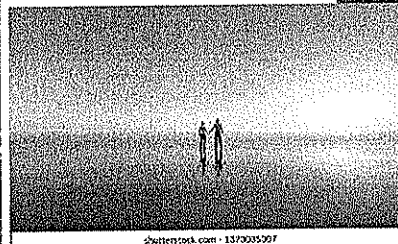
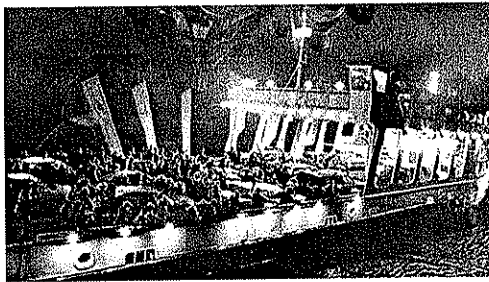
Extreme Long Shot

(ELS):

broad, panoramic
view

Fellowship of the Rings (2001)

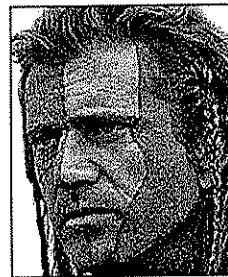
War of the Worlds (2005)



TYPES OF SHOTS...

Close Up (CU):

shot of the head



*Braveheart
(1995)*

Close Shot (CS):

shot of the head and
shoulders



Pirates of the Caribbean (2003)

Extreme Close Up

(ECU):

close up of a specific
body part: eye,
mouth, etc

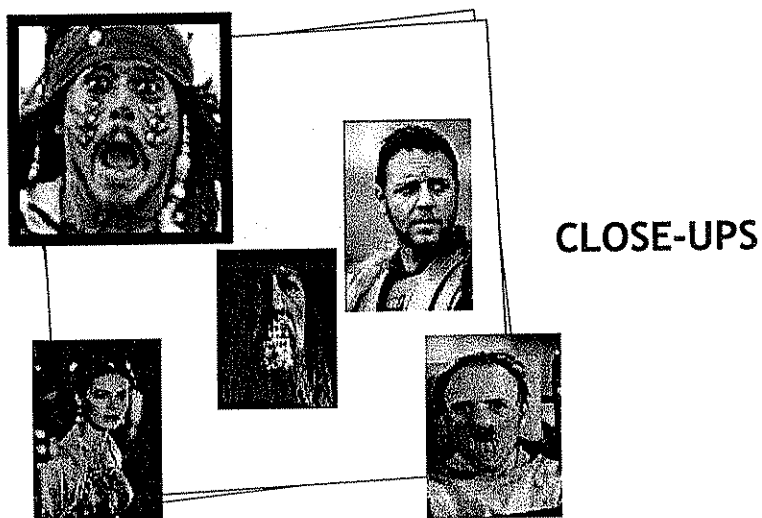


Fellowship of the Rings (2001)

War of the Worlds (2005)

THE CLOSE-UP (CU)

- ◎ The object or person takes up 80% or more of the frame in a close-up.
يظهر الجسم فيها كبير، يحتل حوالي 80% من تكوين اللقطة.
- ◎ Can be used to direct the viewer to a crucial detail, to emphasize facial expression or a character's reaction, or to indicate intimacy.
يمكن استخدامها لتوجيه المشاهد إلى التفاصيل، وللتركز على تعبيرات الوجه أو ردة فعل، أو للإشارة إلى العواطف
- ◎ Forces the viewer to look at only what the director intends for the viewer to see.
تجعل المشاهد يرى ما يريد المخرج
- ◎ Is intimate and revealing though somewhat intrusive and authoritative. تظهر ردود الأفعال والسلوكيات والعواطف



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SHOT-REVERSE-

SHOT:

alternating shots of characters in a conversation so that the first person is seen, then the other



When Harry Met Sally (1989)

Notice how the camera is over this fellow's shoulder.

What is the next shot in the film?

Objective Shot:

Represents what the camera sees

**Subjective Shot:**

Represents what a character sees



Memento (2000)

THE MEDIUM SHOT (MS)

◎ In a medium shot, you see characters from about the waist up.

في اللقطات المتوسطة نرى الأجسام عادة من المنتصف

◎ This type of framing is probably the most naturalistic and most common of the types, as it is in real life.

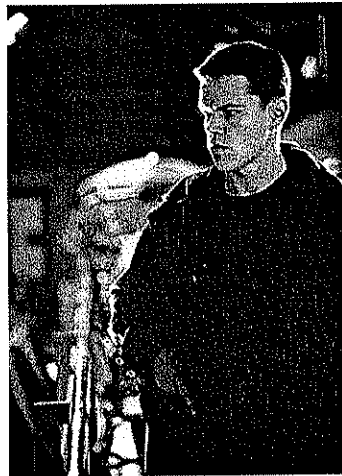
هذا النوع من اللقطات هو ما نعيشه في الحياة اليومية عادة

◎ Medium shots may not communicate much in the way of cinematic effect because they are considered “neutral” shots; however, they are unobtrusive and comfortable, most like the way we view people through our personal space distances.

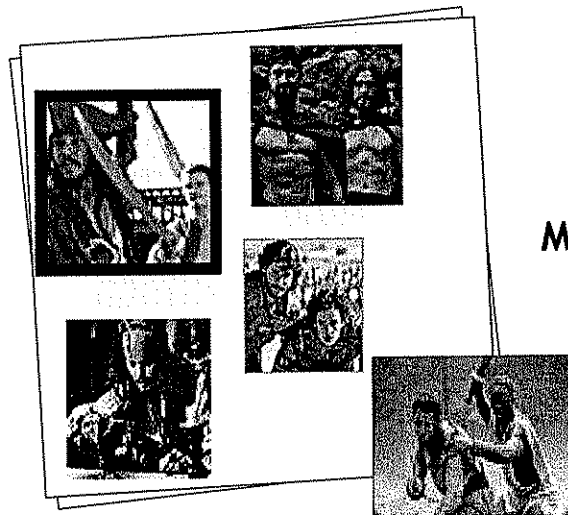
لقطات محايدة، وهي مريحة ومزعجة في نفس الوقت

Medium Shot (MS):
a shot between a close shot
and a long shot

*Bourne
Identity
(2002)*



House of Flying Daggers (2004)



MEDIUM SHOTS

FOCUS

- ⊙ Soft Focus: the picture is just slightly out of focus to give the frame a soft, romantic texture, to create a lighter mood, or even to create uncertainty.
- ⊙ نستخدم قلة التركيز (الخفيف) في الصورة لإضفاء الرومانسية أو الغموض أو جو من السطوع.
- ⊙ Rack Focus: used by directors to change focus from one object to another in the same shot; for example, focus is on an actor looking out a window at the far side of a room. The phone rings, and focus shifts to the phone sitting on a table in the foreground.
- ⊙ نقل التركيز من جسم إلى آخر في المشهد
- ⊙ Deep Focus: all the objects in both the foreground, middle ground, and background are in focus. EVERYTHING is in focus and can be seen equally clearly.
- ⊙ كل شيء قريب أو بعيد في المشهد يكون ضمن التركيز والوضوح التام

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CAMERA ANGLES:

- ⊙ Angle refers to where the camera is placed in relation to the subject in the shot.
- ⊙ Low Angle: Can create a sense of power, because the camera is looking up at the subject.
- ⊙ High Angle: Can make the subjects look small, weak, or powerless.
- ⊙ Eye Level: Considered a neutral angle, it is more natural. A director can follow a series of high angle shots to indicate a growing confidences within the character.
- ⊙ Dutch Angle: a tilted or “canted” angle\frame in which the subject appears sideways, it is used to create tension, or to indicate danger or uncertainty. صورة مائلة لخلق التوتر والرغبة

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CAMERA MOVEMENT

- ⦿ Pan shots: The camera pivots along a horizontal axis, usually from right to left, in a long shot, often used to establish the setting.
- ⦿ Tilt shots: The camera pivots along a vertical axis, up and down, to communicate distance, height, size, and/or strength.
- ⦿ Zoom shots: The focal length of the lens changes, making the object appear closer or farther away. It is a way to direct the viewer's attention to a detail that the director doesn't want us to miss.
- ⦿ Tracking or Dolly Shots: The only one of the four types of camera movement in which the camera actually moves along with the action of the scene. The camera may be on a track, a truck, in a helicopter, or actually carried by the operator (like the Blair Witch Project). It allows the viewer to go with the action, become a part of it, or follow along behind it.

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LIGHTING & COLOUR

- ⦿ Is used to create mood and atmosphere
- ⦿ Positioning of lights creates different effects
- ⦿ High key lighting
- ⦿ Low key lighting

LIGHTING

- ◎ The principal source of light on a film set is called the “key light.” The other lights on the set balance, soften, shade, or intensify the key light as dictated by the director.
- ◎ Low-Key Lighting: Uses shadows, darkness, and patches of bright key light to create moods of suspicion, mystery, and danger. This kind of lighting is great for horror films, film noir (stylish Hollywood crime dramas, often shot in black and white), and detective films because things can be hidden or concealed in the depth of shadows.

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LIGHTING

- ◎ High-Key Lighting: This type of lighting is distinguished by its brightness, openness, and lack of shadows or contrasts between light and dark. Romantic comedies, musicals, and costumed dramas are often filmed with high-key lighting, since, with this type of lighting, characters and situations are seen without misunderstanding or threat.
- ◎ Neutral Lighting: The lighting is even and balanced; most television programs are shot with this of evenness in mind.

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LIGHTING

- ◎ Front Lighting: Bottom/Side Lighting: When you have the light source shining from under the chin or from the side of the face of a character, or from the bottom or side of an object, it illuminates only parts of the face or object, so that the shadows distort the figure and makes it look a little unusual or scary. This type of lighting has the effect of making characters look evil, sinister, deceptive, morally ambiguous, or conflicted in some way.

الإضاءة الأمامية من اسفل الذقن أو جانب الوجه تجعل الشخصية شريرة أو غير واضحة أو متناقضة

- ◎ Full-frontal lighting which is used to create an air of innocence or openness. It often creates a kind of "halo effect" around the character's hair; it was considered absolutely essential for most Hollywood actresses. A character who is honest with nothing to hide will often be shot this way - the hero or heroine in particular الإضاءة الأمامية الكاملة لإظهار البراءة وخلق هالة من الوضوح على الشخصية

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SOUND

- ◎ Sound is equally as important as the visual imagery in its ability to create an effect on a viewer. الصوت كالصورة يؤثر على المشاهد
- ◎ Diegetic Sound: (dye-uh-jeh-tick) Any sound that could logically be heard by a character within the film environment is called diegetic sound. Typical diegetic sounds include such things as background noise, traffic, dialogue between characters, etc.

هو أي صوت أو أصوات من بيئة الفيلم المحيطة يسمعه الممثل

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SOUND (CONT.)

- ⊙ Nondiegetic Sound: Any sound that is intended only for the audience and is not a part of the environment of the film is a nondiegetic sound (the *duh dunt, duh dunt*, music in *Jaws*, for example).

صوت دخيل على الفيلم مثل الموسيقى

- ⊙ Internal Diegetic Sound: What if a character is talking to himself? Or what if a character is remembering sounds that he heard? If only one character can hear these things, the sound is internal diegetic, since it is logical that the character himself can hear the sounds, whereas the other characters do not.

صوت يسمعه الممثل وحده دون غيره من الممثلين وخاصة حديث يدور بينه وبين نفسه

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EDITING

- ⊙ The angle, lighting, focus, and sound are parts of the shot, but the way the director and the editor put all the shots together to create a finished film is a separate process, called editing.

الزوايا، الإضاءة، التركيز، والصوت من مكونات اللقطة، وعملية تجميع اللقطات تسمى المونتاج.

- ⊙ The most common type of editing is called a "cut." One piece of film is literally cut and then affixed to another piece, and the result is a tiny, split second of black (like a blink (مثل وميض)) before the next shot appears. This is by far the most common and the quickest method for editing two shots together.

الطريقة الأكثر شيوعاً للمونتاج هي القص، ولصق اللقطات واحدة تلو الأخرى.

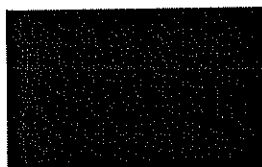
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Fade:

Fade-out (FO) when the light decreases to (usually) blackness.

Fade-in (FI) when darkness gradually becomes lighter.



The Truman Show (1998)

It doesn't have to be blackness. Can be bright, like *Return of the King's* three fades

Dissolve:

outgoing and incoming images merge—one disappears to be replaced by another.



Edward Scissorhands (1990)

Form dissolve is when similar frames fade (bodies in the same location)

EDITING

Fade in (FI) and Fade out (FO)

- ⊙ The Fade التلاشي أو التضاؤل : This type of edit occurs when the image on-screen slowly fades away and the screen itself is entirely black (or some other color) for a noticeable period of time, and then a new image slowly fades in from that black screen.
تتلاشى الصورة إلى السواد أو أي لون آخر على الشاشة للحظة من الزمن.
- ⊙ The fade can be used to denote the end of a scene or that a measure of time has passed.
- ⊙ The Dissolve: Like the fade, the image begins to slowly fade out, but instead of going to black, it is replaced by another image.
مثل التلاشي ولكن تستبدل الصورة بصورة أخرى وليس بسواد أو لون آخر.
- ⊙ The dissolve is often used as a way to make a connection between characters, objects, or scenes that the viewer might not have made without its use. Think of the scenes in Titanic when the director shows images of the ship on the bottom of the ocean, and then dissolves to shots of the ocean liner in all its shining glory.

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THE CROSSCUT- CROSS FADE

تداخل نهاية تلاشي أو تضاؤل صوت أو صورة أو كلاهما مع بداية تلاشي أو تضاؤل آخر وهكذا

to fade in (one sound or picture source) as another is being faded out

- ⊙ Also called parallel editing, the crosscut is used to show different events occurring in different places at the same time.
- ⊙ This type of editing can create suspense and tension, as when the camera cuts back and forth between the oncoming train and Buddy Threadgood in Fried Green Tomatoes.
- ⊙ It can also create linkages between characters, themes, or plots. The ending of The Godfather crosscuts between Michael Corleone at his godchild's baptism, to the brutal murders of his opponents which he ordered, back to Michael as he swears to renounce evil. This shows exactly what kind of man he is and what he is capable of.
- ⊙ A film like Sleepless in Seattle could not exist without crosscutting, because the audience would not be able to see the growing connection between the two main characters who do not know each other.

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THE FLASHBACK AND FLASH-FORWARD

- ⦿ The flashback is designed to give the viewer importance information about what has happened in the past.
- ⦿ The flash-forward takes the audience ahead of the story's present time.
- ⦿ These editing techniques can be used separately or together to give information, or to create tension and suspense.
- ⦿ The Eye-Line Match: (AKA point-of-view shot) This type of editing assembles a series of usually 3 or more shots to reveal what a character is thinking or to help the audience feel what a character is feeling. In the film Philadelphia, a client with AIDS comes into a lawyer's office and, through a series of eye-line matches where we see that the lawyer is watching the client's every move, we learn that the lawyer is paranoid about the disease to the point that he refuses to take the client's case.

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EDITING RHYTHM AND DURATION

المدة والإيقاع

- ⦿ How long each shot is permitted to stay on-screen before it gets replaced by another shot through one of the editing techniques we have discussed, and the pattern of the time between shots, can be used to create effects in films as well.
- ⦿ For example, in a chase sequence a director may crosscut between the good guys and the bad guys. At first, the shots may be fairly long, but as the good guys catch up with the bad guys, the intensification of the action may be shown by making the shots progressively shorter, cutting between the two very quickly, in order to build suspense and anticipation.
- ⦿ Longer shots may represent calmness, or a more peaceful environment.

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MISE-EN-SCENE (MEEZ-AHN-SEN)

مكونات المشهد والدعائم وعلاقتها بالممثلين على المسرح أو في الفيلم وكيفية ظهورها

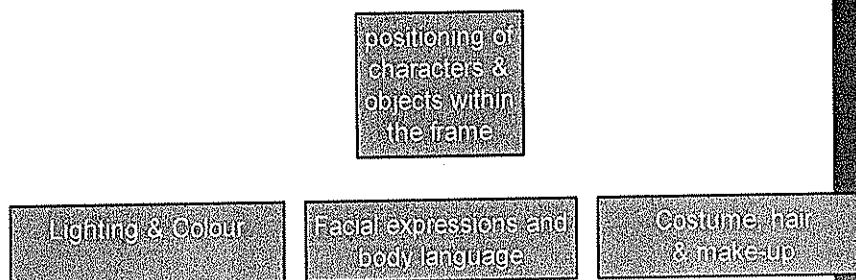
- ⊙ A term from theatre, it is a way to describe what appears onstage. In film, it refers to some to the elements that film and the stage have in common: sets, costumes, lighting, and acting.
- ⊙ When we talk about the mise-en-scene of a particular shot or an entire film, we are referring to what significant props surround the characters, how what they are wearing impacts the character, or how the light playing off a character's features enhances or detracts from the character.

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MISE EN SCENE

MISE EN SCENE



CHROMA KEYING \ GREEN OR BLUE SCREEN

- ⦿ A visual- effects and post-production technique for composing tow images or video streams together based on color hues.

Special effects such as:

- ⦿ CGI
- ⦿ Stunts & explosions
- ⦿ Animatronics & models

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DECOUPAGE

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WHITE BALANCE

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OBSERVERS, REFLECTORS, DIFFUSERS

- ⦿ For audio: Observers, diffusers
- ⦿ For lighting: Observers, Reflectors

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Unit# 4
Clapboard
Concept Guides

Code of Clapboard

also called a “clapper” or “slate”, is a visual and sonic tool used in film
and other moving media.

Its so important !
It has tow main functions

- Assisting with syncing separately recorded sound and image
- Visually labeling and identifying individual takes

Its important for both image and voice
records and shooting

In its first capacity, when sound and image are recorded separately, the clapboard acts as a bridge between the two so that they may be synced later in post-production. In post, the editor(s) will look for the exact moment in the recorded images when the clapboard shuts. They will then listen to the audio for the exact moment when the clapboard "claps." By properly aligning the two, synced sound and image can be produced.

What kind of information does it contain ?

In its second capacity, the clapboard contains pertinent written information relative to each take. This information may or may not include, but is not limited to:

- Scene number
- Take number
- Tape number
- Camera angle number

It makes the work of editors easier, but!!!!

In post, the editor(s) will refer to this information for the purposes of distinguishing individual takes from each other.

When used correctly, the clapboard makes life a lot easier for the editor(s). However, when the clapboard is used incorrectly, it becomes useless, and makes the editor(s') jobs of syncing sound with image, and identifying takes, extremely difficult.

The instructions below are meant to clarify how to operate the clapboard properly.

1. Depending on the production and the take, all appropriate information on the clapboard must be updated prior to every new take.

The person operating the clapboard will need to coordinate and communicate with other crew, including, but not limited to, the director, script supervisor and soundman.

2. Prior to every take, the clapboard must be placed in the middle of a framed shot. It should be at a distance where:

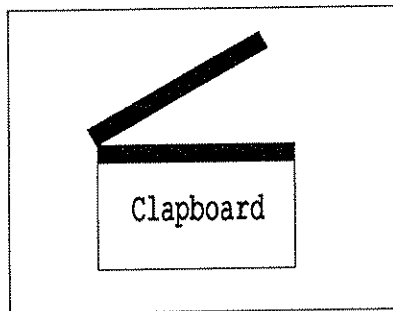
- All information on it can be clearly read
- Its entire range of motion is visible

If the clapboard's full range of motion is not visible, or it cannot be read, then it will be ineffective as a visual aid for:

- Assisting with syncing separately recorded sound and image (because the moment when the clapboard shuts cannot be seen)
- Visually labeling and identifying individual takes (because the information on the clapboard cannot be read)

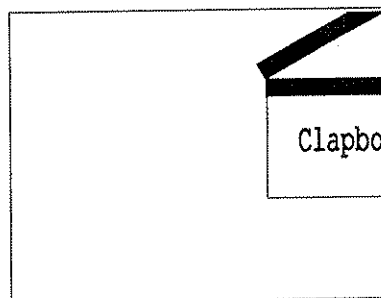
A correctly-framed clapboard should always look like this:

Camera Frame



It should not look like this:

Camera Frame



3. Once the clapboard is centered in the frame, the person in charge of it will call-off in the appropriate order. The call-off order will sound something like this:
 - a) Director – “Camera”
 - b) Camera Operator – “Rolling”
 - c) Soundman – “Sound”
 - d) Clapboard – “Scene 1, Camera 2, Take 3”, etc. Clapboard claps.
 - e) Director – “Action”

4. Once the clapboard has called-off, the clapboard should be “clapped” shut.

The “clapping” of the clapboard must be made with the clapboard as stationary as possible. The clapboard must not be jerked out of the frame while the “clapping” motion is made. If the clapboard is jerked out of the frame while “clapping” shut, it is next to impossible to see when the clapboard closes.

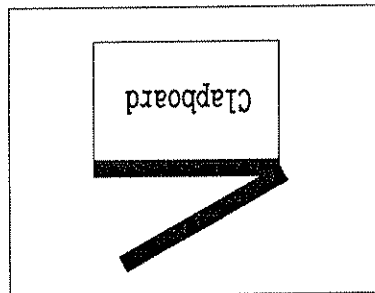
The rule is when “clapping” the clapboard, hold the clapboard still.

To prevent jerking the clapboard out of the frame, the “clapping action” must be done with two hands and not one hand. If the “clapping” action is made with one hand, there is a tendency to jerk the clapboard out of the frame. Using both hands generally prevents this.

5. Once the director has called "cut," the person running the clapboard will re-enter the camera frame with the clapboard upside down.

It should look like this:

Camera Frame



CONCEPT GUIDE #1: MISE-EN-SCÈNE

Backlighting: Lighting that illuminates the person or object from behind, creating a silhouette

Blocking: The arrangement and movement of the actors in a scene.

Character actors: Actors who play recognizable character types, often repeated in many films.

Chiaroscuro: Dramatic, high-contrast lighting, emphasizing shadows and the interplay of light and dark.

Directional lighting: Lighting that appears to come from a particular source and direction.

Fill lighting: Lighting using secondary lights to balance the main (key) lighting; helps to reduce shadows and illuminate the entire scene.

Frontal lighting: Lighting that illuminates the subject directly from the front, or from a position near the camera.

Hard lighting: High-contrast lighting, with hard edges and distinctive shadows.

High key lighting: Key lighting that is bright and even, with few contrasts (uses a lot of fill light).

Highlighting: Extra lighting used to emphasize specific characters, features, or objects.

Key lighting: The main source of (artificial) lighting in a scene.

Low key lighting: Key lighting that is shadowy, with strong contrasts (uses very little fill light).

Mise-en-scène: All the elements placed in front of the camera to be photographed: settings and props, lighting, costumes, make-up, and actors and their behavior.

Natural lighting: Lighting derived from an actual, on-location source, rather than from added (studio) lights.

Naturalistic: Action, setting, or other aspect of mise-en-scène that tries to conform to the details of actual experience (as opposed to being symbolic or metaphorical).

Soft lighting: Low-contrast lighting, without dramatic contrasts of bright and dark.

Three-point lighting: Standard lighting arrangement, with key light, fill light, and backlight.

Underlighting: Lighting from below.

CONCEPT GUIDE #2: CINEMATOGRAPHY

Academy Ratio: An aspect ratio of 1.33:1, or 4:3, used in films until the 1950s, and still standard in (pre-digital) television.

Aspect Ratio: The width-to-height ratio of the film frame.

Canted Frame: Framing that is on a diagonal instead of level.

Close-up: Framing that is very close to the subject, and shows details (e.g. when someone's face fills the screen).

Crane Shot: A shot taken from a camera mounted on a crane (shot, therefore, from above, and capable of moving through space).

Deep Focus: A focus in which multiple distances from the camera are all equally in focus.

Depth of Field: The range or distance before or behind the main focus of a shot in which things remain in focus.

Dolly Shot: A kind of **tracking shot** in which the camera is moved on a dolly, instead of on tracks.

Extreme Close-up: Framing that is so tight and close to the subject that a detail much smaller than a face (e.g., an eye, or a small object) fills the frame.

Extreme Long Shot: Framing at such a distance that the human figures are dwarfed by the background or surroundings.

Following Shot: A **tracking shot** that follows a character.

Handheld Shot: A shot taken by someone actually carrying the camera, resulting in a somewhat jerky image.

High Angle: A shot directed at a downwards angle.

Long Shot: Framing at such a distance that we see an object or person together with their surroundings.

Long Take: A shot of relatively long duration.

Low Angle: A shot directed at an upwards angle.

Medium Close-up: Framing at such a distance that we see an actor's head and shoulders.

Medium Long Shot: Framing at such a distance that we see an actor's entire body.

Medium Shot: Framing at such a distance that we see the body of an actor from the waist up.

Overhead Shot: A shot from high above the scene.

Pan: The camera is not moved, but rotates left or right.

Point-of-View Shot: A shot that replicates the point of view of a character in the film.

Rack Focus: Changing the focus within a single shot. (Also called **pulled focus**).

Reframing: Moving the camera during a shot in order to keep moving persons or objects centered in the frame.

Sequence Shot: A long take in which an entire scene, or an entire complex action, is shown in one continuous take.

Shallow Focus: A focus in which only one part of the shot, at a particular distance from the camera is in focus, and things closer or further away are not in focus.

Take: Everything contained within a single shot.

Tilt: The camera is not moved, but rotates up or down.

Tracking Shot: The camera itself moves, often literally along a track. (Also called **traveling shot**).

Zoom: The camera changes its focal length, without actually moving, in order to close in on a distant object (zoom-in) or to pull away from it (zoom-out).

CONCEPT GUIDE #3: EDITING

180° rule: In the continuity system, the camera must not cross the axis of action, but stay within the 180° semicircle defined by using this axis as the diameter.

30° rule: In the continuity system, if the camera moves in between shots, it must move by an angle of at least 30°, so as not to appear abrupt.

Axis of action: In the continuity system, an imaginary line that passes between the main actors in a scene, defining the circle used in the 180° rule.

Continuity editing, continuity system: A system of editing, institutionalized in Hollywood, and designed to create a coherent time and space and to convey the narrative as smoothly and “realistically” as possible.

Crosscutting: Editing that alternates between two series of actions, usually taking place at the same time but in different locations.

Cut: The break between two shots. The transition from one shot to another.

Establishing shot: A shot, usually from a distance, that shows the entire location and setting of a scene, and the places of the characters in relation to one another.

Eyeline match: Alignment of the glances of the characters shown in two succeeding shots, so that they appear to be looking at one another.

Fade-in: A dark screen gradually brightens into a shot.

Fade-out : A shot gradually darkens to black.

Flashback : A sequence that violates normal time order by taking place in the past, relative to the preceding (present-time) sequence.

Flashforward : A sequence that leaps forward to the future, violating normal time order.

Graphic editing : Editing that calls attention to formal patterns (shapes, colors, lines, etc.) that persist from shot to shot.

Graphic match : Two otherwise unrelated shots linked by graphic similarity or continuity.

Insert : A brief shot (often a close-up) filmed separately from the rest of the scene, and inserted during editing (often to convey a special emphasis).

Invisible editing : An editing style that does not call attention to itself, but tries to tell the story as simply and straightforwardly as possible. (Also see **Continuity editing**).

Jump cut : An abrupt cut that violates time continuity.

Match on action : Two shots linked together by the way an action that takes place in one shot continues smoothly in the next.

Montage : French for “editing”; often used to refer to an editing style that calls attention to itself, and emphasizes the discontinuities between the images.

Montage sequence : A segment of a film that conveys the passage of time or an ongoing process through a series of brief images.

Narrative : A story that is told (including the act of telling the story from a certain point of view).

Nondiegetic insert : A shot or series of shots originating outside the time and space of the actual narrative.

Scene : A segment of narrative, or series of shots, unfolding in a single space and time.

Sequence : A unified series of shots giving a complete stretch of action.

Shock cut : A jarring juxtaposition of unrelated images, via a cut from one image to the other.

Shot : A single, uninterrupted moving image. The basic unit of the film.

BASIC CINEMATIC TECHNIQUES

I set out to write this book because I wanted to reach beyond the basic cinematic elements that many filmmaking books describe. One of the best ways to learn about these constructs is to watch as many movies as you can. Unfortunately, not everyone who's interested in filmmaking can dedicate that kind of time to the process. This book simplifies the ordeal by compiling the most common and distinct filmmaking techniques taken from hundreds of films.

It can't hurt to go over the basics before we arrive at the next "plateau" of cinematic techniques. I have attempted to provide methods for conceptualizing each element — a way of visualizing what the technique actually looks like. Visualization skills should allow you to look at the world around you in a new, cinematic context. This new sight is similar to what artists see when they start to recognize lines and colors in the world, allowing them to create abstract representations of reality.

A NOTE ON CRAFT

The American film industry is not exactly renowned for its focus on craft. It's a business-oriented machine, where often the realities of cold hard cash outweigh the desires of individual filmmakers to stretch the boundaries of film with unique and interesting ideas. If you do ever manage to secure the financing for a film of your own, you might have only one good chance to demonstrate your skills as a filmmaker. So be prepared.

PAN

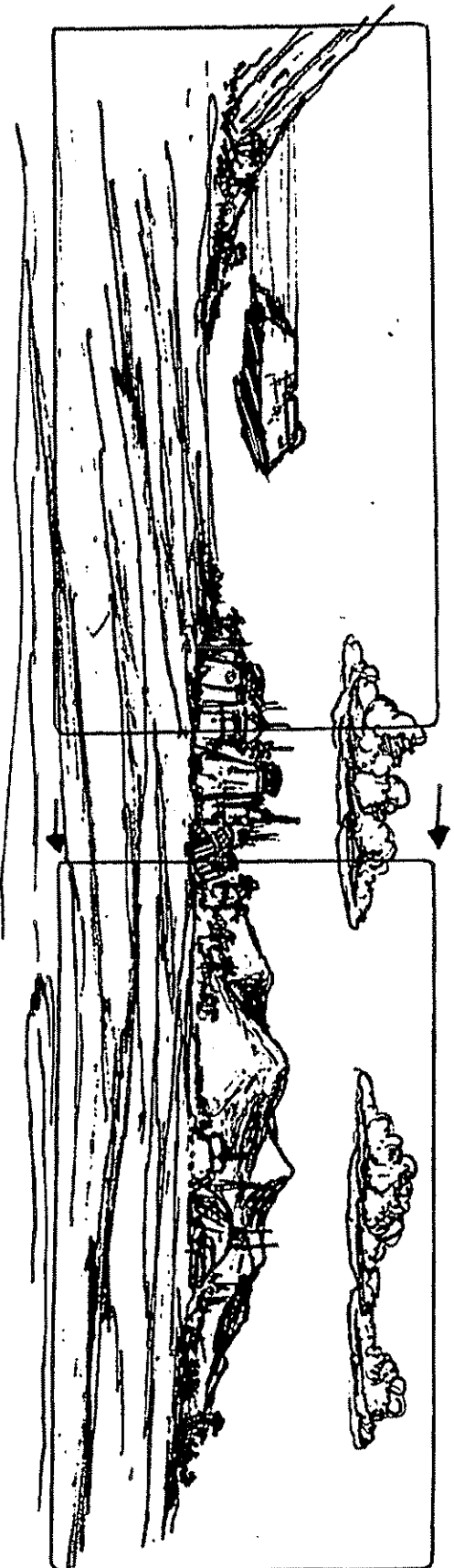
What does it look like?

Pan is the horizontal axis of camera movement. When the camera pans, it turns left and right. To conceptualize a *Pan*, stare straight ahead and turn your head to the left and to the right. *Panning* is commonly used to look across a very wide panorama that doesn't fit within the camera frame — a landscape, for example. This technique can be used within a scene to follow characters or vehicles as they move around. This is known as re-framing the shot.

Where can I see it?

In *Zulu*, the camera *Pans* across a seemingly endless line of Zulus on a hill, toward the British waiting in the foreground. Robert Redford is discovered at the bar with a simple *Pan* in *The Way We Were*.

Pan with vehicle



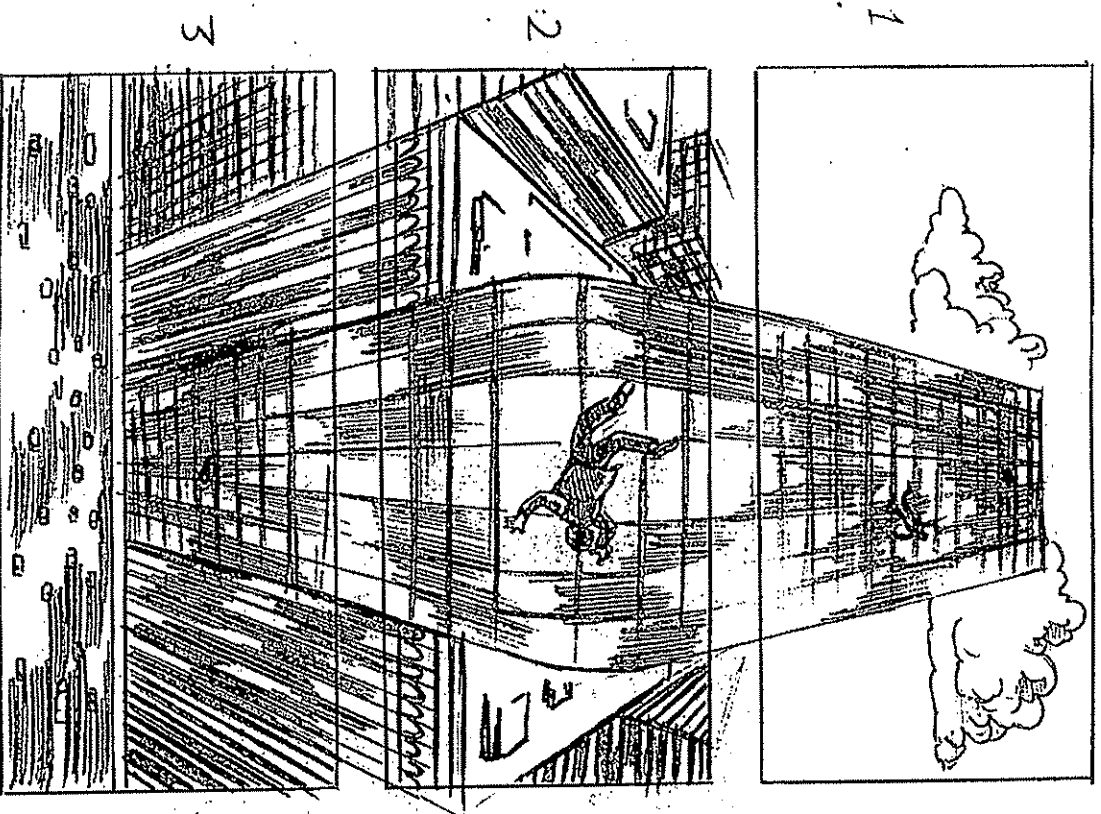
Pan

TILT

What does it look like?

Tilt is the vertical axis of camera movement. When the camera tilts, it pivots up and down. *Tilting* is commonly used to look over tall objects such as a cathedral or an office building.

To conceptualize a *Tilt*, stare straight ahead and pivot your head to look up and down. Like the Pan, this technique is used within a scene to follow characters in motion — known as re-framing the shot.



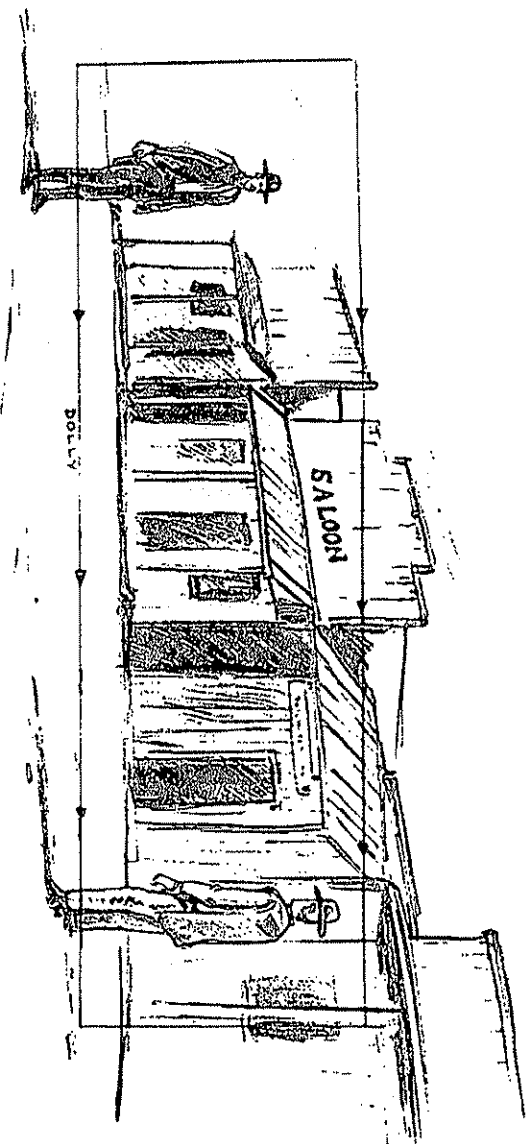
Tilt

DOLLY, TRACKING SHOT

What does it look like?

Also known as a "Tracking Shot," *Dolly* is a very natural technique — the camera simply moves horizontally through space. The energy of this technique is similar to a person walking or riding on a moving platform — a wheelchair, for example. To conceptualize a *Dolly*, turn your head toward what you are interested in. Then walk forward and watch the world go by. This is how a *Dolly* movement looks to an audience.

Dolly movements may or may not use an actual dolly. Generally some kind of platform with wheels, the dolly moves along tracks that determine the direction of movement. Tracks must be used because pushing the platform over uneven ground results in shaky and erratic camera movement. The Steadicam is an alternative device that allows a camera to be carried, without experiencing the bumps and jiggles usually associated with handheld camera work. This makes the camera appear to be "floating" through the air. If a camera operator has a steady grip, handheld cameras can create dolly-like movements as well.



Dolly

MECHANICAL

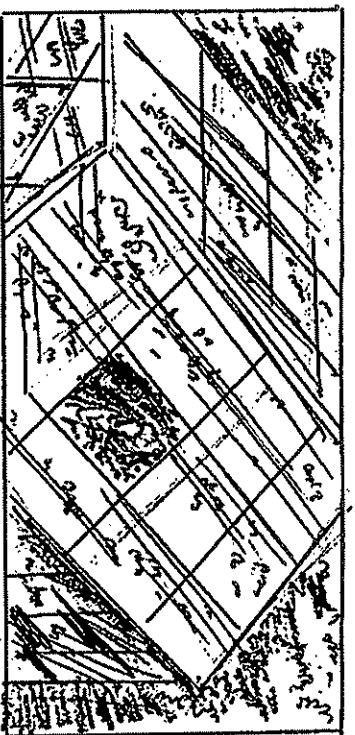
What does it look like?

Mechanical techniques include the use of devices that allow filmmakers to create unique and interesting camera movements. These are easier to conceptualize when we can move as the camera does — which is possible if a device has a platform that we can sit or stand on.

Cranes and jibs are the most common examples of mechanical devices. Each of these devices has a mechanical "arm" on which the camera is mounted. This arm hinges on a pivot that frees the camera to move through space, allowing the creation of sweeping, dramatic camera movements.

There are many other specialized mechanical devices available. Each device creates a unique type of motion that alters the audience's perception of a film in some special way.

1



2



3



Crane Sequence

PULL FOCUS

What does it look like?

Pulling Focus is considered a natural camera technique. The camera lens operates similarly to the way our vision functions. Our eyes continually alter focus whenever we look at objects at alternating distances in our field of view.

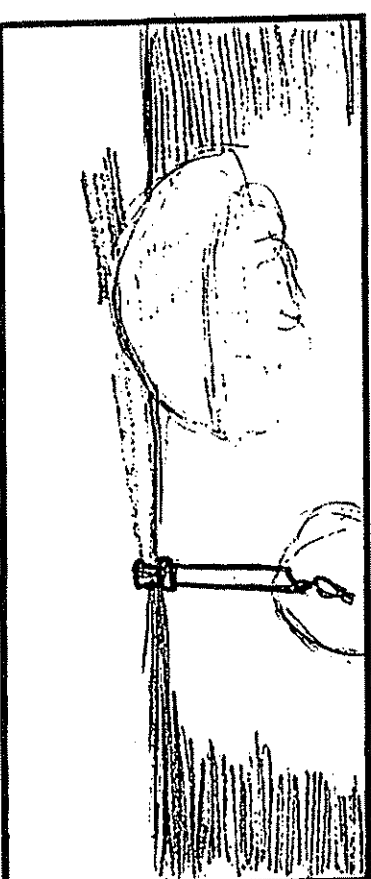
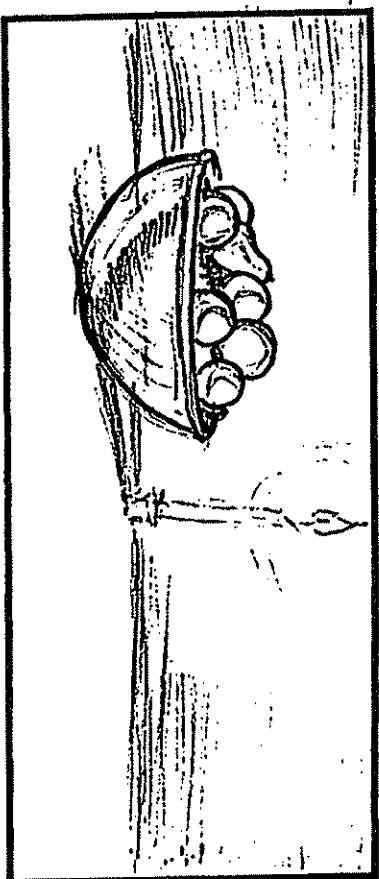
We can either be focused on something close to us or on something far away. Since we generally don't have the ability to focus on both at the same time, our eyes must *Pull Focus* to compensate.

When making a film, *Pulling Focus* is often necessary because most camera lenses don't keep the entire scene in focus. As the camera pans, tilts, and dollies, a crew member called a "focus puller" will adjust the focus to match whatever the camera is looking at and to compensate as actors move through the scene.

To conceptualize this technique, consciously focus on objects at different depths as you look around.

Where can I see it?

In *Apocalypse*, the camera shows a man being chased, then quickly *Pulls Focus* to reveal the group of men chasing him.



Pull Focus

ZOOM

What does it look like?

The focal length of a camera lens determines the distance that the camera can "see." Zoom lenses allow the focal length to be gradually changed. With a Zoom, the frame may transition from a wide shot to a close-up without ever moving the camera.

The Zoom is considered an unnatural technique because our eyes aren't able to incrementally change their focal length. Because of this, Zooms are often used for effect.

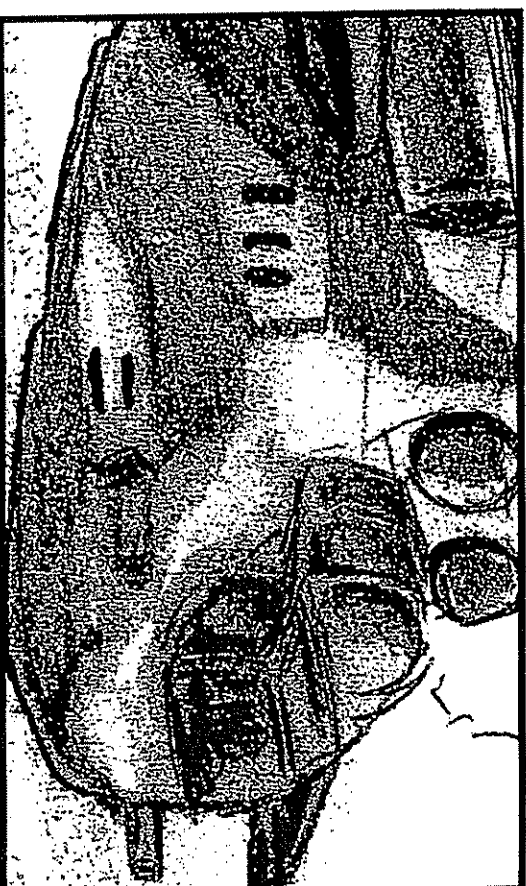
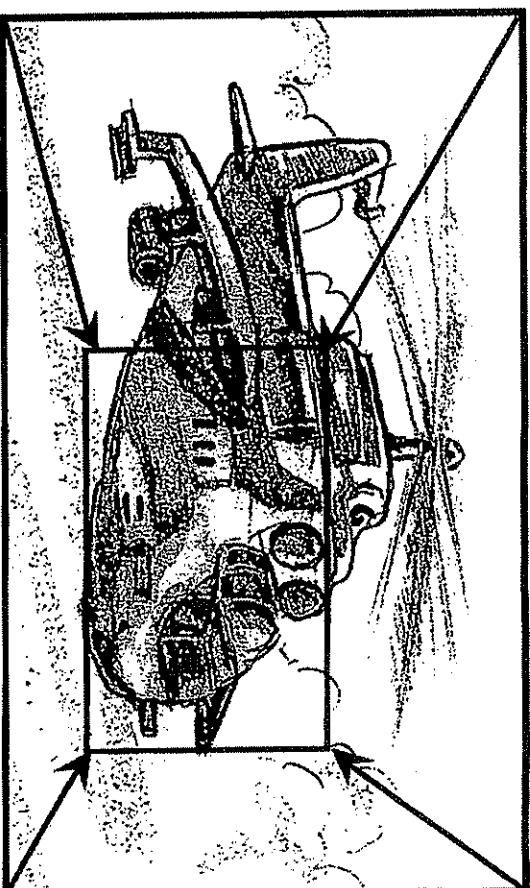
A very slow Zoom can be a subtle alternative to a dolly movement in locations where there is no room to rig a dolly and track. A very fast Zoom — a whip zoom — can be used to draw attention to objects in a scene.

Where can I see it?

Fluttering Zooms are used in G.I. Jane during action sequences. Fluttering Zooms are also used in Opera, in conjunction with the sound of a heart beating. The camera Zooms in toward and out from still photographs in Soylent Green.

In Zatolchi, an emphatic whip zoom shows a samurai's face as he's told his rival's name.

The Color of Money uses both fast and slow zooms in many scenes. The Wild Bunch showcases many different kinds of zooms — slow, fast, short, extended, zoom in, and zoom out.



Zoom

TRANSITION

What does it look like?

A *Transition* is any method for switching from one image or "frame" to another.

The simplest of all *Transitions* is the cut. A cut may appear almost seamless to the audience, or it may be used to create harsh jumps in time and space.

Dissolves are very common in movies. A dissolve layers a new image over the old one, gradually increasing the new image's opacity until the transition is complete. Dissolves create a "soft" *Transition*.

Fades slowly change to an image from a colored screen or from an image to a color. The fade color is usually black, but not exclusively. For example: fading to white frequently shows some kind of "explosive" *Transition*. A fade to red could induce the imagery of blood; or blue of the ocean. Fades often begin and end scenes.

Effects *Transitions* use a special effect to transform one image into another. Examples of effects *Transitions* include wipes, page turns, vertical blinds, and morphing. Effects *Transitions* may be accomplished with specialized equipment such as an optical printer, or with a computer.

Where can I see it?

Several horizontal wipe *Transitions* are used in Red Beard.

Effects *Transitions* give Star Wars the feel of an old science fiction B-movie. At the end of Jacob's Ladder, the scenery fades to white as Jacob ascends into heaven with his son.

MONTAGE

What does it look like?

What is *Montage*? There are at least a few recognizable definitions for the word. The most common of these is: a specific sequence of images in a film, usually without words and often set to music. For clarity I choose to call this the "Montage Sequence." Many films use this technique to express the passage of time or a sequence of events with little or no dialogue.

According to *Webster's Dictionary*, a montage is "the combination of elements of different pictures, esp. photographic." If we go by this definition, then a montage is simply a series of images — like the cuts in a film. Therefore, every film is an example of montage.

Perhaps the most unique description of montage can be found in the writings of Sergei Eisenstein, one of the forefathers of modern film theory. Eisenstein said that montage can be seen in films, and that its essence can be seen everywhere — in writing, in music, in art. Eisenstein's definition of montage allows for a broader definition — the collection of "elements" that build something — the tastes, sights, sounds, textures, and smells. Because film is purely an audio-visual medium, film montage is based on building up structures that affect the visual and aural senses.

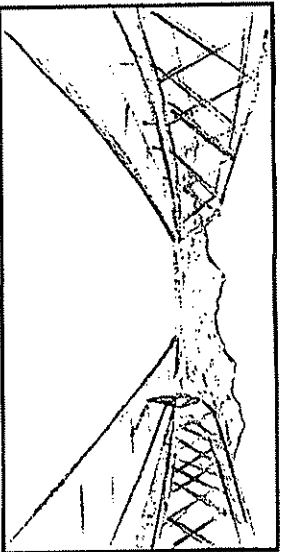
Even though montage is a very important aspect of film, it can be detrimental if not used correctly. André Bazin, a respected French film critic, argued that the lack of montage can actually be beneficial for certain types of films. The reduction of splicing and cutting in a film gives the audience a more realistic perception of the story's time and space. Without montage, a director cannot cut away to hide falsehoods and mistakes.

Where can I see it?

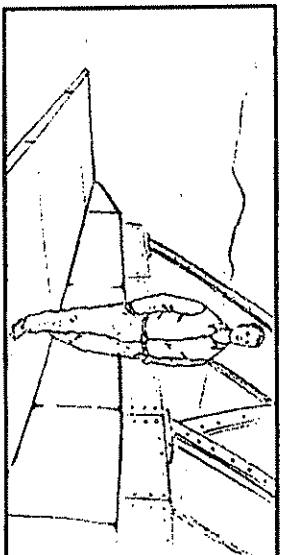
In *Babel*, *Montage* is used when Cate Blanchett's injured character is transported by helicopter to a hospital. The entire sequence is shown entirely with images. No dialogue is used.

FRAMING TERMS

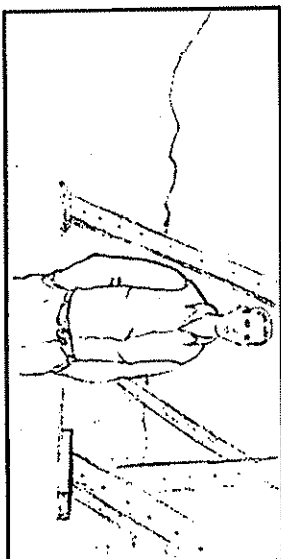
Common terms used to frame objects within a scene are generally applied to actors, but can refer to inanimate objects as well. Examples are: a close-up of a phone or an extreme close-up of a coin slot. A director will often capture a collection of master shots, medium shots, and close-ups to provide a variety of footage during editing.



Master/Establishing Shot



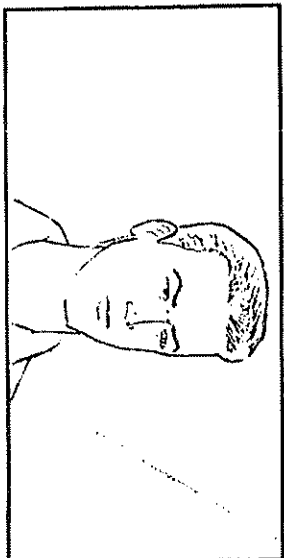
Full Shot



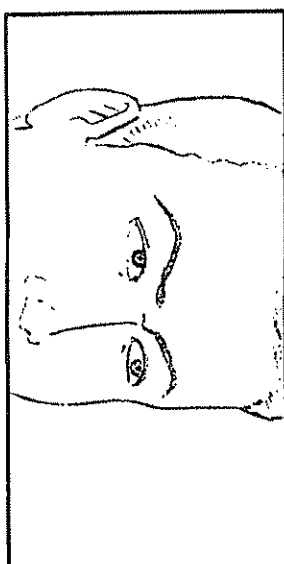
Medium Shot



Medium Close-up



Close-up



Extreme Close-up

EXERCISES

- **Pick some of your favorite movies and watch them again.** Instead of watching them for the story, concentrate on the basic techniques the director uses, such as pan, tilt, dolly, mechanical, pull focus, and zoom.
- **Watch for different types of transitions.** Keep an eye out for cuts, fades, dissolves, and wipes. If you have the capability, slow the playback to observe quick transitions in slow motion.
- **Learn about montage.** There are many good books on the subject, including the works of Sergei Eisenstein and André Bazin. Montage is a fundamental element of cinema. By exploring this technique, you'll greatly expand your knowledge and your ability to comprehend how films are made.
- **Seek out montage.** Not only will you see montage in movies, but you'll discover that it's a fundamental aspect of art, music, and other fields of creation. Observe how smaller components are combined to create the collection of elements that an audience enjoys.
- **Watch for close-ups, establishing shots, extreme close-ups.** Observe how the director changes the meaning of a shot by the way he frames actors or objects in a scene.

