- Motion Picture Photography including technical artistic concern with such matters of choice of film stock, lighting, choice and use of lenses camera distance and angle--camera movement

- FILM STOCK: Clear Plastic Base with Light Sensitive Emulsion

    - Different Types: Slow, Fast, Color Balanced, B&W

- Film Gauge: 35mm, 16mm, 8mm
- Grainy vs. High Resolution
- Fast Lenses
- Deep Space vs. Flat Space http://www.dmlab.csus.edu/shygirl/Faculty/coms121/Spaceone.html

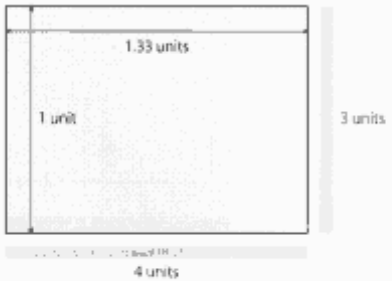
ASPECT RATIO AND FRAMING

The classical motion picture screen and traditional television and computer screen took over the classical 4:3 aspect ratio of film. Regardless of their size, they are al four units wide and three units high. **SEE 6.1** This aspect ratio is also expressed as a 1.33:1 ratio: For every unit in height, there are 1.33 units in width.

In its desire to engulf us in spectacle, the motion picture screen stretched to a wider, wraparound aspect ratio. Of the great variety of horizontally stretched aspect ratios, two formats have emerged as standards: the *wide-screen format* with a 1.85:1 aspect ratio,[1] and the *Panavision 35 format* with a wider 2.35:1 aspect ratio.[2] **SEE 6.2 AND 6.3** Most U.S. films are shot in the 1.85:1 wide-screen aspect

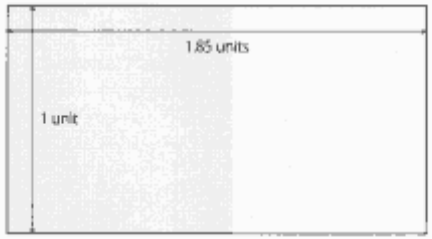
6.1 Traditional Television and Classic Movie Screen Aspect Ratio

All normal television screens and the classical motion picture screen have an aspect ratio of 4:3, which means that they are four units wide and three units high. The 4:3 ratio is also expressed as a 1.33:1 ratio. For every unit in height, there are 1.33 units in width.



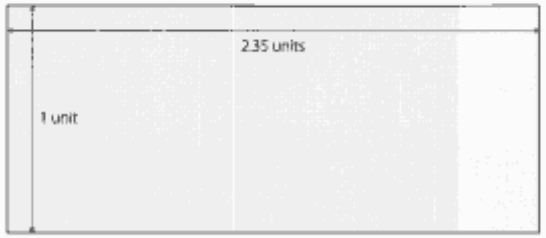
6.2 Wide-Screen Motion Picture Aspect Ratio

The aspect ratio of wide-screen motion pictures is 1.85:1. This ratio provides a horizontally stretched vista and is the standard U.S. film aspect ratio.



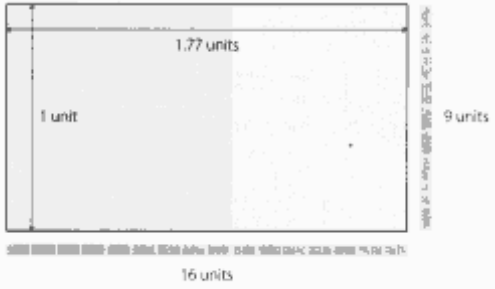
6.3 Panavision Motion Picture Aspect Ratio

The aspect ratio of the Panavision film format is 2.35:1, which gives a wider panoramic view than the standard wide-screen format.

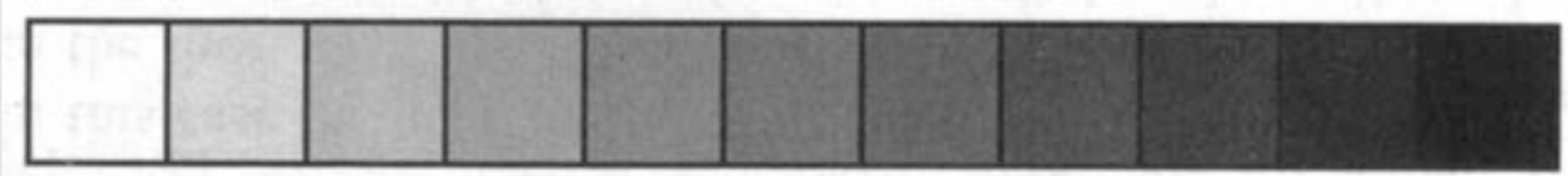


6.4 HDTV Aspect Ratio

The HDTV (high-definition television) screen aspect ratio is 16:9 or 1.77:1, making this screen more horizontally stretched than the normal television screen. The HDTV aspect ratio can accommodate wide-screen movie formats without much picture loss on the sides.



- Saturated Color (Start Clips)
- Desaturated Color
- Color Schemes/Stocks communicating elements of the story--Communicating Ideas
- Hard Light: Used in Low Key Lighting (Movies/Noir)
- Soft Light: Used in High Key Lighting (TV/Sets/Comedies)
- Catch Light--Reflected Light that reaches the eyes



CONTROL BY
ART DIRECTION

CONTROL BY
LIGHTING

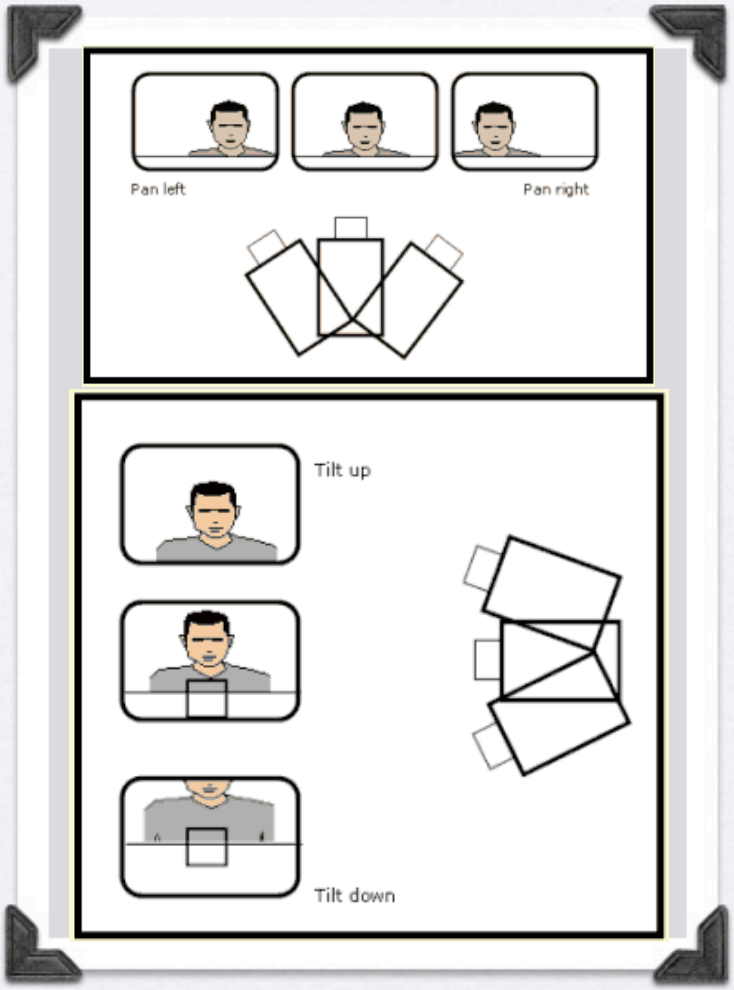
- Direction of Lighting pg 73
- Use of Shadows to heighten mystery and suspense
- Shadows to suggest a threat

- Wide Angle
- Telephoto
- Prime Lens
- http://www.atomiclearning.com/freeshots.shtml
- Focal Length (Show Clips)

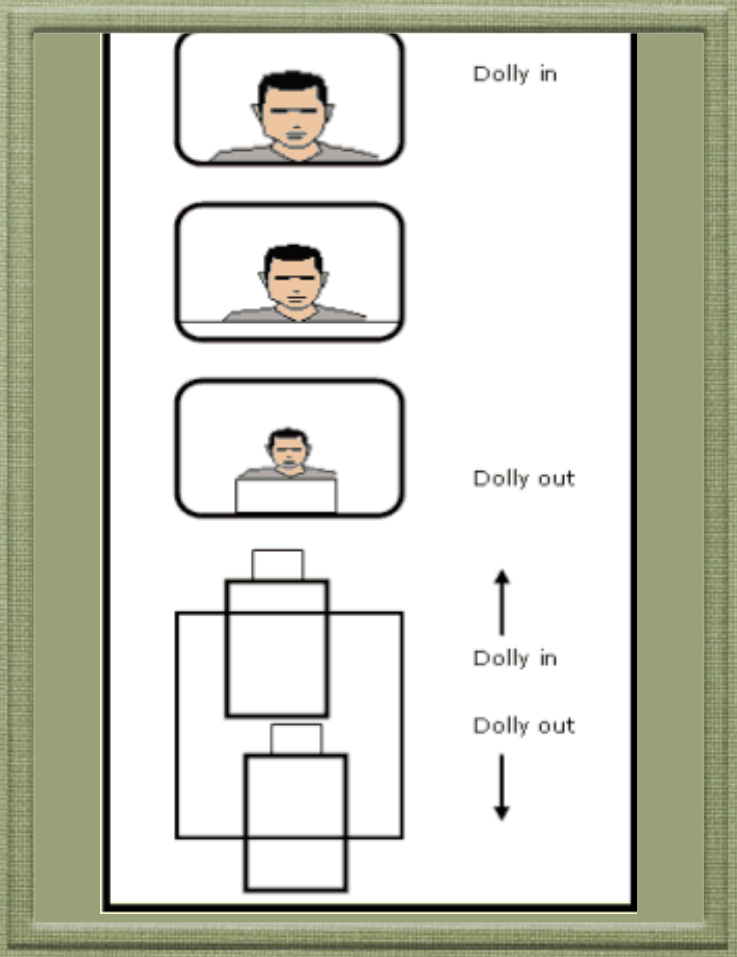
- Page 85 Extreme Long Shot
- Long Shot
- Medium Shot
- Low Angle and Dutch Angle
- Crane
- Seadicam: Lightweight arm, torsion arm, camera and moitor-- Smooth movement

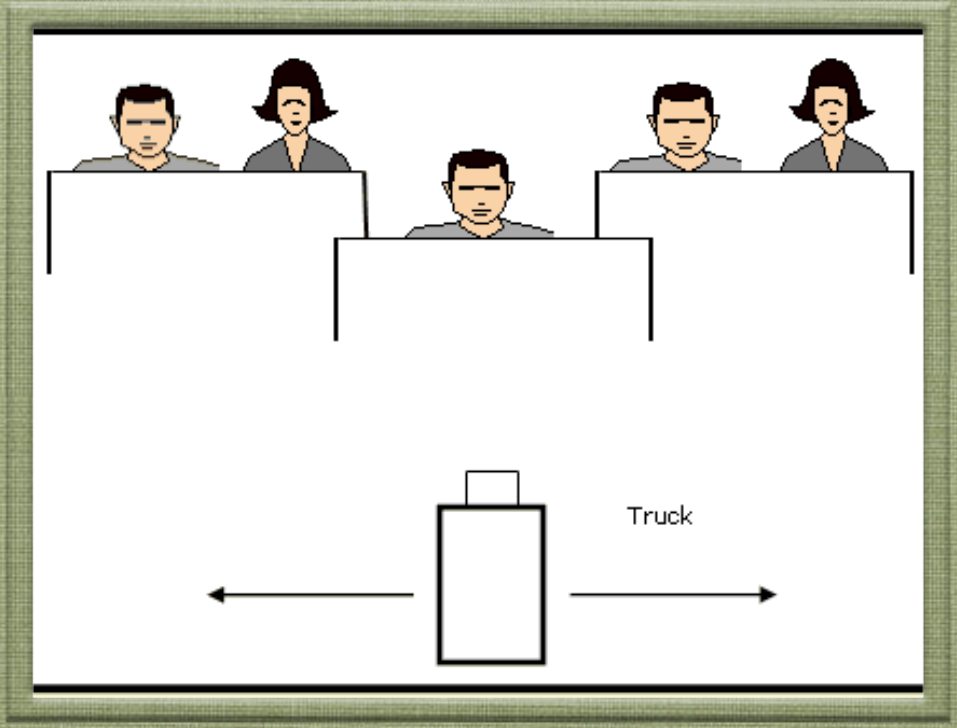
Camera Movement and Space

- Pan (Flat)
- Tilt (Flat)
- Zoom (Flat)
- Dolly (Deep)
- Crane (Deep)
- Tracking (Deep)



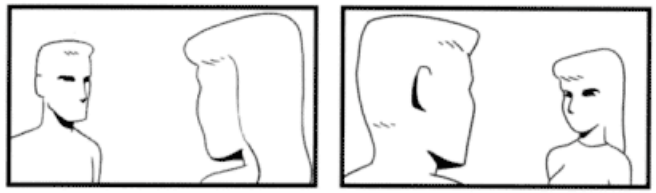
Dolly in and Out



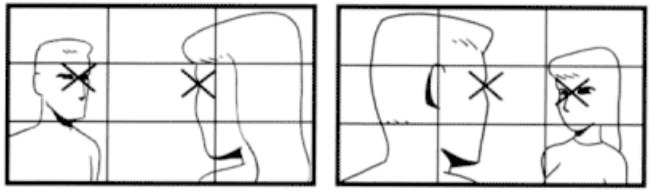


Truck or Track

Eyeline Match Fast Times



Individually, these two over-the-shoulder shots might appear acceptable but when they're intercut, the contrast of continuum of movement will make the editing harsh and abrupt. This may be what you had planned, but often the idea is to make the intercutting of over-the-shoulder shots as smooth as possible.

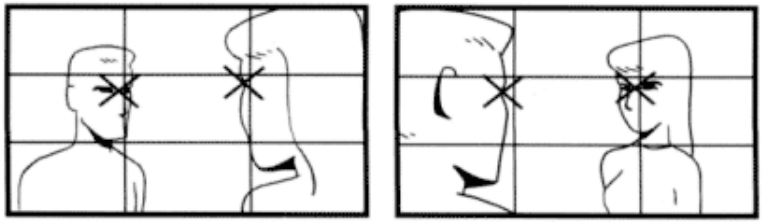


Let's place an "X" on the eyes of each person. The eyes are the places the audience is most likely to watch in each shot. The Continuum Grid helps to show us that there is contrast of continuum of movement from shot to shot. If the audience is watching the man, they will have to move their attention from the left to the center area of the frame when the editor cuts to the second angle.

When the two shots are overlapped, the contrast of continuum becomes clear. Look how far the audience must move to keep their point of attention focused on the man.

Over-the-shoulder shots are composed for the purpose of intercutting. Affinity of continuum of movement will help create a smooth cut that goes unnoticed by the audience.

Now the two shots have been recomposed to create affinity of continuum of movement from shot to shot.



The Continuum Grid shows that the audience's points of attention are now in the same areas of the screen in both shots.

Shooting DV for Narrative

- Close-ups
- Neutral Density Filters on the Lens to knock out Background
- Smoke
- Anything to knock out that super sharp video look
- Usually takes a lot of money in Post