

CINEMATOGRAPHY IN STORY-TELLING: TRANSITIONS

IN: *GOING FROM NO IMAGE ON THE SCREEN TO AN IMAGE --- FROM BLACK OR WHITE TO A PICTURE*

TO: *GOING FROM ONE IMAGE ON THE SCREEN TO A DIFFERENT IMAGE*

OUT: *GOING FROM AN IMAGE ON THE SCREEN TO NO IMAGE --- FROM PICTURE TO BLACK OR WHITE*

CUT: *FASTEST TRANSITION --- MORE/FASTER CUTS = MORE ENERGY FEWER CUTS = LESS ENERGY BASED ON NORMAL BLINKING PATTERNS --- NOT USUALLY NOTICEABLE SO VERY MANIPULATIVE*

JUMP CUT: *CUTTING BETWEEN DISSIMILAR IMAGES TO DRAW ATTENTION TO THE CUT (USUALLY FOR SYMBOLIC REASONS) --- LARGE JUMPS IN TIME, SPACE, OR CONTENT*

MATCH CUT: *CUTTING BETWEEN VERY SIMILAR IMAGES TO MANIPULATE AUDIENCE PERCEPTION OF TIME AND SPACE --- IMAGES ARE VERY SIMILAR IN STRUCTURE*

CROSS CUT: *CUTTING BACK AND FORTH BETWEEN SCENES TO INDICATE A CONNECTION OR THAT THEY ARE HAPPENING SIMULTANEOUSLY*

EYE-LINE CUT: *CUTTING FROM A SHOT OF A CHARACTER'S EYES TO THAT CHARACTER'S POINT OF VIEW TO INDICATE WHAT THEY SEE AND BUILD A CONNECTION BETWEEN THE CHARACTER AND THE AUDIENCE*

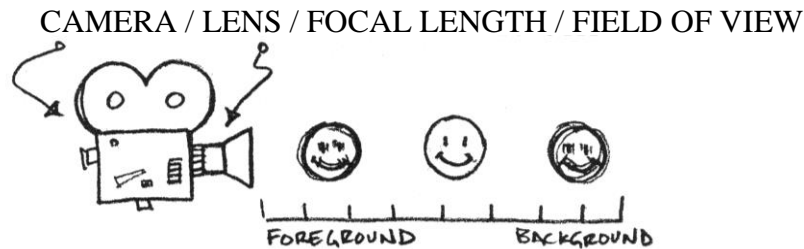
FADE: *A SLOWER TRANSITION IN OR OUT TO INDICATE A SLOWER PACE, A RESET OF TONE, OR THE PASSAGE OF TIME BETWEEN SCENES --- THE SLOWER THE FADE THE MORE TIME SEEMS TO BE MISSING*

DISSOLVE: *CROSSFADE BETWEEN IMAGES TO INDICATE TIME PASSING OR SLOWER PACING WITHOUT RESETTING THE TONE OR EMOTIONAL CONTENT*

SUPERIMPOSE/DOUBLE EXPOSURE: *TWO IMAGES OCCUPY THE SAME SCREEN SPACE AT THE SAME INTENSITY USUALLY FOR SYMBOLIC EFFECT*

WIPE/IRIS/BLUR/ETC.: *SPECIAL EFFECTS TRANSITIONS (LIKE POWERPOINT) --- THESE PULL AUDIENCE SUSPENSION OF DISBELIEF AND ARE BEST FOR "CAMPY" OR COMIC FILMS*

CINEMATOGRAPHY IN STORY-TELLING: MOVEMENT



PAN: HORIZONTAL LENS MOVEMENT --- MOST COMMON MOVEMENT TIED TO REAL HUMAN EYE MOVEMENT TO FOLLOW ACTION OR REVEAL THE UNSEEN

TILT: VERTICAL LENS MOVEMENT --- MUCH LESS COMMON AS IN REAL LIFE USED TO FOLLOW ACTION AND/OR INDICATE SIZE OR HEIGHT DIFFERENCES

CANT/DUTCH ANGLE: MOVING THE BODY OF THE CAMERA ONTO ITS SIDE AT AN ANGLE --- INDICATES SOMETHING IS OFF OR WRONG WITH THE CHARACTER OR ACTION SHOWN MAKES AUDIENCES SOMEWHAT UNCOMFORTABLE

RISE/DROP: VERTICAL CAMERA MOVEMENT (LENS STAYS POINTING IN THE SAME DIRECTION) USUALLY USED TO ACCENTUATE OR DISPLAY STRUCTURE OR FORM (ESPECIALLY OF PEOPLE) RISES TEND TO BE LESS CREEPY THAN DROPS

PULL: HORIZONTAL CAMERA MOVEMENT IN THE SAME DIRECTION AS THE LENS IS POINTED --- "PULL IN" DECREASES FIELD OF VIEW AND "PULL OUT" INCREASES FOV OFTEN CONFUSED WITH A "ZOOM" BY AUDIENCES, IT IS ACTUALLY MUCH MORE NATURAL AND COMMON

TRUCK/DOLLY: HORIZONTAL CAMERA MOVEMENT NOT IN THE DIRECTION OF THE LENS --- LENS STAYS POINTED IN THE SAME DIRECTION AND THE CAMERA MOVES TO SHOW ACTION OR REVEAL THE UNSEEN

TRACK: HORIZONTAL CAMERA MOVEMENT TO KEEP ONE MOVING CHARACTER OR OBJECT IN THE FRAME --- CAN BE IN THE DIRECTION OF THE LENS OR NOT

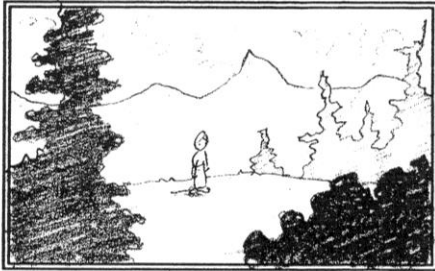
ZOOM: ARTIFICIAL FIELD OF VIEW CHANGE USING MAGNIFICATION --- LOOKS UNNATURAL AS THE BACKGROUND AND FOREGROUND ARE MAGNIFIED TO THE SAME DEGREE AS THE FOCAL LENGTH OFTEN COMBINED WITH A REVERSE PULL FOR INTERESTING EFFECTS

RACK: A CHANGE IN FOCAL LENGTH IN WHICH THE BACKGROUND OR THE FOREGROUND ARE RAPIDLY SWAPPED WITH THE CURRENT FOCAL LENGTH IN ORDER TO REVEAL SOMETHING OR TO SHIFT THE AUDIENCE'S ATTENTION

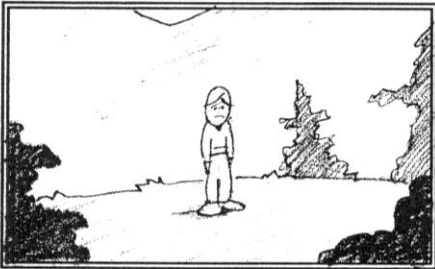
DEEP FOCUS: AN ARTIFICIAL LENS TECHNIQUE IN WHICH ALL DISTANCES FROM THE CAMERA ARE IN FOCUS AT THE SAME TIME --- USUALLY FOR THE PURPOSE OF ESTABLISHING SHOTS, EMPHASISING SETTING OR BACKGROUND, AND/OR KEEPING THE AUDIENCE'S ATTENTION UNFOCUSED

FOLLOW: CATCH-ALL TERM FOR ANY MOVEMENTS THE CAMERA MUST MAKE TO KEEP A PARTICULAR OBJECT OR CHARACTER IN THE FRAME

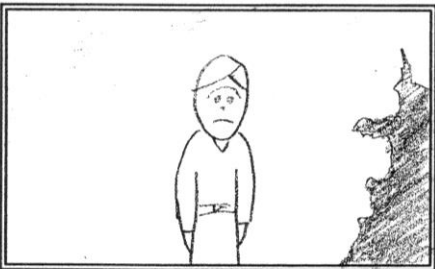
CINEMATOGRAHY IN STORY-TELLING: DISTANCE / FIELD OF VIEW



EXTREME LONG / EXTREME WIDE --- USED TO ESTABLISH LOCATION, DISTANCE THE AUDIENCE FROM THE CHARACTER EMOTIONALLY, AND CREATE TONE WITH BACKGROUND WE CAN SEE VERY LITTLE FACIAL EXPRESSION OR BODY LANGUAGE HERE, THOUGH, SO THE TONE AND CHARACTER CONNECTION CAN BE LOST



LONG / WIDE --- USED TO SHOW ACTION SEQUENCES SINCE THE ENTIRE ACTIVE PART OF THE SUBJECT CAN BE SEEN WITH SOME ROOM AROUND FOR MOVEMENT FACIAL EXPRESSIONS CAN BE SEEN AS WELL AND AUDIENCES WILL MAKE MINOR CONNECTIONS WITH THE SUBJECT



MEDIUM --- DEFAULT AND MOST COMFORTABLE FOV USED TO SHOW SEQUENCES OF LESS EMOTIONAL DIALOGUE BECAUSE THE ENTIRE EXPRESSIVE PART OF THE SUBJECT CAN BE SEEN (INCLUDING CLEAR FACIAL EXPRESSION AND GESTURE) THIS IS STANDARD "PERSONAL SPACE" DISTANCE IN AMERICAN CULTURE SO IT IS AGREEABLE AND NATURAL TO MOST AMERICAN AUDIENCE MEMBERS

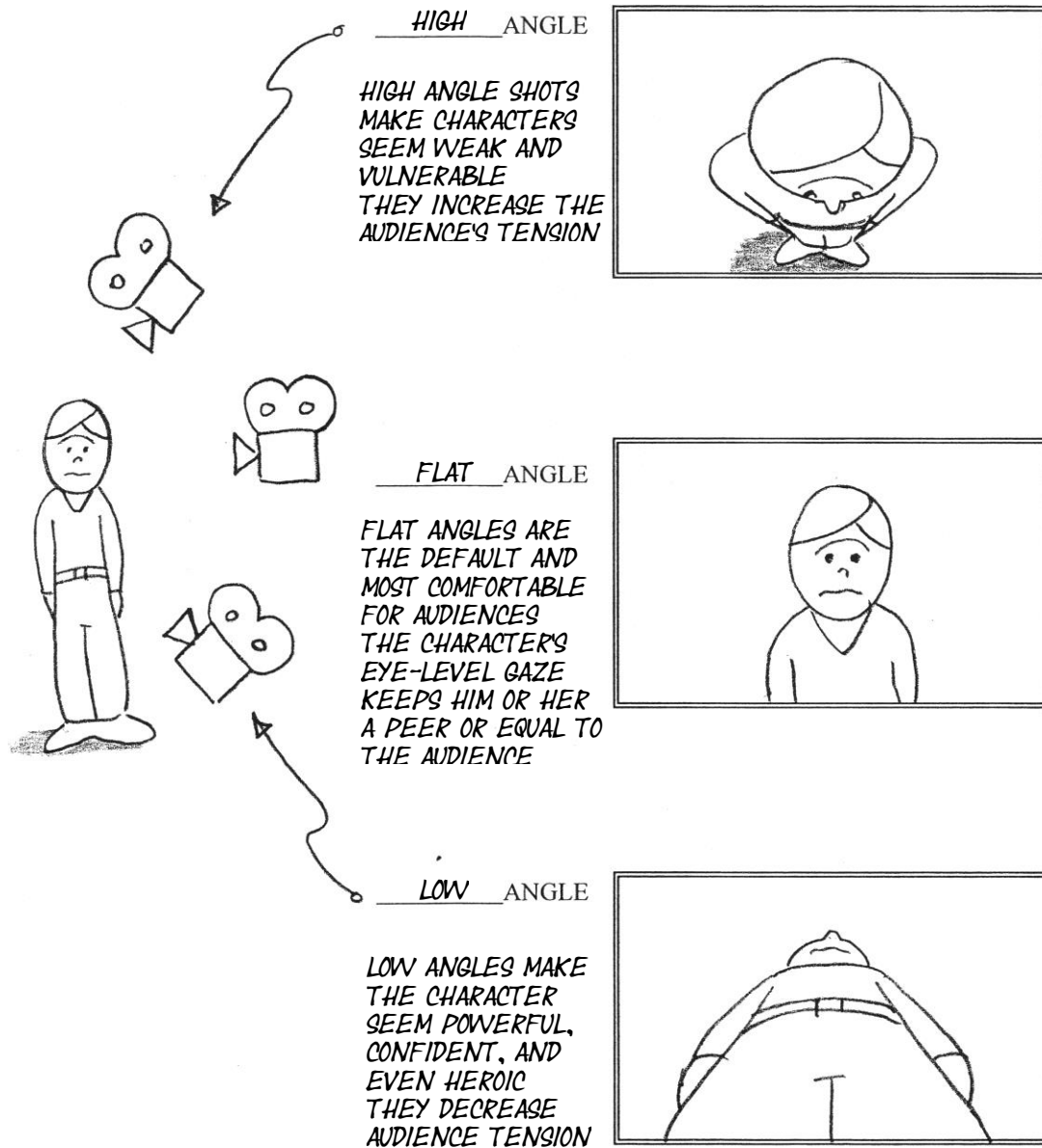


CLOSE-UP / NARROW --- USED TO INDICATE AN INCREASE IN EMOTIONAL QUALITY AS THE EMOTIVE PART OF THE SUBJECT IS THE FOCUS IN MANY CASES, THE CAMERA GETS CLOSER AS THE EMOTIONAL CONTENT INTENSIFIES CHARACTERS SHOWN IN CLOSE-UP ARE OFTEN EASIER FOR AUDIENCES TO CONNECT TO BECAUSE THEY APPEAR TO BE INSIDE THE AUDIENCE'S "PERSONAL SPACE" JUST LIKE PEOPLE THE AUDIENCE MEMBERS ARE EMOTIONAL TIED TO IN THEIR LIVES



EXTREME CLOSE-UP / EXTREME NARROW --- UNUSUAL AND UNNATURAL FOV FOCUSING ON ONE PARTICULAR DETAIL THESE SHOTS HAVE A TENDANCY TO MAKE THE AUDIENCE UNCOMFORTABLE DUE TO THE SIGNIFICANT INVASION OF "PERSONAL SPACE" THEREFORE, THESE SHOTS TEND TO INCREASE TENSION OR SOMETIMES SHOW EMOTIONAL EXTREMES

CINEMATOGRAPHY IN STORY-TELLING: ANGLE



CINEMATOGRAPHY IN STORY-TELLING: COMPOSITION

LINE AND SHAPE:

THE THICKNESS, ANGLE, AND/OR CURVE OF LINE IN A COMPOSITION HELP AUDIENCES UNDERSTAND TONE AND FORM EXPECTATIONS. THE THICKER AND MORE CURVEY THE LINES ARE, THE LESS SERIOUSLY THE AUDIENCE IS LIKELY TO BELIEVE THINGS ARE. THIN, STRAIGHT OR JAGGEDLY ANGULAR LINES INDICATE SEVERITY. SIMILARLY, ROUNDED SHAPES SEEM LIGHTER AND MORE FRIENDLY THAN SHARP OR ANGULAR SHAPES.

ORGANIZATION:

PLACEMENT OF OBJECTS IN A COMPOSITION CAN BE USED TO CREATE SYMBOLIC EFFECT OR INDICATE IMPORTANCE. OBJECTS PLACED CLOSE TOGETHER WILL BE ASSOCIATED WITH EACH OTHER WHILE OBJECTS PLACED ALONE IN CONTRAST TO A GROUP WILL BE EMPHASIZED. ORGANIZING OBJECTS LOGICALLY IN A FRAME (FROM TALLEST TO SHORTEST, FOR EXAMPLE) CAN FEEL UNNATURAL OR GIVE A SENSE OF OVERALL ORDER. ORGANIZING OBJECTS RANDOMLY FEELS NATURAL BUT ALSO CHAOTIC.

VISUAL WEIGHT/BALANCE:

OBJECTS HAVE "VISUAL WEIGHT" BASED ON THEIR RELATIVE SIZE, DARKNESS, HEIGHT, ENERGY, AND AND DISTANCE FROM THE VIEWER OR HORIZON AND CENTER LINES. LARGE, DARK, TALL, MOVING, CLOSE OBJECTS WHICH ARE CLOSE TO THE EDGE OF THE FRAME CARRY A GREAT DEAL OF WEIGHT. OBJECTS WHICH ARE SMALL, LIGHT, STATIONARY, DISTANT, OR ARE CLOSE TO THE CENTER OF THE FRAME CARRY MUCH LESS. A BALANCED IMAGE HAS SIMILAR (BUT NOT NECESSARILY EXACT) VISUAL WEIGHT ON BOTH SIDES OF THE CENTER LINE. BALANCED IMAGES FEEL STABLE AND COMFORTABLE AND WILL DECREASE AUDIENCE TENSION.

POSITIVE/NEGATIVE SPACE:

POSITIVE SPACE IS SPACE OCCUPIED BY OBJECTS OR CHARACTERS. NEGATIVE SPACE IS THE SPACE ALL AROUND THE POSITIVE SPACE. BOTH POSITIVE AND NEGATIVE SPACE CAN CARRY VISUAL WEIGHT BUT ARE USUALLY TAKEN DIFFERENTLY IN THEIR SYMBOLISM AND TONE. SMALL POSITIVE SPACE IN THE MIDST OF EXPANSIVE NEGATIVE SPACE CAN HAVE EMPHASIS AND/OR A SENSE OF ISOLATION OR AGORAPHOBIA. VERY LITTLE NEGATIVE SPACE AMONG MANY POSITIVE SPACES CAN FEEL CHAOTIC BUT ALSO EXCITING OR ENERGETIC.

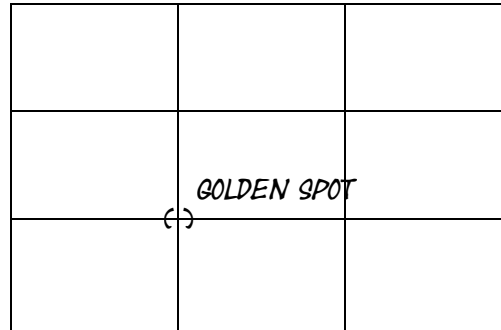
SYMMETRY:

EXACTLY THE SAME WEIGHT AND STRUCTURE ON BOTH SIDES OF THE FRAME IS CALLED SYMMETRY — OR, MORE CORRECTLY, BISYMMETRY. BISYMMETRICAL IMAGES ARE VERY STABLE AND CREATE A SENSE OF ABSOLUTE ORDER. THEY CAN, HOWEVER, FEEL UNNATURAL AND FORCED OR EVEN CREEPY OR UNNERVING. BISYMMETRY CAN ALSO FOCUS THE AUDIENCE'S ATTENTION ON THE CENTER OBJECTS OR ON ANY OBJECT OBVIOUSLY OUT OF PLACE.

CINEMATOGRAPHY IN STORY-TELLING: FRAMING

RULE OF THIRDS:

FOR SOME REASON, PEOPLE TEND TO VISUALLY DIVIDE IMAGES INTO THIRDS BOTH HORIZONTALLY AND VERTICALLY. THESE IMAGINARY LINES AND POINTS OF INTERSECTION HOLD A CERTAIN SIGNIFICANCE. GOOD FRAMERS ADD THESE LINES TO THEIR PLANNED STRUCTURES. ONE POINT CARRIES MORE EMPHASIS THAN THE REST: THE GOLDEN SPOT.



MOTION FRAMING:

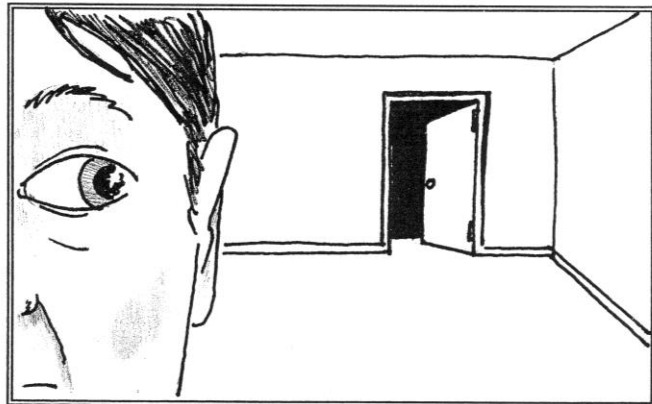
MOTION FRAMING ASSUMES THAT THE AUDIENCE'S EYES WILL BEGIN AT THE GOLDEN SPOT AND FOLLOW ANY REAL OR IMAGINARY LINES FROM THERE IN A ROUGHLY CLOCKWISE DIRECTION. IF THOSE LINES FORM A ROUGH CIRCLE OR CYCLE, THE AUDIENCE WILL TEND TO KEEP FOLLOWING AND LOOK AT THE IMAGE FOR A LONG TIME. AUDIENCES FIND THIS CALMING.



THIS IMAGE HAS VISUAL STRUCTURE THAT TAKES THE AUDIENCE'S EYES FROM THE SHORELINE IN THE FOREGROUND, UP THE PINETREES, ACROSS THE MOUNTAIN TOPS, DOWN THE LARGE, DEAD TREE, AND DOWN THE LOWER BRANCH BACK TO THE ORIGINAL SHORELINE. MANY LANDSCAPE IMAGES SHARE THIS STRUCTURE.

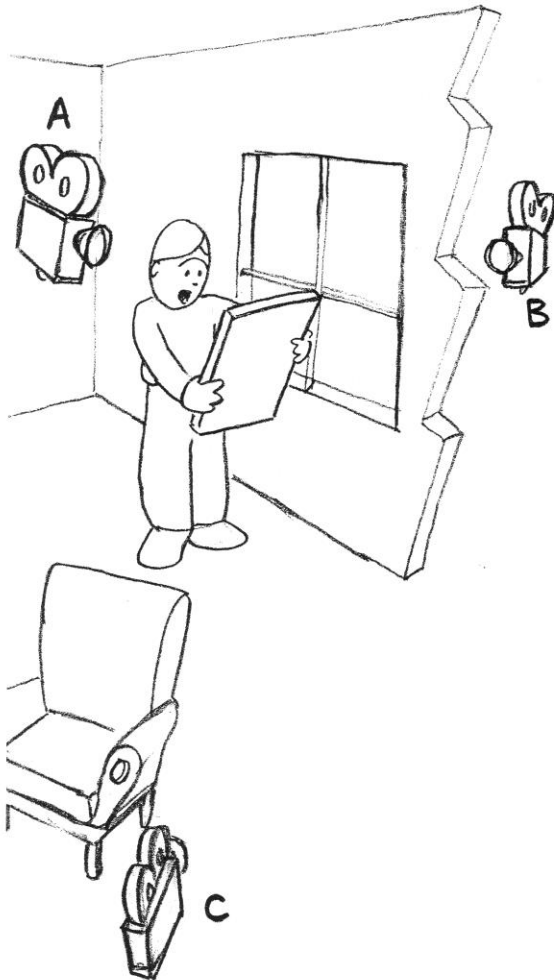
FOCUS FRAMING:

FOCUS FRAMING DRAWS THE EYE OF THE AUDIENCE TO A CERTAIN PLACE OR OBJECT AND KEEPS IT THERE. THE VISUAL AND REAL LINES OF THE STRUCTURE DON'T FOLLOW A CIRCULAR OR CYCLICAL PATTERN, BUT DRAW ATTENTION TO THE DOORWAY (WHICH IS DIRECTLY ON ONE OF THE THIRD LINES). THE "EYE LINE" FROM THE CHARACTER AND THE INTERSECTING LINES OF THE WALL, CEILING, AND FLOOR MAKE SURE THE EYE ALWAYS COMES BACK TO THE DOOR.

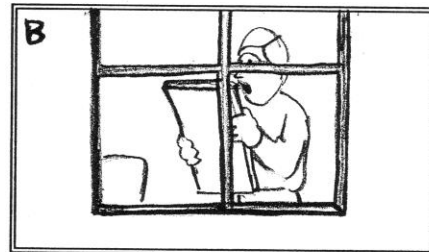


CINEMATOGRAPHY IN STORY-TELLING: POINT OF VIEW (POV)

POINT OF VIEW (OR CAMERA PLACEMENT) "CASTS" THE AUDIENCE IN THE FILM. IT TELLS THE AUDIENCE WHO THEY ARE IN RELATION TO THE EVENTS ON THE SCREEN AND, THEREFORE, HOW THEY SHOULD FEEL ABOUT THOSE EVENTS



FROM THIS POV, THE AUDIENCE IS THE CHARACTER'S FRIEND, QUITE LITERALLY ON THE CHARACTER'S SIDE AND EXPERIENCING WHAT THE CHARACTER EXPERIENCES

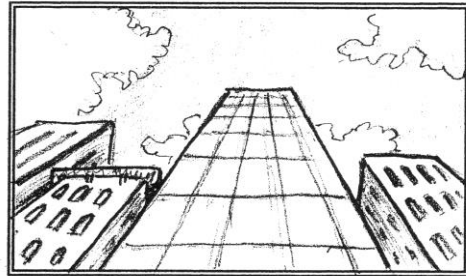
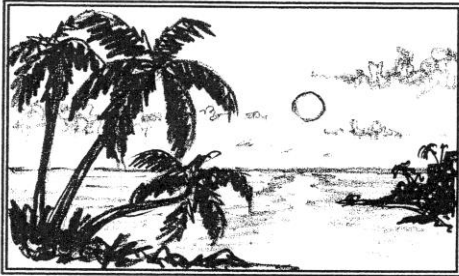


FROM THIS POV, THE AUDIENCE IS A STALKER OR PEEPING TOM. THE AUDIENCE IS LESS LIKELY TO RELATE DIRECTLY TO THE CHARACTER AND WILL BE LESS LIKELY TO CARE ABOUT HIM



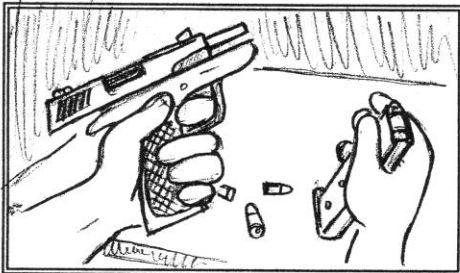
FROM THIS POV, THE AUDIENCE IS A DOG, CAT, OR SOMEONE HIDING. THE FEEL IS MUCH MORE AMBIGUOUS, AND IT IS HARDER FOR THE AUDIENCE TO UNDERSTAND ANY CLEAR RELATIONSHIP WITH THE CHARACTER

CINEMATOGRAPHY IN STORY-TELLING: JUXTAPOSITION / CONTRAST



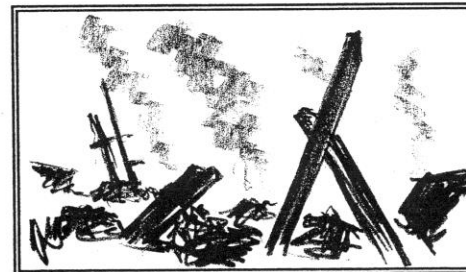
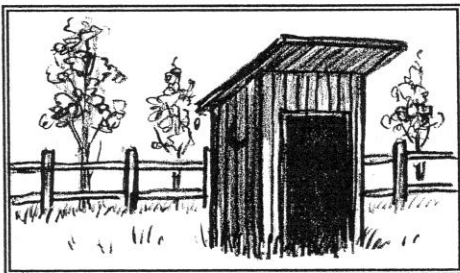
JUXTAPOSING CONTRASTING IMAGES (PLACING THEM NEXT TO EACH OTHER) TENDS TO ENHANCE OR ACCENTUATE THE SECOND IMAGE. FOR EXAMPLE, IF A DIRECTOR WANTS AN URBAN SCENE TO FEEL EVEN MORE "URBAN," A NON-URBAN SCENE SHOULD TAKE PLACE IMMEDIATELY BEFORE THE URBAN ONE. THIS WORKS WITH TONE AS WELL: A HAPPY SCENE RIGHT BEFORE A SAD ONE WILL MAKE THE SAD ONE SEEM Sadder.

MONTAGE



PLACING IMAGES IN PROXIMITY TO EACH OTHER CAUSES AUDIENCE MEMBERS TO CREATE A NARRATIVE CONNECTION. IN THE ABOVE IMAGES, THE AUDIENCE IS LIKELY TO ASSUME THAT THE MAN IS IN DANGER. IF THE PICTURE OF THE GUN WERE REPLACED WITH A PICTURE OF AN EMPTY TOILET PAPER ROLL, THE MAN'S FACE WOULD TELL A VERY DIFFERENT STORY.

RHYTHM



VISUAL RHYTHM CONSISTS OF HOW VERTICAL OR HORIZONTAL THE LINES OR OBJECTS ARE AS WELL AS HOW EQUAL THE DISTANCE IS BETWEEN THEM. IN THE FIRST IMAGE, THE VERTICAL, EQUIDISTANT LINES CREATE A STABLE RHYTHM AND A STABLE FEEL. IN THE SECOND IMAGE, THE DIAGONAL RANDOM LINES AND OBJECTS CREATE A CHAOTIC VISUAL RHYTHM AND A CHAOTIC FEEL OR TONE.

CINEMATOGRAPHY IN STORY-TELLING: LIGHTING

KEY LIGHT: A BRIGHT, WARM-COLORED LIGHT PLACED AT ABOUT A 45 DEGREE ANGLE UP AND OUT TO LIGHT THE SUBJECT AND CREATE SCULPTING SHADOWS (IN CONTRAST TO THE FLAT LOOK A LIGHT DIRECTLY IN FRONT OF A SUBJECT PRODUCES) THIS IS THE MAIN SOURCE OF LIGHT

BACKLIGHT: A BRIGHT, WHITE LIGHT PLACED DIRECTLY BEHIND THE SUBJECT THIS LIGHT CREATES A "GLOW" OR "HALO" AROUND THE SUBJECT HELPING CREATE AN ILLUSION OF DEPTH AND 3 DIMENSIONALITY IF THIS IS THE ONLY LIGHT, THE SUBJECT WILL BE IN SILHOUETTE

FILL: A DIMMER, COOL-COLORED LIGHT SET AT ABOUT A 45 DEGREE ANGLE UP AND THE OPPOSITE 45 DEGREE ANGLE OUT FROM THE KEY LIGHT THIS LIGHT IS USED TO SOFTEN SHADOWS AND "FILL" IN DARK SPOTS WITHOUT ELIMINATING THE SCULPTING SHADOWS CREATED BY THE KEY LIGHT

SCULPTING: BRIGHT LIGHT THAT COMES DIRECTLY FROM THE SIDE OF THE SUBJECT THIS LIGHT IS USED TO CREATE SIDE SHADOWS THAT SCULPT THE ENTIRE FORM OF THE SUBJECT ACCENTUATING SHAPE AND SIZE

HIGH KEY: A LIGHTING SCHEME WITH ALL LIGHTS ON NOT A LOT OF DIFFERENCE BETWEEN THE LIGHTEST LIGHTS AND THE DARKEST DARKS, AND THE SHADOWS WILL BE GRADIENT RATHER THAN SHARP-EDGED THIS LIGHTING FEELS NATURAL AND IS MOST COMMONLY USED

LOW KEY/CHIAROSCURO: A LIGHTING SCHEME WITH ONLY THE KEY AND THE BACK LIGHTS ON THIS LIGHTING HAS HEAVY CONTRAST BETWEEN THE LIGHTEST LIGHTS AND THE DARKEST DARKS, AND THE SHADOWS ARE SHARP, DARK, AND WELL-DEFINED THIS LIGHTING SCHEME FEELS DARK, SERIOUS, AND OMINOUS FILM NOIR RELIES HEAVILY ON CHIAROSCURO

COLOR

SATURATION: HOW MUCH COLOR IS IN THE IMAGE LOW SATURATION COLOR APPEARS FADED OR WASHED OUT (SOMETIMES NEARLY TO THE POINT OF BLACK AND WHITE) THE HIGHER THE SATURATION, THE MORE EXCITING OR ENERGETIC THE IMAGE WILL LIKELY APPEAR TO BE

VALUE: THE PURENESS OF THE COLOR HIGH VALUE COLORS ARE UNDILUTED WITH OTHER COLORS -- THE REDS ARE VERY RED, THE BLUES ARE VERY BLUE, ETC. LOW VALUE COLORS HAVE BEEN MIXED WITH WHITE, GRAY, BLACK, OR SOMETIMES ANOTHER COLOR LIKE SATURATION, HIGH VALUE COLOR FEELS MORE ENERGETIC AND EXCITING

HUE / TINT / TONE / SHADE: HUE IS THE ACTUAL COLOR ITSELF TINTS ARE COLOR + WHITE AND CREATE A RELATIVELY HAPPY TONE TONES ARE COLOR + GRAY AND FEEL SOMBER, SENTIMENTAL, OR SORROWFUL SHADES ARE COLOR + BLACK AND FEEL SERIOUS, SCARY, OMINOUS, OR VERY FORMAL

WASH: TO OVERLAY AN ENTIRE IMAGE IN ONE COLOR IN ORDER TO CREATE A SYMBOLIC EFFECT OR TO ALTER SEASON, TIME OF DAY, OR WEATHER CONDITIONS

IMPACT: A CONTRASTING COLOR TO THE OVERALL COLOR SCHEME TO DRAW FOCUS OR CREATE A SYMBOLIC EFFECT

SYMBOLISM: COLORS ARE SYMBOLIC, BUT AMBIGUOUSLY SO FOR EXAMPLE, RED CAN SYMBOLIZE DANGER, ANGER, PASSION, LOVE, EXCITEMENT, ETC. COLOR CONTRAST MUST BE USED IN THE CONTEXT OF THE FILM OR SCENE IN ORDER TO MAKE CLEAR SENSE TO THE AUDIENCE