



JE KINDLE-NOTITIES VOOR:

Cinematography: Theory and Practice: Image Making for Cinematographers and Directors

door Blain Brown

Gratis directe Kindle-preview: <https://a.co/b8ZBoTz>

19 Highlights

Highlight (Geel) | Locatie 1338

With a wider than normal lens, depth perception is exaggerated: objects appear to be farther apart (front to back) than they are in reality. This exaggerated sense of depth has psychological implications. The perception of movement towards or away from the lens is heightened; space is expanded, and distant objects become much smaller. All this can give the viewer a greater sense of presence—a greater feeling of being in the scene—which is often a goal of the filmmaker. As the lens gets even wider, there is distortion of objects, particularly those near the lens. This is the fundamental reason why a longer focal length lens is considered essential for a portrait or head shot. It's a simple matter of perspective. If you are shooting a close-up and you want to fill the frame, the wider the lens, the closer the camera will have to be. As the camera gets closer, the percentage difference in distance from the nose to the eyes increases dramatically, which causes distortion (Figure 1.11 in *Writing with Motion*).

Highlight (Geel) | Locatie 1410

Thus shooting something in slow motion and with a long lens has the ultimate effect of making the movement seem faster and more exaggerated than it really is. The brain interprets it in a way that contradicts the visual evidence.

Highlight (Geel) | Locatie 1594

Within this pool of light is knowledge and outside is darkness—ignorance. As Newton said, “What we know is a drop; what we don’t know is an ocean.” Clearly the light represents knowledge, the illuminating power of the great mystery of the universe, but it is not just a symbol—it is also a crucial part of the design. It carries a major portion of the storytelling as well.

Highlight (Geel) | Locatie 1830

A static frame is a proscenium. The action of the scene is presented as a stage show: we are a third-person observer. There is a proscenium wall between us and the action. This is especially true if everything else about the frame is also normal—that is, level, normal lens, no movement, and so on. This does not mean, however, that a static frame is not without value. It can be a useful tool that carries its own baggage and implications of POV and world view. In Stanley Kubrick’s film *Barry Lyndon*, the fixed, well-composed, balanced frames

reflect the static, hierarchical society of the time (Figure 5.3). Everyone has his place; every social interaction is governed by well-defined rules. The actors move within this frame without being able to alter it. It is a reflection of the world they live in, and while it strongly implies a sense of order and tranquility, it also carries an overpowering lack of mobility: both social and physical. The world is static; the characters try to find their place in it. Each scene is played out completely within this fixed frame: without movement, cuts, or changes in perspective. This use of the frame conveys a wealth of information independent of the script or the actions of the characters. It adds layers of meaning.

Highlight (Geel) | Locatie 1882

The wide shot is any frame that encompasses the entire scene. This makes it all relative to the subject. For example, if the script designates “Wide shot—the English Countryside” we are clearly talking about a big panoramic scene done with a short focal length lens taking in all the eye can see. On the other hand, if the description is “Wide shot—Leo’s room” this is clearly a much smaller shot but it still encompasses all or most of the room.

Highlight (Geel) | Locatie 1887

The establishing shot is normally a wide shot. It is the opening shot of a scene that tells us where we are. The scene heading in the script might be “Ext. Helen’s office —Day.” This might consist of a wide shot of an office building, so when we cut to a shot of Helen at her desk, we know where we are: in her office building.

Highlight (Geel) | Locatie 1897

phrase that is often used is that we have to “establish the geography.” In other words, we have to give the audience some idea of where they are, what kind of place it is, where objects and people are in relation to each other. Other aspects of this were discussed earlier in this chapter.

Highlight (Geel) | Locatie 1930

There are a number of terms for different shots of a single character. Most movies and short films are about people, so shots of people are one of the fundamental building blocks of cinema.

Highlight (Geel) | Locatie 1934

Full shot indicates that we see the character from head to toe (Figure 5.10). It can refer to objects as well: a full shot of a car includes all of the car. A variation is the cowboy (Figure 5.12), which is from the top of the head to mid-thigh, originally in order to see the six-guns on his belt. TWO

Highlight (Geel) | Locatie 1939

The two shot is any frame that includes two characters (Figure 5.7). The interaction between two characters in a scene is one of the most fundamental pieces of storytelling; thus, the two shot is one you will use frequently. The two characters don’t have to be arranged symmetrically in the frame. They might be facing each other, both

facing forward, both facing away from the camera, and so on, but the methods you use for dealing with this type of scene will be the same in any case.

Highlight (Geel) | Locatie 1944

The medium shot, like the wide shot, is relative to the subject. Obviously, it is closer than a full shot. Medium shots might be people at a table in a restaurant, or someone buying a soda, shown from the waist up. By being closer in to the action, we can see people's expressions, details of how they are dressed, and so on. We thus become more involved in what they are saying and doing (Figure 5.13).

Highlight (Geel) | Locatie 1954

Close-ups are one of the most important shots in the vocabulary. There are a number of variations: a medium close-up (Figure 5.11) would typically be considered as something like from top of head to waist or something in that area. A close-up (CU) would generally be from the top of the head to somewhere just below the shirt pockets. If the shot is cut just above the shirt pocket area, it is often called a head and shoulders. A choker would be from the top of the head down to just below the chin (Figure 5.14). A tight close-up would be slightly less: losing some of the forehead and perhaps some of the chin, framing the eyes, nose, and mouth. An extreme close-up or ECU might include the eyes and mouth only; this is sometimes called a Sergio Leone after the Italian director who used it frequently. Just as often, an ECU is an object: perhaps just a ring lying on a desktop, a watch, and so on. Any shot that includes only one character is called a single. Terminology for close-ups includes:

Highlight (Geel) | Locatie 1986

A cutaway is any shot of some thing or person in the scene other than the main characters we are covering but that is still related to the scene (Figure 5.15). The definition of a cutaway is that it is something we did not see previously in the scene, particularly in the master or any wide shots. Examples would be a cutaway to a view out the window or to the cat sleeping on the floor. Cutaways may emphasize some action in the scene,

Highlight (Geel) | Locatie 1996

specific type of close-up or medium is the reaction shot. Something happens or a character says something and we cut to another person reacting to what happened or what was said; it can be the other person in the dialog or someone elsewhere in the scene. Generally, the term refers to a facial expression or body language, not dialog. A reaction shot is a good way to get a safety cutaway for the editor. Sometimes the term just refers to the other side of the dialog, which is part of our normal coverage. Reaction shots are very important and many beginning filmmakers fail to shoot enough of them. Silent films were the apex of reaction shots as they understood that it is when you see the facial and body language reactions of the listener that you get the entire emotional content of the scene. Reaction shots may not seem important when you are shooting the scene, but they are invaluable in editing.

Highlight (Geel) | Locatie 2009

There is no need to be specific about the terminology when setting up a shot; however, inserts tend to fit into a few general categories:

- Informational inserts: a shot of a clock on the wall is a practical insert, as is reading the headlines on the newspaper or the name of the file being pulled from the drawer. These are mostly about giving the audience some essential piece of information we want them to know (Figure 1.16).
- Emphasis inserts: the tires skid to a halt, the coffee cup jolts as he pounds the table, the windows rattle in the wind. Emphasis inserts are normally closely connected to the main action but not absolutely essential to it.
- Atmosphere inserts: these are little touches that contribute to the mood, pacing, or tone of a scene (Figures 5.22 and 5.23).

Highlight (Geel) | Locatie 2041

A pickup can be any type of shot, master or coverage, where you are starting in the middle of the scene (different from previous takes where you started at the beginning as it is written in the script). You can pick it up only if you are sure you have coverage to cut to along the way. A “PU” is added to the scene number on the slate so the editor will know why they don’t have a complete take of the shot.

Highlight (Geel) | Locatie 2064

In principle, the master scene method is quite simple: first, you shoot the entire scene as one shot from beginning to end—this is the master. Once you have the master, you move on to the coverage. Except in rare cases, it is always best to shoot the master first, as all the rest of the shots must match what was done in the master. Not shooting the master first will frequently lead to continuity problems. The

Highlight (Geel) | Locatie 2078

The coverage consists of the over-the-shoulders, medium shots, and close-ups that will be used to complete the scene. Think of the master as a framework for the whole scene—coverage is the pieces that fit into that framework to make it all work together. This is why you should always shoot the master first. It establishes the continuity for the scene—everything you shoot after that has to match what was established in the master.

Highlight (Geel) | Locatie 2100

The overlapping method is sometimes called the triple-take method. It is not used as much as other ways of shooting a scene, but it is important and it is especially useful in understanding the concepts of continuity. Let’s take an example of how it might be used