

Cinematic Elements



...as they relate to theatre

Sound

- Why would a director use sound in a film?
- Sound can add to a film in many ways:
 - Add depth
 - Create mood – (what we hear is what we see)
- sound track: all of the music and sounds that are featured in a film; sounds chosen by a composer
- Three classifications of sound
 - Diegetic: sound that comes from something in the environment
 - Nondiegetic: sound that is not part of the logical environment; sound that is added for the effect (underscoring)
 - Internal: a mix of the other two types; when a character hears a sound in their thoughts

<http://vimeo.com/34992962>

<http://vimeo.com/38625133>

Lighting

- Lighting is chosen by the film's cinematographer and then approved by the director
- Lighting is important because it...
 - Communicates mood
 - Suggests setting
 - Makes the actors visible!
- Types of lighting
 - Low-key: characterized by a lot of shadows with sharp contrasts between dark and light
 - High-key: characterized by brightness, openness, and light
 - Side: one side of the actor's face is lit more than the other so that one side of their face is darker than the other
 - Front: when a character is brightly lit, without shadows
- Properties of lighting:
 - color
 - Angle: where the light is in relation to the actor
 - intensity: how bright or dark it is



Set

- Location where the film is made
- Can be:
 - indoor or outdoor
 - built for the film or found (filmed on location)
- Chosen or designed by the Production Designer of a film



Props

- Objects that the actors pick up
- The way an actor handles an object can give hints about that character



Costume



- Anything the characters wear; includes makeup and hair
- Quick signal for characterization and setting
- Helps determine how the director wants us to feel about a character
- Different types of characters wear different types of costumes



Acting Choices

<http://www.imdb.com/video/screenplay/vi3334275353/>

- More than just “good” or “bad” acting
- The choices that actors make to better portray the characters
 - Physicality
 - Facial expressions
 - Voice
 - Reaction/emotion
- When considering acting, ask yourself:
 - Why did the actor decide to play the character a certain way?
 - Do you believe the character could be real? Why or why not?

<http://www.tcm.com/mediaroom/video/236858/Dr-Jekyll-and-Mr-Hyde-Movie-Clip-Can-This-Be-Evil-.html>

The Design Team

- Production designer –
 - responsible for the set of a film (artistic director)
 - Oversees the staff that creates costumes and makeup (costume designer, makeup artists)
 - In charge of the people who make or find props for a film
- Storyboard artist –
 - Storyboard – series of pictures/sketches to plan out what each shot will look like
 - Draws up a storyboard for the film
- Photography Unit –
 - Determines camera movements, focus, framing, and lighting
 - Cinematographer – in charge of photography unit

The Design Team (continued)

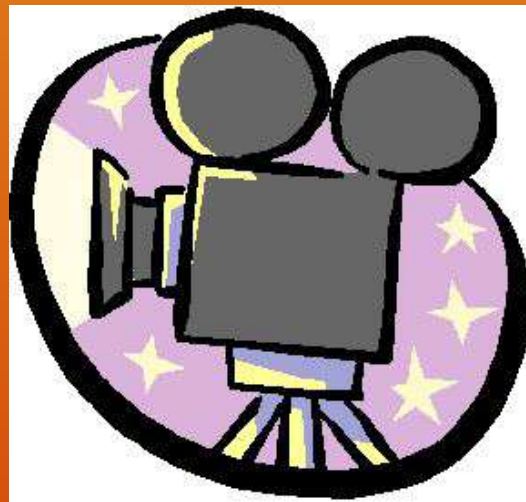
- Sound

- Sound Unit - Responsible for on-set recording of dialogue and sound effects
- Composer – responsible for putting all of the sounds together on a film in the editing process

- Editor–

- Takes the raw footage and assembles it, keeping with the director's vision
- Work starts after the movie is filmed

Cinematic Technique



How a movie is filmed.

Basic film terms

- **A SHOT:** A shot is a segment of film that is an uninterrupted image
- **A TAKE:** A specific version of a shot
- **A CUT:** when the film changes from one image to the other and there is a tiny, split-second of black; kind of like the blink of an eye

Framing

- Director determines how to frame, or focus on, each shot
- This is based off of what the director is trying to communicate about the film
- Main methods of framing
 - Close-up
 - objects shot in close-up will take up most of the scene
 - with actors, will only see their head from the neck up
 - can reveal a lot of detail and evoke emotions such as claustrophobia
 - Long shot
 - objects appear to be seen from a distance
 - we would see the actor's entire body
 - can show setting
 - Medium shot
 - Between a long and a close-up
 - If an actor were in the shot, we'd view them from the waist up
 - Most shots are medium shots

Angles

- The position of the camera in relation to the subject (what's being filmed)
- Types of angles
 - Low-angle, or superior, shot – subject is filmed from below, making the subject seem larger and more powerful
 - High angle, or inferior shot – subject is filmed from above, making the subject seem smaller and weaker
 - Eye level shot – camera is even with the subject, as most scenes are shot

Camera Movement

- The Way that the camera moves during a particular shot
- Pan: moving left to right horizontally; kind of like scanning scenery by turning your head from left to right
- Tilt: camera stays stationary, but moves up and down on a fixed point
- Zoom: focus of a stationary camera changes within a shot; making the object appear closer or farther away
- Dolly shot: when the camera moves on a dolly, in a person's hands, in a helicopter or in whatever way so that it is no longer stationary

Editing

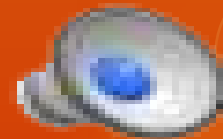
- Editor: the film's storyteller; tells the story invisioned by the director
- Cut: joining to images together
- Fade: (out) when the image on a screen shifts to black, white, or some other color or (in) when a color shifts to an image
- Dissolve: when an image slowly fades away while the next image fades in
- Parallel editing (or cross-cutting): cutting between scenes that are happening simultaneously

Editing (continued)

- Point-of-view editing:
 - when an editor tries to show from a character's point of view
 - tries to show what a character is thinking
 - Allows us to feel what the character feels
- Duration
 - The length of time passed within a single shot
 - Long take: slower; gives more time for the audience to take in the image
 - Short take: fast-paced; creates rapid, energetic feel; can be used to create suspense

Mise-en-scène

Mise-en-scène is generated by the construction of shots and the ways that they lead to visual coherence, across the edits from shot to shot. It includes all the elements in front of the camera that compose a shot: lighting; use of black and white or color; placement of characters in the scene; design of elements within the shot (part of the process of production design); placement of camera vis-à-vis characters in the set; movement of camera and/or actors; composition of the shot as a whole—how it is framed and what is in the frame. Even music may be considered part of mise-en-scène. While not seen, at its best music enhances the visual and narrative construction of the shot.



Describing Shots

- When describing camera angles, or creating them yourself, you have to think about three important factors
 - The **FRAMING** or the **LENGTH** of shot
 - The **ANGLE** of the shot
 - If there is any **MOVEMENT** involved



Extreme Long Shot- Establishing shot

Long Shot



Mid Shot



Medium close up



Close up



Extreme close up



Camera Angles

The relationship between the camera and the object being photographed (ie the ANGLE) gives emotional information to an audience, and guides their judgment about the character or object in shot. The more extreme the angle (ie the further away it is from eye level), the more symbolic and heavily-loaded the shot.

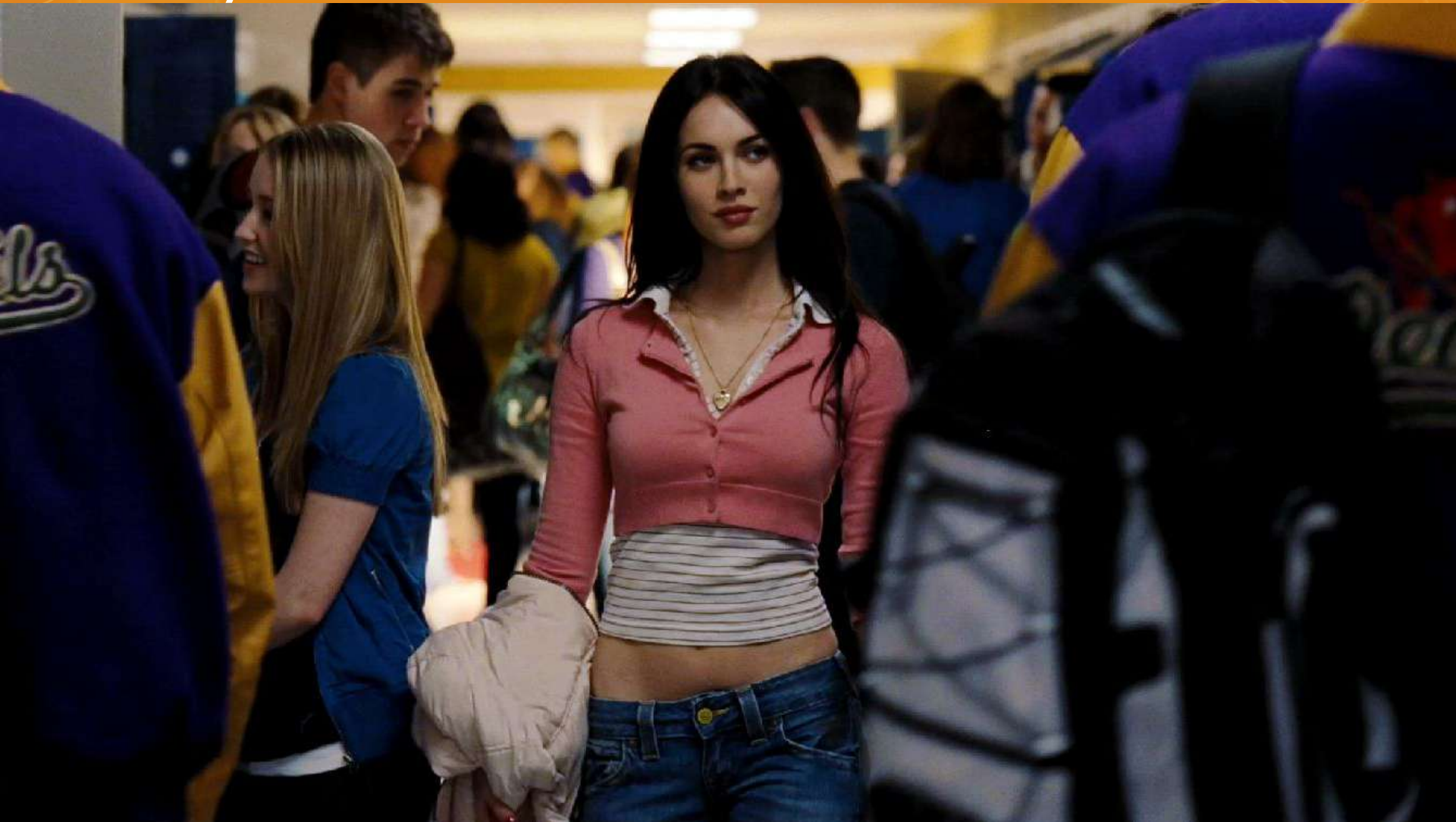
HIGH SHOT



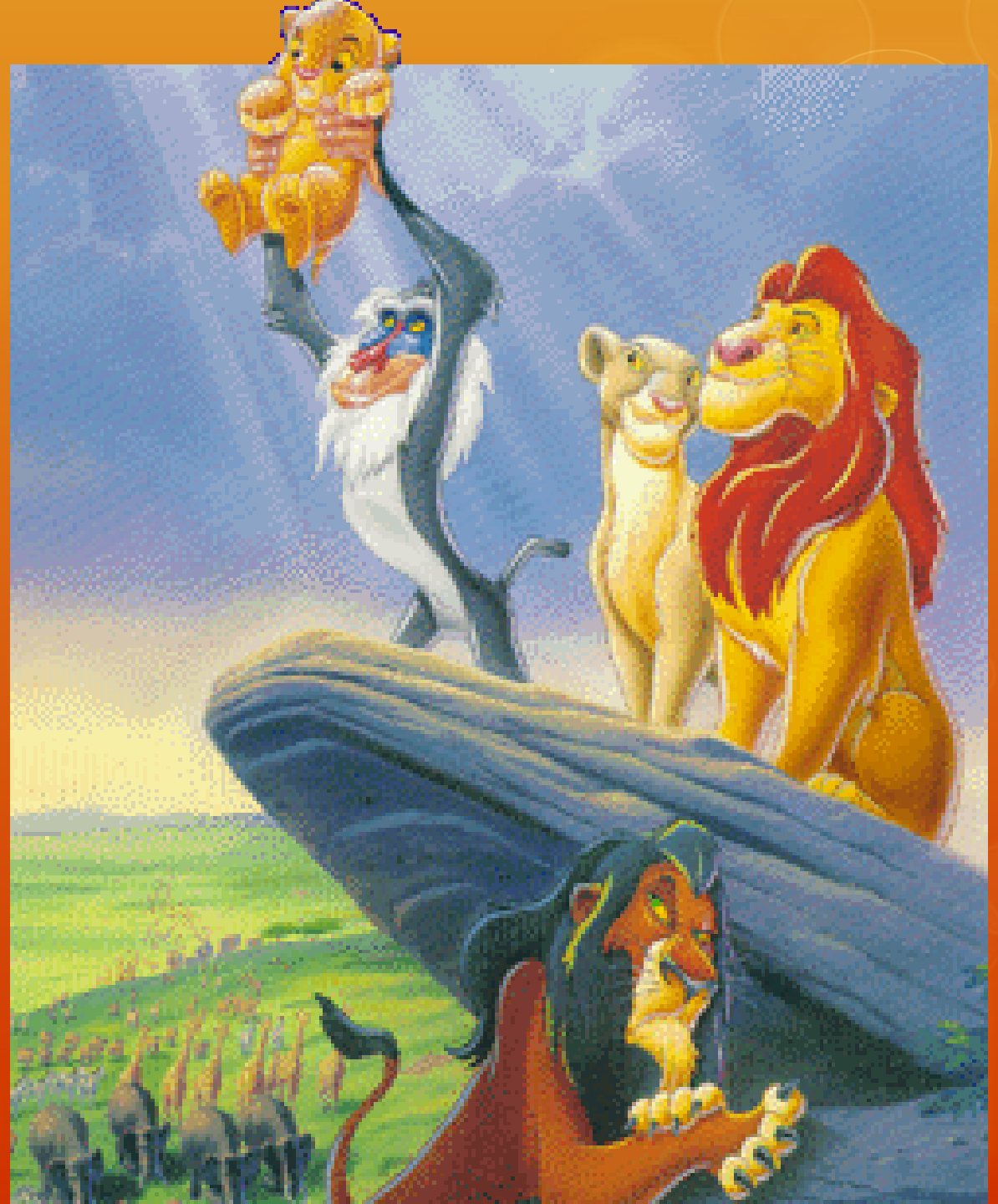
SUPERIOR ANGLE



Eye Level



Low Angle or
Inferior Shot



Oblique/Canted Angle



Camera Movement

A director may choose to move action along by telling the story as a series of cuts, going from one shot to another, or they may decide to move the camera with the action.

Moving the camera often takes a great deal of time, and makes the action seem slower, as it takes several seconds for a moving camera shot to be effective, when the same information may be placed on screen in a series of fast cuts. Not only must the style of movement be chosen, but the method of actually moving the camera must be selected too. There are seven basic methods:

Pans



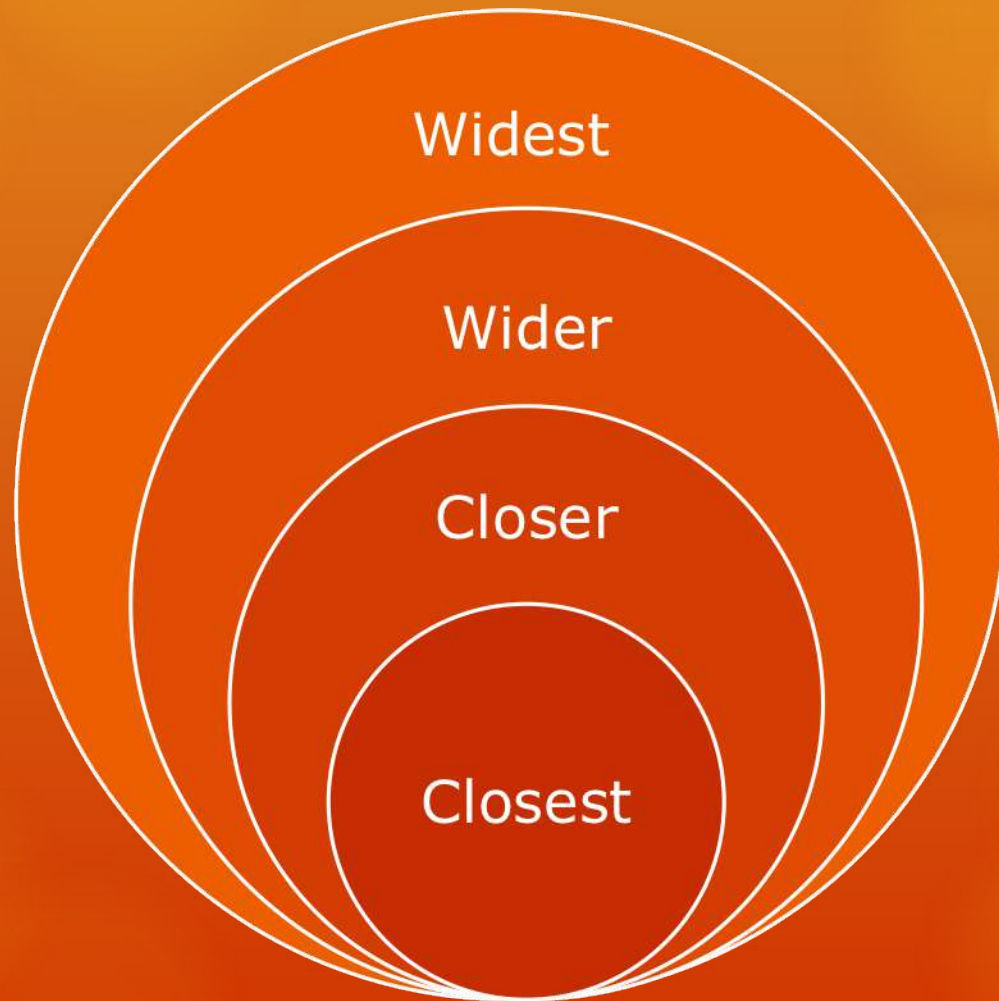
Camera moves
from side to
side.

Tilts

Camera
moves up
and down



Zoom Lenses



Dolly Shots

Subject

- Moves along as a natural movement

Camera

- Follows the movement of the subject

Hand held shots



Crane Shots



Aerial Shot



Composition

How the shots are put together.

The layout and structure of a shot can tell us a lot about what the shot represents, how the characters are feeling, their relationships with each other, etc.

The rule of thirds





Creating meaning



Scene within a scene



Lighting

3 Point Lighting

Standard Three-Point Lighting

#3 Back Light



Object

#1 Key Light



#2 Fill Light



Low Key Lighting



High Key Lighting



The background is a solid orange color with a subtle gradient, transitioning from a lighter shade at the top to a darker shade at the bottom. Scattered across the background are numerous thin, white, semi-transparent circles of varying sizes, some of which overlap each other.

Colour



HITMAN
11.21.07





Production design

Sets, props and costumes

Production design is the creation and organization of the physical world surrounding a film story.







The background is a solid orange color with a subtle gradient. Scattered across the surface are numerous thin, white-outlined circles of varying sizes, some of which overlap each other.

Music

Diegetic

Sound whose source is visible on the screen or whose source is implied to be present by the action of the film:

- voices of characters
- sounds made by objects in the story
- music represented as coming from instruments in the story space (= source music)

Diegetic sound is any sound presented as originated from source within the film's world. **Diegetic sound** can be either **on screen** or **off screen** depending on whatever its source is within the frame or outside the frame.

Another term for **diegetic sound** is **actual sound**

Non- diegetic

Sound whose source is neither visible on the screen nor has been implied to be present in the action:

- narrator's commentary
- sound effects which is added for the dramatic effect
- mood music

Non-diegetic sound is represented as coming from the a source outside story space. The distinction between diegetic or non-diegetic sound depends on our understanding of the conventions of film viewing and listening. We know of that certain sounds are represented as coming from the story world, while others are represented as coming from outside the space of the story events. A play with diegetic and non-diegetic conventions can be used to create ambiguity (horror), or to surprise the audience (comedy).

Another term for **non-diegetic sound** is **commentary sound**.