**Digital Video I** – **Language of Film – Visual Literacy – J. Furst**

<http://www.elementsofcinema.com> - cinematography, directing, editing – visuals.

<http://www.afi.com> - American Film Institute – great site for film students.

[www.videomaker.com](http://www.videomaker.com) - excellent resource for all phases of film making

[**http://www.mediacollege.com**](http://www.mediacollege.com) **-** good source of visuals.

<http://phxjon.files.wordpress.com/2012/03/afi-shots-glossary.pdf> - storyboard glossary of common film shots

<http://www.slideshare.net/dgoble/intermediate-videography-jeanspa-national-convention> - excellent visual presentation on shots & camera anges

<http://www.psu.edu/dept/inart10_110/inart10/film.html> - Film Terminology - Penn State University

**TERMS:**

**Shot***:* continuous, unedited piece of film of any length

**Scene:** a series of shots that together form a complete episode or unit of the narrative.

**Storyboard:** Drawn up when designing a production. Plans A/V text and shows how each shot relates to sound track. (Think comic strip with directions - like a rough draft or outline for a film.)

**Pitch** - A film pitch is a basically your sales pitch for a film, tv show or other creative project. Purpose: To sell your idea or to create interest in the idea: it should include the main elements of the story, the basic premise, plot points, the main characters, time period, setting and locations.

**Treatment** - A film treatment states how the audience will experience the film. It's important to write treatments in an active voice and avoid the use of hyperbole (such as "this unique film will explore" etc). When writing treatments you want your audience to be able to visualize your film. You will want to write in present tense and provide an overview of the characters, locations and details of the film. You can write your treatment creatively. The purpose of a treatment is to allow your audience to smell, taste and experience your environment. Reading a treatment (second only to reading a full script) is the closest written equivalent to the look of your film. That being said, it's important to leave out technical information. In a script you may include camera information if necessary (movement etc), but in a treatment you'll want to keep it limited to non-technical information.

A treatment describes the main (but not all) action sequences. Brief lines of dialogue can be included in these sequences to emphasize key moments of action.  When outlining your treatment, list and describe the most important elements of your story:

1. The main conflict.
2. The person, place, or thing that is the subject of your story.
3. Each action sequence.
4. The main characters.
5. The climax, which is the confrontation between the hero and the villain or the confrontation between a goal and an obstacle (goal: find an object obstacle: no one knows where it is)
6. The resolution of the main conflict.
7. Utilize visual writing to communicate the tone/mood of the film

**Two Column Script**

A two column shooting script contains a very elaborate description of all shots, locations, character, action, sound and technical details of the film. The shooting script is a breakdown of all all camera placements and movements.

All shots must have bolded shot descriptions:

**ECU** (extreme close up)

**CU** (close up)

MS (medium shot)

**LS** (long shot)

**EST** (establishing shot)

**OTS** (over the shoulder)

* Remember to include changes in camera angles and height in your descriptions as well.
* Every shot you chose should be motivated by the action and emotion in the script. Remember that your audience is looking for clues to understanding the details of your story.
* Include specific references to all audio (if applicable) in each of your shots. Volume, fading in/out etc.

Remember WALLDO when visualizing your shots: (Wide, Angles, Linking shots, Low angles, Depth, Opposites).

**Types of Shots**

**Establishing Shot:** Overall view from a distance of whole scene often used as an establishing shot - to set scene or establish mood.

**Long Shot –** Shows the big picture from side to side and front to back. Shows location, characters and the relationship between location and characters.. Person - will show whole body.

**Medium Shot**: closer to the scene; advances action & information to understand why of location and action. Shows person from the waist up.

**Close-Up**: Reveals details of emotion and personality. (i.e. tension, excitement on pa person’s face.) Focuses on details. Expression. Reaction. Person - shows either head or head and shoulders.

**Extreme Close-Up**: Tighest framing. i.e. small part of a person’s body. A detail in the scene.

**Tracking shot:** single continuous shot made with a camera moving along the ground

**Reverse angle:** shot taken at a 180 degree angle from the preceding shot (reverse-shot editing is commonly used during dialogue.

**Subjective Shot** Framed from a particular character's point of view. Audience sees what character sees.

**Objective Shot –** boxing match – objective shot is from the audience’s pov.

**Point of View Shot:** Over the shoulder of a character or behind them

**Camera Movement**

**Pan:** Camera moves from side to side from a stationary position

**Tilt:** Movement up or down from a stationary position

**Tracking**: The camera moves to follow a moving object or person

**Zoom:** A *zoom* is technically not a camera move as it does not require the camera itself to move at all. Zooming means altering the focal length of the lens to give the illusion of moving closer to or further away from the action.

**Camera Angles**

**Low Angle Camera:** shoots up at subject. Used to increase size, power, status of subject

**High Angle Camera**: shoots down at subject. Used to increase vulnerability, powerlessness, decrease size

**Composition**

**Composition** - composition refers to the frame of the image and how the elements of the mise-en-scène appear in it.

**Mise-en-scene** - The arrangement of everything that appears in the framing – actors, lighting, décor, props, costume – is called mise-en-scène, a French term that means “placing on stage.” The frame and camerawork are also considered part of the mise-en-scène of a movie.

**Frame within a Frame**: Using elements of your location to create full or partial frames within the camera frame. Great way to lead the viewers eyes into a shot, adding depth and context, and drawing their attention to a certain point. ie – a person standing in a doorway or under an archway.

**Leading the Eye shot** - Used to direct the viewer’s eye to a subject or object through the use of leading lines. Use of natural landscape, man-made structure or object to lead the viewer’s eye to a specific point. ie. Student stands at the far end of long line of lockers.

**Effective Background** –  It’s behind the main subject in the frame. Proper design and use is crucial to strong composition. A key part of the overall scene.

**Distracting Background** – Backgrounds that push forward and call attention away from your foreground subjects. ie Backgrounds that are so busy (colors, details etc) that the subject becomes lost; door frames, trees poles that seem to grow out of people’s heads; persistent movement in the background;

**Editing (the way shots are put together)**

**Cut:** The ending of a shot. Cutting may: change the scene, compress time, vary the point of view or build up an image or idea.

**Fade in or out**: The image appears or disappears gradually. Often used as a division between scenes.

**Dissolve**: One image fades in while another fades out so that for a few seconds, the two are superimposed.

**Montage**: The editing together of a large number of shots with no intention of creating a continuous reality. A montage is often used to compress time, and montage shots are linked through a unified sound - either a voiceover or a piece of music. ie. Indy Jones as a kid puts hat on tilts head down – lifts head up – we see Indy as an adult.

**Parallel action:** narrative strategy that crosscuts between two or more separate actions to create the illusion that they are occurring simultaneously

**Cut-away** - A short scene between two shots of the same person, showing something other than that person.

**Cut-in** - Like a [cutaway](http://www.mediacollege.com/video/shots/cutaway.html), but specifically refers to showing some part of the subject in detail.

**Framing**:

**The Rule of Thirds** – basic rule of composition. Main subject in your shot should fall on one on one of the points of a tic-tac-toe board – ie. Not dead center. Imagine a tic-tak-toe board –the intersection of the horizontal and vertical lines are points of interest and most comfortable to the eye.

**Look/Lead Room –** space you leave in front of someone’s face on the screen – give person room to breath. (Speeding car – so viewer can see car has somewhere to go.

**Headroom** –space between top of person’s head and the top of the frame. Too much space – person appears to be sinking – too little – person may appear to bump the top of the frame.

**Background** – Anything or anyone that is behind the main action or focus in your fram. Many pitfalls in composition lie in subject’s environment – trees, poles, vases etc. Careful of distracting backgrounds.

**Lead the eye shot** – use the background – to lead the viewer’s eye where you want it to –

**Framing Using Objects** – Use the environment to frame your shots – arch ways, doorways etc.

**Sound**

**Soundtrack:** Consists of dialogue, sound effects and music. Should reveal something about the scene that visual images don't.

**Score***:* musical soundtrack

**Sound effects***:* all sounds that are neither dialogue nor music

**Voice-over:** spoken words laid over the other tracks in sound mix to comment upon the narrative or to narrate