

# Cinema/TV Department

## Cinema 2 Assignment

### PROJECT #1 – ○ & Editing

#### **PRODUCING PROJECT 1:**

The student practices cinematography by taking a series of motion picture shots. The student learns the operation of the camera & gains familiarity with the basic shot types used in cinema. The student learns the basics of editing shots in the proper order to create cinematic sequences.

This 18 shot sequence (including opening title and end credit) is to be shot and presented in the order written here. Each raw shot should run 5 to 15 seconds. If you make a mistake when filming, simply redo the shots as a separate 'take.' The 17 live action shots (not including the digital credit) must be separate, uncombined shots, without camera moves or zooms not specifically indicated in the instructions. The finished project will include these raw slated shots to be played silent, followed by an edited version to be played with an optional soundtrack.

#### **CAMERA/CINEMATOGRAPHY**

##### Focus & Exposure: (3 points)

Achieving correct focus and appropriate exposure is fundamental to all cinematography. Each shot should be composed and captured or photographed with sharp focus (points will be lost for soft focus shots) and with a brightness level that allows the viewer to see what is important in the shot. You may use the default auto settings on the camera to set focus and exposure, but you are encouraged to gain familiarity with the manual settings. Shoot outdoors in daylight to get the best overall brightness level. Place subjects (onscreen talent) in the light.

##### Smooth Camerawork: (3 points)

**Use a tripod for all shots except the one handheld shot** (points will be lost for shaky camera work). For shots with camera movement (pans, tilts, handheld), rehearse the move before filming to practice smoothness. Run the camera a few seconds in a static position before the action begins and a few seconds at the end to avoid cutting off movements. For the handheld shot, practice making it as smooth as possible. Compose pictures with attention to angle, framing, foreground, midground and background. Fill the frame with subject matter when appropriate.

##### Slates: (3 points)

Photograph a numbered slate for 2 seconds at the beginning (head) of every shot. Frame the slate so it is readable. Slate every shot with a sequential number beginning at 1, regardless of whether the take is good or bad or repeated. On the slate, write a short description to help identify the type of shot (i.e. "CU"). Use letter paper & dark markers to make 17 slates. Photograph the slates uncut

within the shots they mark. **Do not insert slates afterwards or shoot the slates separately (points will be lost); the correct order is 'roll camera,' 'slate,' and... 'action.'**

PLEASE REMEMBER – carefully plan, frame & stage each shot. Do not include production material (equipment, tripod, crew) in the shot (points will be lost). Remember to slate each shot and have the slate be a part of the shot and readable for 2 seconds.

**18 SHOTS IN ORDER FOR PROJECT 1 (2 points each):**

1. Title – one physical card with student name, Cinema 2 section number, Project #1, and date.
2. Pan Right – following a car or vehicle moving from camera left to camera right (start and stop the shot with the car offscreen; begin and end the shot with the camera not moving). Try to maintain a consistent framing of the car or vehicle throughout as you pan to the right. The correct order is: 'roll camera,' 'slate,' wait a couple seconds, car enters frame, pan with car, stop pan at desired spot, car leaves frame, wait 2 seconds, 'cut.'
3. Medium Shot (MS – shot of a person from just above the waist up) of person watching car – person moves head and eyes, looking from camera's right to left, as if the person is watching the car drive by that you filmed in the pan shot #2. These 2 shots will be edited together to learn timing. The best way to have smooth eye movement from the subject is to have them follow your hand as you move it for them behind the camera while rolling the shot.
4. Tilt Up or Down – Starting with the camera pointed down (high angle) or level, tilt up (no additional movement other than the tilt; begin and end the shot with the camera not moving). Or... start with the camera pointed up (low angle) or level, tilt down (no additional movement other than the tilt; begin and end the shot with the camera not moving). A good tilt shot is one with smooth movement and that reveals something to the viewer.
5. Handheld: moving camera shot – camera follows a person walking away from the camera for 10 seconds. Try to maintain a uniform distance and framing.

3 shots of the same complete action from the same general angle; no camera movement; action should be repeated in exactly the same way in each shot; camera should be on a tripod. The action: Subject enters frame, approaches a door, opens it, walks through it, the door closes.

6. Long Shot (LS) of person performing complete action. We see their full body from head to toe, as well as the full door.
7. Medium Shot (MS) of person performing complete action. We see a medium shot of their waist up.

8. Close Up (CU) of complete action, centering on the hand on the door knob. As the door closes, we are close up on the door knob.

5-Shot Sequence:

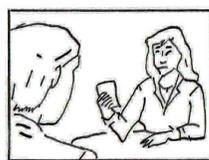
5 Shots providing basic 'coverage' of a standard movie scene involving two subjects. The Action: two subjects in the frame. One of them hands something to the other person. That person takes the object, looks at it, and reacts to it.

9. Master Shot – wide shot covering the whole scene, each subject from head to toe; film the whole action from start to finish.
10. Over-The-Shoulder (OTS) shot – Medium shot of one person 'over the shoulder' of the other person. Use a person's shoulder to frame the shot of the other person the camera is pointing at. Film the whole action from start to finish.
11. Matching Over-The-Shoulder shot – Medium shot of the other person 'over the shoulder' of the first person. Film the whole action from start to finish; make sure to match the action exactly.
12. Reaction Shot – Close-up (CU) of the person's reaction to what the 1<sup>st</sup> person just handed them. The type of reaction is up to you.
13. Insert Shot – Close-up of the object the 2<sup>nd</sup> person takes from the first person, revealing it to the 2<sup>nd</sup> person and the audience. The object is up to you.

Example of a 5-Shot sequence (shots can be filmed in any order you choose, but the raw shots and finished sequence should be presented in exactly this order; shots should be exactly these shots):



1  
Master shot



2  
OTS as subject hands object



3  
Insert shot of object



4  
CU as subject reacts



5  
Matching OTS as subject reacts

Kuleshov Effect: (Hitchcock example here: [www.youtube.com/watch?v=hCAE0t6KwJY](http://www.youtube.com/watch?v=hCAE0t6KwJY))

4 total shots edited 3 different ways to illustrate the power of juxtaposition. Juxtaposition is the idea that two shots can be placed together with contrasting effects. For this exercise, you will film a person looking at something, then reacting to it. The shot of the person stays the same, but what

they're looking at (the middle shot) changes. The meaning of the sequence can change dramatically depending on what the subject is looking at. When editing the Kuleshov Effect, present the three scenarios using the same shot of the person looking and reacting, while changing the middle shot.

14. Close-Up (CU) of Person – tightly framed on the person's face from just under the chin to the top of their head. The person looks at something, then reacts to what they're looking at (it could be a smile, surprise, a grimace, etc.). Take care in choosing their eyeline as well as the camera height and angle of the person. Make sure to allow enough time for a good look and reaction.
15. Object/Action #1 – Something the person is looking at and reacting to. Take care in choosing the camera height and angle, so it will 'match' well with the shot of the person.
16. Object/Action #2 – Something different the person is looking at and reacting to. Take care in choosing the camera height and angle, so it will 'match' well with the shot of the person.
17. Object/Action #3 – Something different the person is looking at and reacting to. Take care in choosing the camera height and angle, so it will 'match' well with the shot of the person.
18. Digital End Credit – Your name at the end of the project. Create this digitally in your editing software. We will go over the Legacy Title designer in Premiere Pro.
19. Optional Extra Credit Shot (options to be discussed in class).

#### **SUBMITTING PROJECT 1 FOR CREDIT:**

Project 1 must be submitted on a USB drive or SDHC card, mp4 files preferred, .mov files okay. The footage from Project 1 is not to be used in Projects 2 or 3.

Present one version of just your raw shots one after another in the order above. **Present a second version with each shot edited together for continuity, timing and juxtaposition (15 points).** You may present the edited version with a soundtrack if you wish.

#### **YOU WILL LOSE POINTS FOR EACH OF THE FOLLOWING:**

(1) shots missing or different in any way from what's described above (2) added zoom or camera move (3) out-of-focus shots (4) unsteady camerawork (5) missing slates (6) shots excessively short or long (7) equipment in shot. 5 points will be subtracted for each week the project is late.

**REMEMBER SAFETY FIRST AT ALL TIMES DURING SHOOTING**