

## COMPOSITION & FRAMING

Composition: How things are arranged in a camera frame.

Aesthetics: Elements that make art pleasing to the eye.  
(lighting, color, shape,  
placement of objects)

Rule of Thirds: Rule for arranging elements inside a frame.

1. What's my main point of interest?
2. Where am I putting it?
3. Eyes go on intersecting lines.

Center Framing (Rule of Symmetry): Character or object is in the center of the frame and each side is symmetrical.  
(i.e. Wes Anderson, Stanley Kubrick) Use central framing in action sequences.

Look Space or Leading Space or Leading Room or Nose Room: Space between actor's face and the edge of the frame.

Short Sighting: Not enough lead room.

Head Room: Room from top of frame to actor's head.

Leading Lines: Draw in the audience's eyes towards the object.

Repetition (pattern recognition): Repetition in shots brings the audience's eyes to certain objects.

Balance in a shot: The amount of objects placed on one side of the frame compared to the other.

Contrast: Contrasting different objects or characters by the use of lighting or color.

Frame within a frame: Using natural frames on the set within the frame of the camera to bring attention to your object or character.

Anticipatory Framing: Anticipate the movement of the character or action before it happens.

Scene Sequencing: Order of the shots to create a scene.

1. Establishing Shot
2. Wide Shot
3. Medium Shot
4. Singles or Close ups (Over the shoulder shot)

Shot Angle = Location of the Camera

Rule: Angles on screen are  
better than flat.

Focal Length:

Zoomed in = Longs lens =  
shallow depth of field = 240mm  
= tight shots

Zoomed out = short lens = deep  
depth of field = 25mm = wide  
shots

\*180 Degree Rule: Camera must stay on one side of the characters (axis line) or the edited characters will look like they're looking in different directions.

## **EDITS — CUTS & TRANSITIONS**

### **CUTS**

Straight Cut: Go from one basic shot to another.

Cutting on Action (golden rule for editing): When you cut from one shot to the next make sure that you cut on action (movement)!!!!!!

Cut Away: Cutting to an insert shot within the SAME SCENE.

Insert Shot: Close up of a  
shot within a scene.

Cross Cutting (Parallel Editing): Cut back and forth between different scenes happening simultaneously.

Jump Cut: Cut out time (continuity) in a scene with edits.

Match Cut: Match the actions, sounds or composition of one scene to the next scene.

### **TRANSITIONS**

Fade in/Fade out: Dissolving to or from black.

Dissolve: Blending one shot into another.

Smash cut: Abrupt transitions.

Iris transition: The screen closes in or out as a black circle.

Wipe transition: The picture wipes across the screen in any direction.

Invisible Cuts: Are used to give the impression of a single take. (Try to hide the edit).

Whip Pan: Fast move with camera from left to right or up and down. It distorts the screen. This creates an invisible cut.

Swipe transition: An object crosses the frame and reveals a new shot. This can also create an invisible cut.

## **AUDIO CUTS**

L-Cut: Audio from current shot carries over to the next shot or clip (clip 1 audio carries over to clip 2).

J-cut: Audio from the following clip or shot starts on the previous clip or shot (Clip 2 audio starts under clip 1). Hear what's happening in the next clip before you actually see it.

NOTE: You can combine many of these transitions together.

## **MONTAGE**

Montage: the process or technique of selecting, editing, and piecing together separate sections of film to form a continuous whole.

**MONTAGE = EDITING: order, duration, repetition and rhythm.**

American Montage: 30-60

sec. of clips with music used  
to advance a story  
(narrative). i.e. Love Story

Soviet Montage: Clips put together to create a theme.

Conflict-Collision-Contrast = Emotion

Russian Revolution - 1917

—Kuleshov Effect: Putting different pieces of film together to create a coherent theme. These pieces of film are taken out of order.

—Sergi Eisenstein: Created the Theory of Soviet Montage ( film "Battleship Potemkin")

ODESSA STEPS SCENE: Very famous Soviet Montage scene.

## **MISE-EN-SCENE**

Mise-en-scene: The photo (image) that you create inside the walls of the camera frame.

Setting, objects & actors, set dressing (period pieces of sets), costume, lighting & color.

Note: John Ford's film The Searchers is a film that became a prototype for many filmmakers such as Spielberg, Scorsese, Coppola, etc.

Camera Movement left to right (vice versa) = information

Camera Movement in or out = emotion

## **SHOT TECHNIQUES**

Three Shot Rule: To get full emotional context from a character it takes the minimum of three shots: 1. shot of the character acknowledging something 2. shot of the object the character is looking at 3. shot back at the response of the character.

person=looking at=feeling

