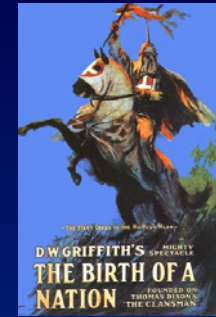


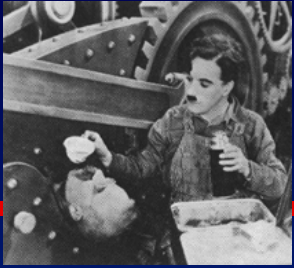


# History of Film

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- 1st Film used for cinematography - Edison, whose motion picture camera was bulky and not portable (1886).
- 1st Film Projector for cinematography - Lumiere Brothers (1895) originated shots of daily life then later short plots, i.e., gardener's son squirting father with hose. Size of suitcase with camera, film processing unit and projector all in one.
- Moving Camera, which was previously stationary on tripod. (1909) D.W. Griffith in **Lonely Villa** moved camera to accent robbers.
- Lighting techniques - set atmosphere
  - < D.W. Griffith in **Birth of a Nation** (1915) experimented with shadows.
  - < Germans - horror movies (1919)
  - < Russians - Sergei Eisenstein in **Battleship Potemkin** (1925).
  - < French - highly experimental with surrealism, abstract images and cubism.



# History of Film (contin.)



- Film Speed- slow speed needs more light and faster speed enables deep focus.
- Sound- added in 1927, but problems and limitations until 1931.
  - SYNCHRONOUS SOUND -Sound from image in frame (visually present).
  - ASYNCHRONOUS SOUND - Sound not coming from visual source in frame, i.e., dogs barking (not visually present).
- Color - 1908 clumsy (painted over frame). In 1932 had 3 colors: red, blue and green. Filmmakers photographed same image at the same time. 1952 Cinerama had bigger movies/bigger screen, 3D. 1960's everything in color.
- Computer generation and special effects - What is real?

# What is the Hollywood Standard?

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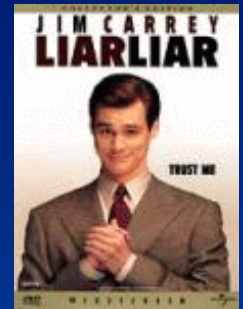
Conventions applied to film production accepted by all.  
General agreement on use and practice in film production.

- GOAL of filmmakers: To absorb the viewer into the narrative of the film so that the viewer feels he/she is “in” the film.
- Maintain the “illusion” that the viewer is the invisible onlooker. The camera can go through walls/windows, fly, see and hear things unavailable to a regular person. *High Anxiety* by Mel Brooks - camera goes through the French doors.
- Invisible editing: joining types of shots so smoothly that the viewer is unaware. *Ghost and the Darkness (1996)* -train in African countryside with animals.
- Dream Sequences - always has extremely conventional, transitional devices with the bed and the sleeper. Something visually different to cue the audience that this is a dream.

# Film Production Sequence

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- Pre-production -
  - < Idea originated
  - < Screenplay written
  - < Package deal is signed and \$ for backing secured.
  - < Budget and production schedule for cost -efficiency:  
Cast, crews, locations, technical equipment, lodgings, catering - all problems for PRODUCER.
    - Above-the-line costs are \$ spent on payroll and production.
    - Below-the-line costs are \$ spent on publicity, advertising, previews (most money).
  - < DIRECTOR breaks down the screenplay scenes into specific shots (storyboard).
- Production - shooting begins on basis of locations, performers, specialized equipment, types of shots needed. PRODUCER schedules everything. DIRECTOR focuses on directing.





# Film Production Sequence (contin.)

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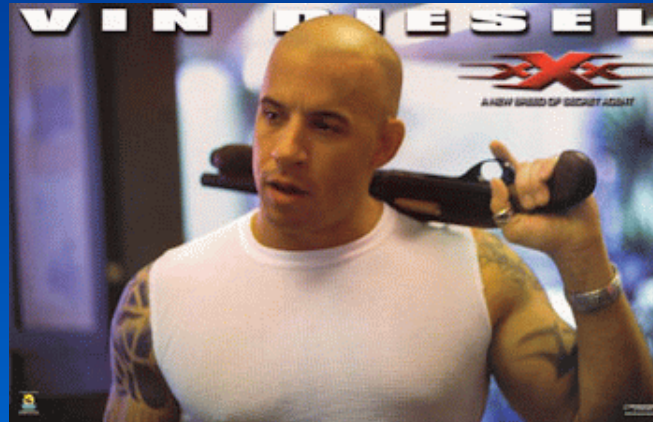
- Post-Production - Film is edited from rough cut (crude assembly of selected shots and sound) to fine cut (extremely refined and highly structured assembly of rhythm and pacing to final cut (released film). Sound effects are perfected and music is added last.
  - < Trailers (film previews) usually taken from rough cut.



# Credits at Beginning and End of Film

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- **Principal credits** - producers, performers, screenwriters, director of cinematography (camera operators, lighting technicians), musical and art directors, director....beginning of movie.
- **Secondary credits** - after movie is over. Editor, sound recording, sound mixer, camera operators, grips and gaffers (move lights, cables and heavy equipment), costume designers, property (prop manager), make-up, hair stylists, casting, special effects, secondary units (extraneous shooting at other locations).



# Types of Shots

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- Close-up Shot - image of the subject fills most of the frame (head and shoulders).
- Medium Shot - intermediate shot generally showing a character from the knees or waist up. Medium shots can include several persons in the frame.
- Long Shot - A shot taken from far away showing the surroundings and the individual characters in one frame.
- Master Shot - A special type of long shot containing the entire dramatic action of the scene or even showing the viewer the entire setting of the film. Example:





# Montage vs. Mis-en-scene

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- MONTAGE - assembly of many short shots by editing to create meaning.
  - < Montage by Meaning: *Odessa Steps* sequence in *Battleship Potemkin*.
  - < Montage by Movement: *Strangers on a Train* by feet moving toward each other and finally knocking into each other under the table when men cross their legs.
- MIS-EN-SCENE - “to put or place in the scene.” Meaning is established through the relationship of things visible within a single shot. Example: *Citizen Kane* (deep focus) when child is seen through window as mother signs papers to allow child to be taken away.
  - < Creates meaning in one shot rather than from many separate shots.
  - < Uses long shots and long takes (over 15 seconds).
  - < Film is more realistic.
  - < Filmmaker is less obvious and more invisible.



# Montage vs. Mis-en-scene

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## ■ MONTAGE

- < Short duration of cut shots edited and spliced.
- < Compresses time and space.
- < Reality is cut up and put back together again.

## ■ MIS-EN-SCENE

- < Long duration of roaming shots.
- < Time not compressed (real time).
- < Reality is within the frame and relationships are within one shot.

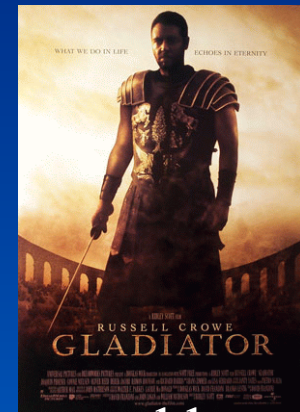
# Shapes and Symbolism

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- Dancing Bread - Charlie Chaplin in **Gold Rush** vs. **Benny and Joon** (1993) Johnny Depp
- **Battleship Potemkin** (1925) by Sergei Eisenstein (one of the greatest russian filmmakers who experimented with shapes and symbolism with montage, cutting and splicing of film for meaning.) Master of graphic film as an art.
- **Odessa Steps sequence** in **Battleship Potemkin** is most famous, known worldwide. Note horizontal line of steps offset by rifles and legs of soldiers; shadows of people become smaller as soldiers appear above them. (Broken glasses mean shattered vision.) Both mothers symbolize Mother Russia. First mother appeals to soldiers to stop killing their own children. Second mother with baby in carriage is in slow motion. Note round shape of mother's face, eye and position of her mouth, round belt buckle, teardrop of blood, and round shape of carriage wheels.
- What does the following mean? **Soldiers** \_\_\_\_\_ **Mother** \_\_\_\_\_ **Baby** \_\_\_\_\_
- **Untouchables** (1987) with Kevin Costner as Elliott Ness and Robert DeNiro as Al Capone in the 1930's replay of the shootout against Scar Face in a train station. What are some of the similarities with **Odessa Steps sequence**?

# Perspective or Point-of-View

- **Subjective Viewpoint** - Audience is seeing and experiencing only what a particular character or **subject** might experience. Best with abnormal states of mind, i.e., drugs, alcohol, visions, dreams or being an animal. Example: Lion in **Ghost and the Darkness**.
- **How long can a subjective viewpoint be maintained within a film?**



- **Omniscient Viewpoint** - Similar to 3rd person in a novel...he/she/they. The audience is like God, seeing and hearing all.
- **What viewpoint do most movies incorporate?**



# 8 Elements of Film

- **COMPOSITION** - arrangement of people and objects within the frame. Example: Sled scene in **Citizen Kane** with mother, lawyer and father.
- **POINT-OF-VIEW**- determined by how the scene is filmed, i.e., through the eyes of a lion or werewolf, a person on drugs or alcohol or another altered state.
- **TONE/FILM STOCK** - color, black and white or various filters.
- **LIGHTING**- bright to shadow...sets the mood.
- **MOVEMENT**.....
  - < **In Frame** - subject movements (relationship to other things in the frame).
  - < **Of Frame** - movement between shots, during the shot, tracking shot, panning.
  - < **Of Camera** -
    - Tracking so camera moves back as character approaches.
    - Fixed so things pass by as if the camera is an onlooker in **Braveheart**.
    - Forward Dolly so camera moves toward the subject (anxiety) in **Jaws**.
- **SPECIAL EFFECTS** - blue screen, computer generations, i.e., Golum, **Lord of the Rings**
- **EDITING**
  - < **Invisible editing** - joining types of shots so smoothly the viewer is unaware.
  - < **Parallel editing/cross-cutting**- feet of 2 men in beginning of **Strangers on a Train**.
- **SOUND & MUSIC**- added after editing as in **Moulin Rouge**.

