

Cinematography



What is Cinematography Connected to?

Everything in front of the Camera.
(Everything the audience can see)

Cinematography

Editing + Music + Sound + VFX

“A close up makes a face, prop, or costume a landscape”

- Guillermo Del Toro

The 5 C's of Cinematography

- **Camera Angles**

How to show the audience what is happening and helps emotionally tell the story

- **Composition**

Arrangement of the elements in the frame.

- **Continuity**

Creates the flow of the film. Situates ourselves in a location or break from it.

- **Cutting/editing**

How individual shots can be stitched together to form a collage/sequence that creates meaning, story, tempo and emotion.

- **Character**

Camera has a role in your story

Case Study | Kung Fu Panda Opening



CAMERA ANGLES

- Camera angle is the placement and rotation of the camera for a single shot.
- Everytime the camera perspective changes, that is a new **shot**.
- Multiple shots can be cut together to form a **sequence**.
- All shots can be placed into two categories, **objective** and **subjective**.
- Camera angles can establish a certain psychological effect.

OBJECTIVE CAMERA

- Unbiased point of view
- Just what the observer sees
- Not part of the scene
- Characters don't interact with camera



SUBJECTIVE CAMERA

- The point of view of an object or character
- Is part of the scene
- A truly subjective camera is a first person point of view



Camera Altitude | CASUAL

- Mostly eye level with characters in the shot
- Allows the viewer to feel part of the scene



Camera Altitude | **LOW ANGLE**

- Gives the viewer a sense of being dwarfed
- Can establish power in a character



Camera Altitude | **HIGH-ANGLE**

- Gives a sense of weakness to the character



Camera Angle Modifier | **CANTED/DUTCH ANGLE**

- A slight tilt in the camera
- Creates a sense of unbalance or tension



Shot Types | **CLOSE-UP SHOT**

- Only one part of the character dominates the frame



Shot Types | **MEDIUM SHOT**

- Can see the character from the waist up



Shot Types | LONG SHOT

- Can see the whole character from head to toes



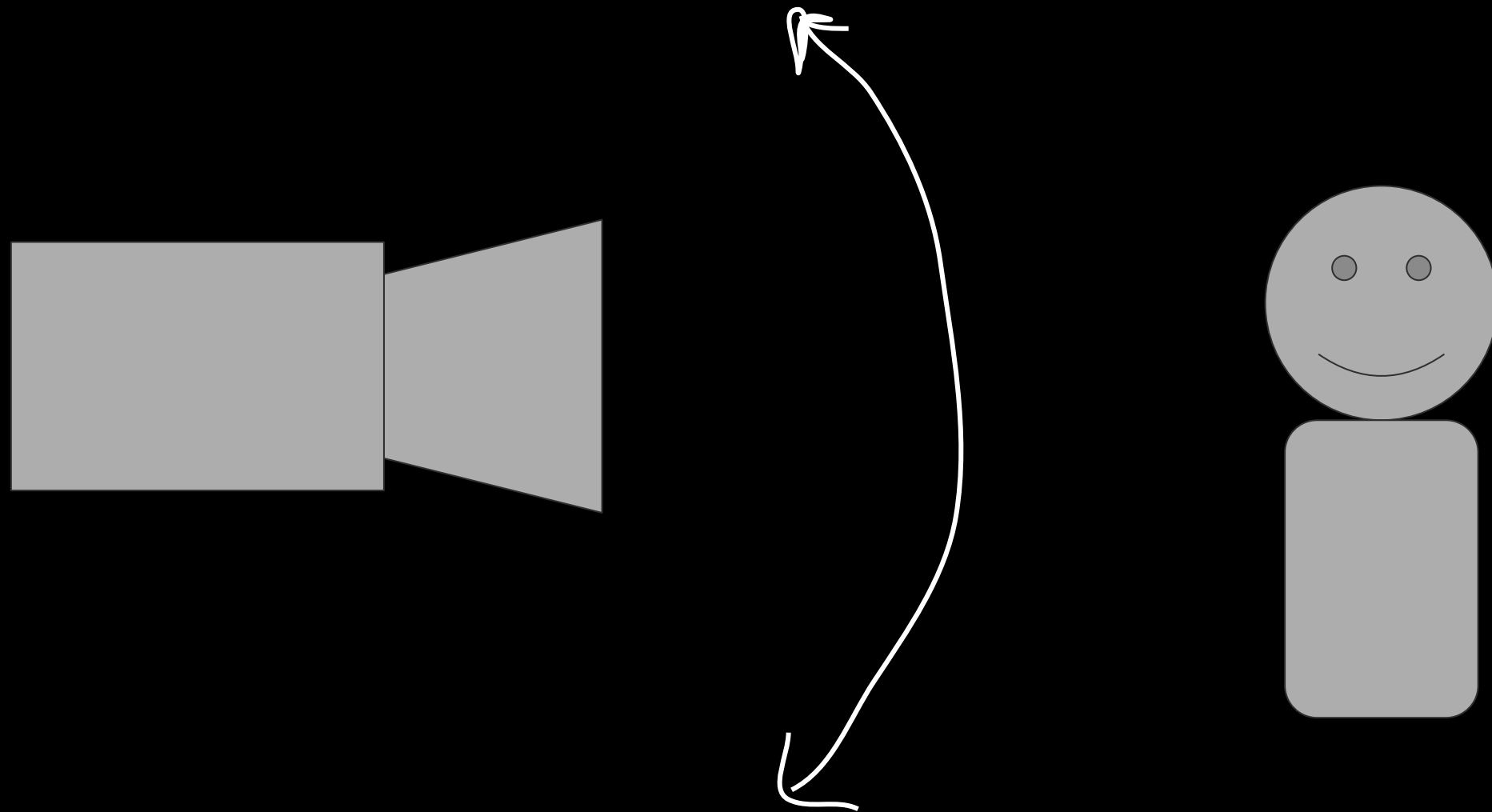
Shot Types | **THE *EXTREME* LONG SHOT**

- The character is very far from the camera
- Character is dwarfed by other elements in the scene



Camera Movement | **TILT**

- Looking up/down with the camera

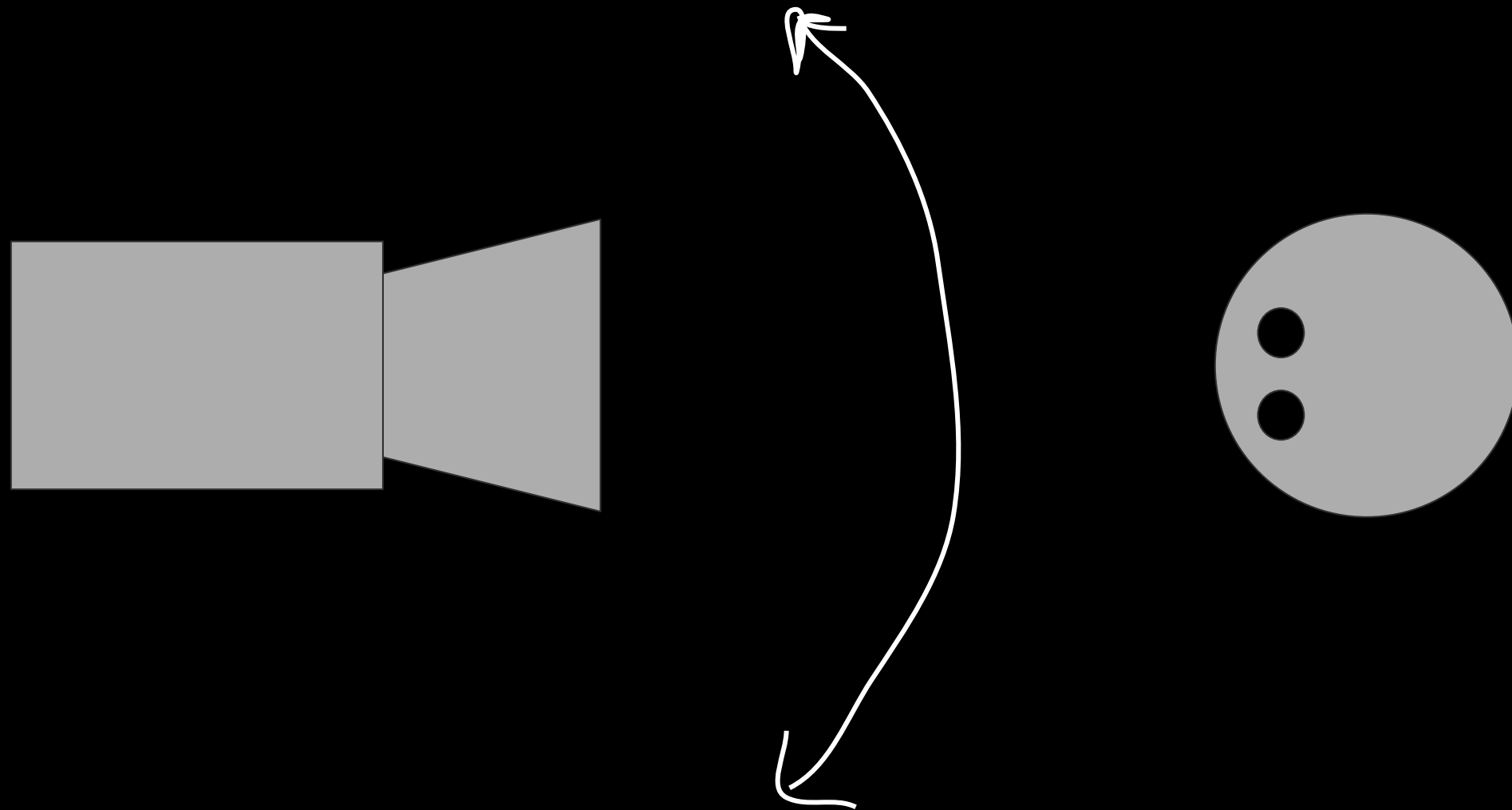


Camera Movement | Tilt



Camera Movement | PAN

- Looking left/right with the camera



Camera Movement | Pan



Camera Movement | **ZOOM (FAST)**

- Changing the focal length of the lens



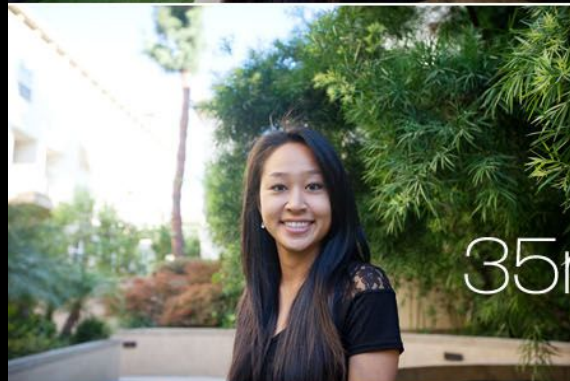
Camera Movement | **ZOOM (SLOW)**



THE CAMERA LENS

- Focus
 - Leads the eye to look at a part of the frame
 - What is in/out of focus?
- LENS FOCAL LENGTH
 - How Perspective is being shaped/warped
 - 8mm-24mm (ultra wide angle lens/fisheye)
 - 24-35 mm (wide angle)
 - 35-85 mm (standard)
 - 85 - 135mm (telephoto)
 - and more!

The higher the focal length (in mm), the more compressed the perspective will be



- Notice how high the focal length is and how far the photographer is - the image is compressed.

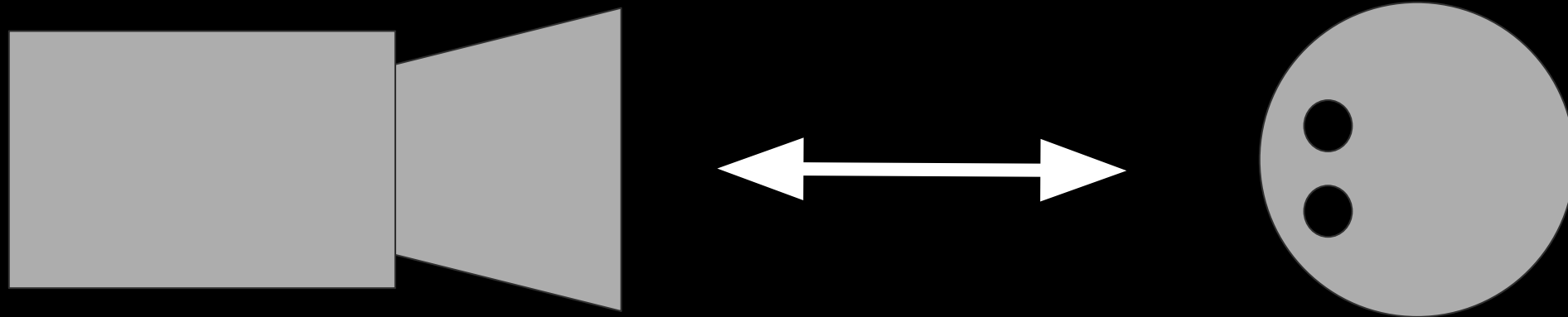


- Notice how small the focal length is, but how close the photographer is. Feels like you're looking at the person directly.



Camera Movement | **DOLLY**

- Forward/Backwards Camera Movement

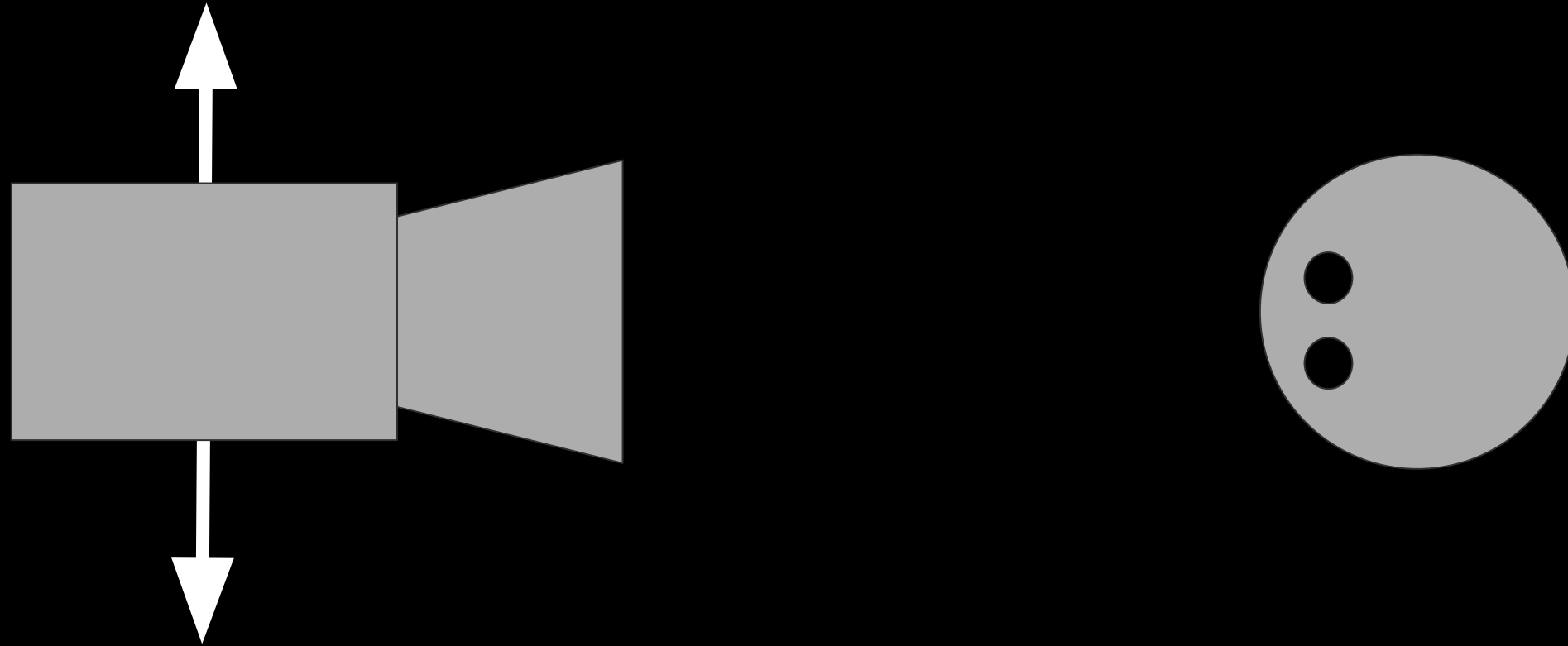


Camera Movement | **DOLLY**



Camera Movement | **TRACKING**

- The camera itself is moved left/right (parallel) to an object

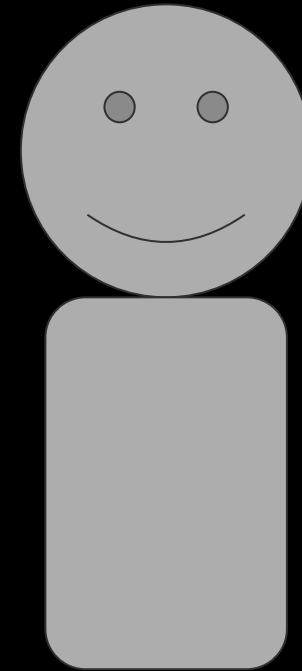
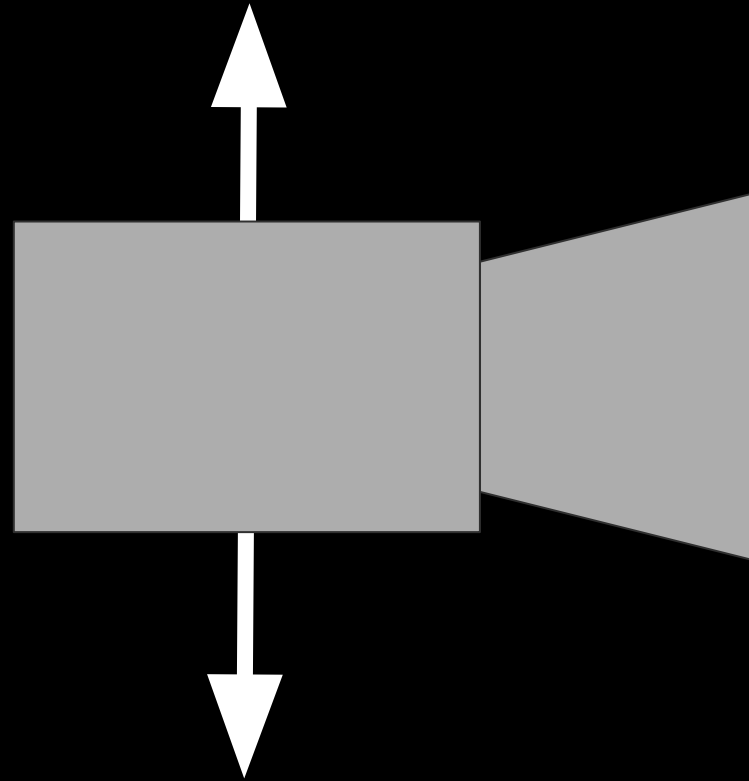


Camera Movement | TRACKING



Camera Movement | **CRANE**

- The camera translates vertically up/down



Camera Movement | **CRANE**



Camera Movement | **DOLLY/TILT**

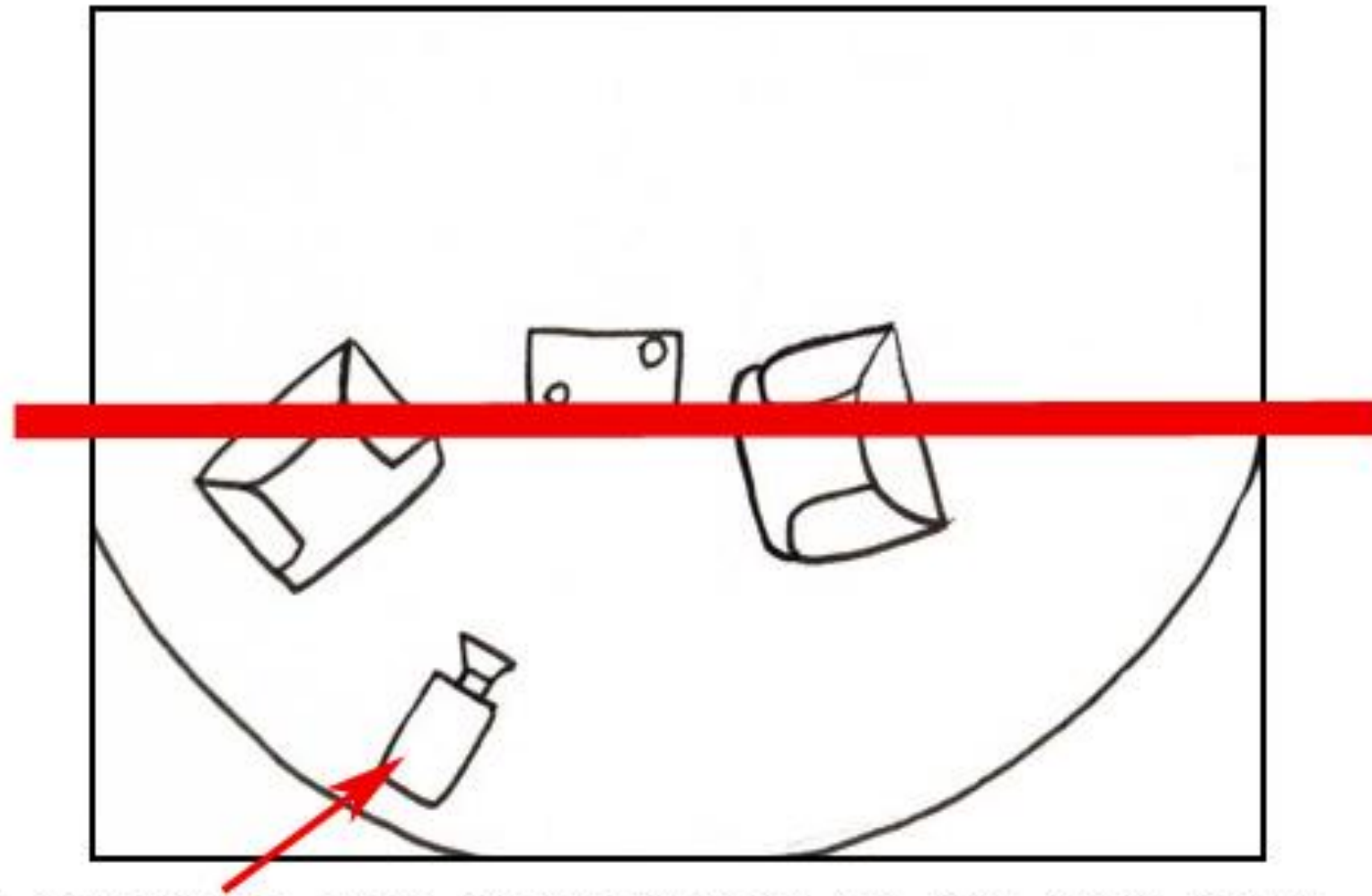


Combined Angles with Movement | **CANTED PAN**



Camera Placement | 180 DEGREE RULE

The 180-Degree Rule



This camera can move anywhere within the half circle, but it shouldn't stray across the red line. Otherwise, cut shots between talking characters would have them facing the same direction.

Sequence Analysis | The Duel 180° Rule



Villain ← → **Hero**



Villain ←

→ **Hero**





Villain ←

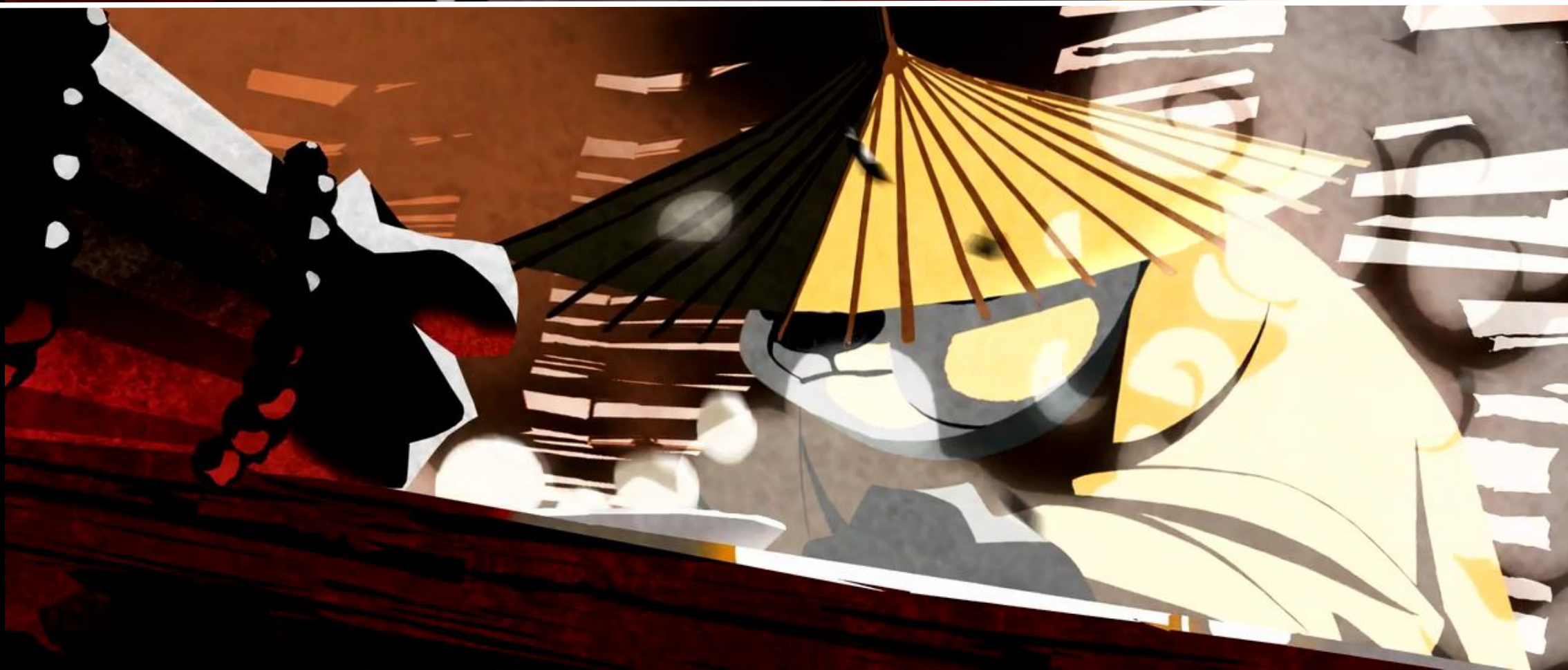
→ **Hero**



Villain ←



→ **Hero**





Villain ←

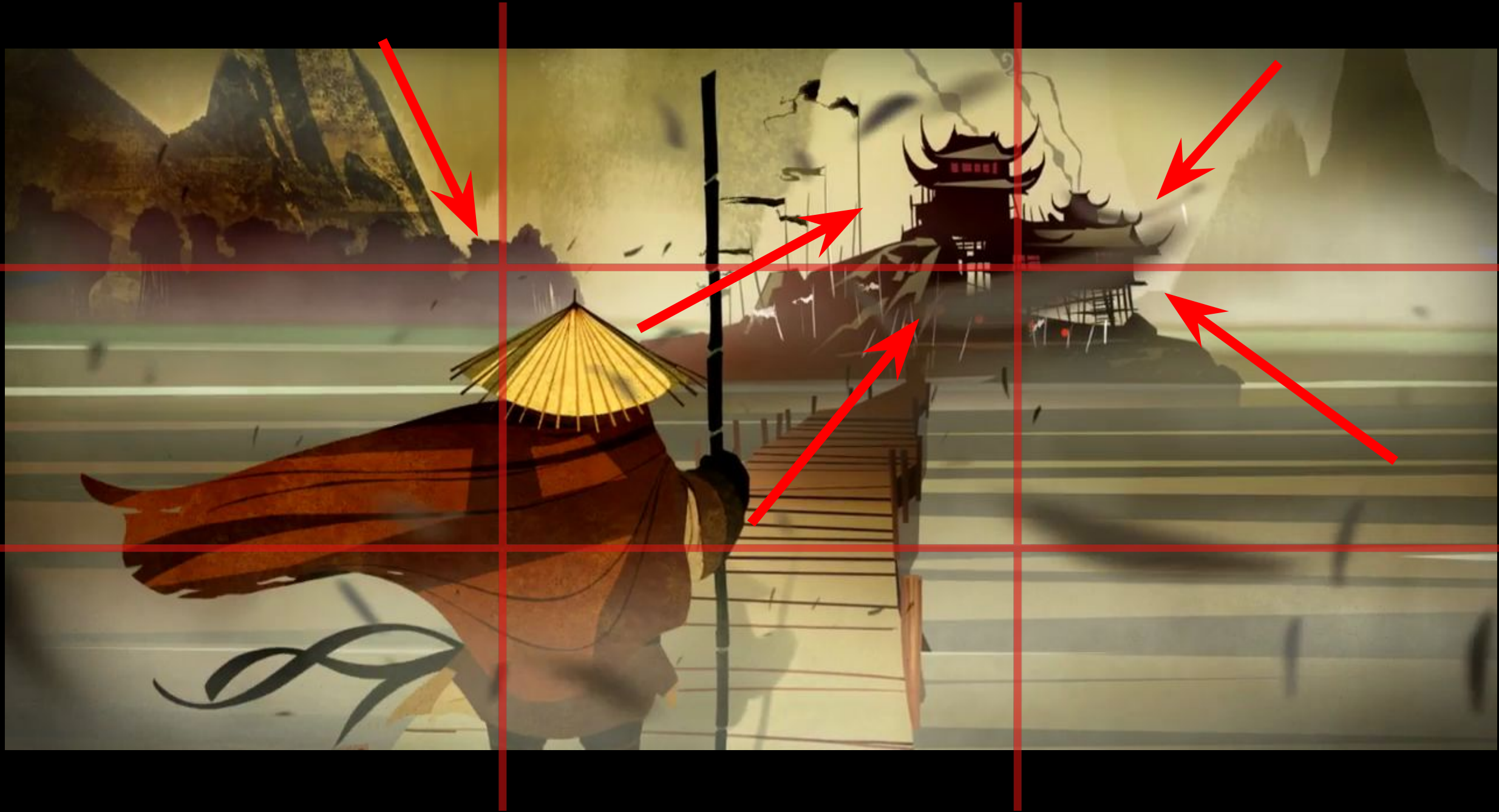
→ Hero



Composition | THE RULE OF THIRDS







Composition | ANGLES & LINES



Composition | **ANGLES & LINES**



Composition | ANGLES & LINES



Horizontal Lines create a sense of calm and peace.



Diagonal lines creates a sense of urgency, power, and energy



Vertical is somewhere in between

Continuity | **SPATIAL**

- To be able to cut between spaces without bringing attention to the editing or story logic
- e.g: Low camera angles allow for cutting from inside close up to outside extreme long shot



Continuity | TEMPORAL

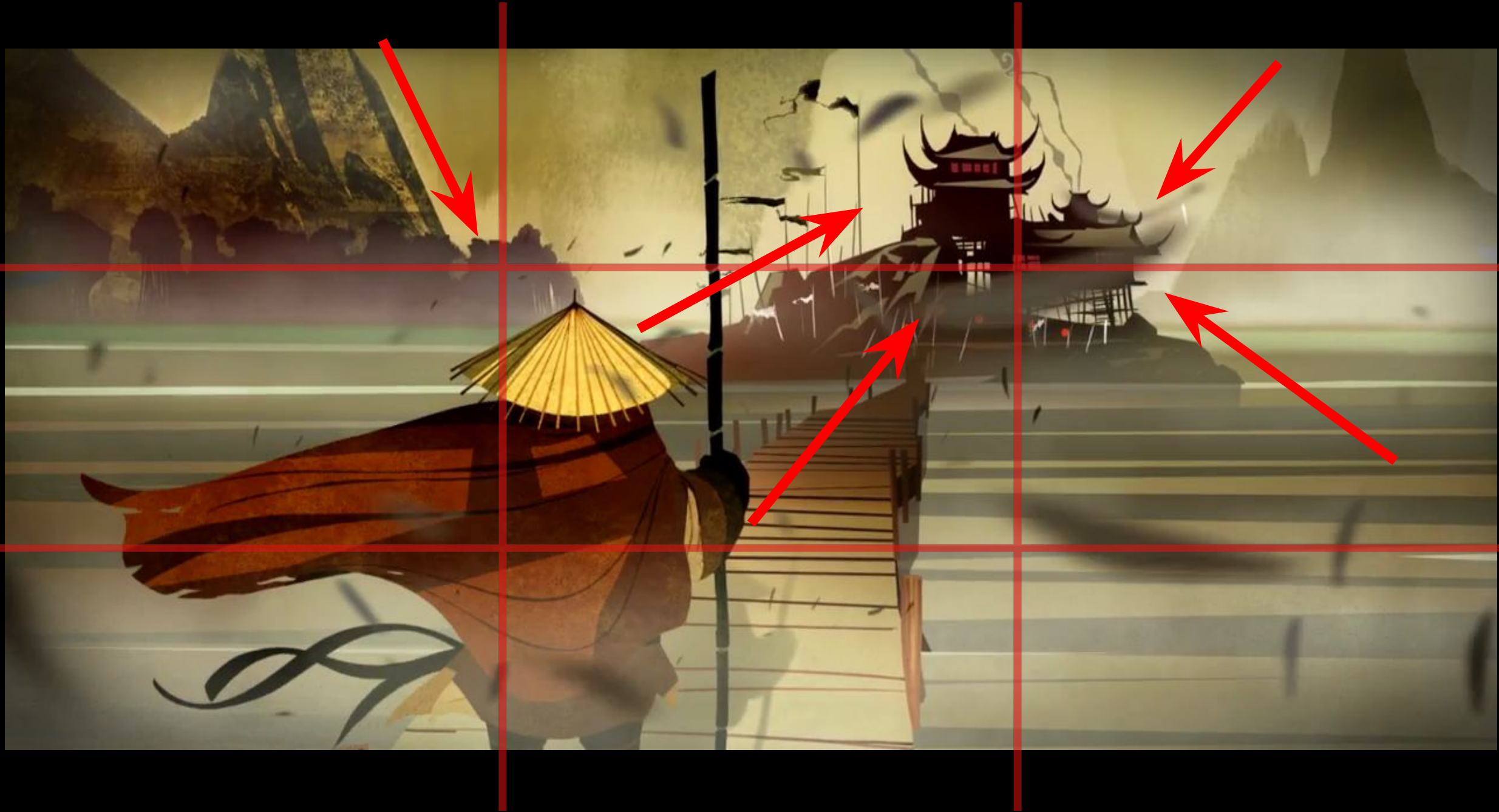
- Ability to have a big jump in time without questioning camera/story logic

This Establishing Shot allows for a jump in time.



Viewers can assume he followed the path to the inn.





Continuity | TEMPORAL

- Ability to have a big jump in time without questioning camera/story logic

This Establishing Shot allows for a jump in time.



Viewers can assume he followed the path to the inn.



Character

- The camera is the lens for the audience to know what to pay attention to and how to feel.
- Camera is rarely neutral.
- In animation, you want your camera to act like a real life person would film it.