

## Current Issues in (American) Film

1. What is “film”?
  - \* Acquisition, Editing, and Delivery Systems—film, tape, computer; digital, analog
  - \* Nonlinear editing (old AND new)
  - \* HDTV/DTV/Convergence with film?--Digital Cinema
  - \* “Film Purists”
    - The strange case of Dogme
  
2. “Ownership” of film
  - \* Who's the author?
  - \* Copyright
    - \* Piracy (e.g., in-theater copying--*Tarzan, Star Wars Episode I*, digital piracy)
  - \* Who has the right to change, edit?
    - Colorization (derivative work; public domain)
    - Pan & Scan vs. Letterboxing
    - “Clean Flicks” case
  
3. Originality--Is there anything really new?
  - \* Remakes and sequels and prequels
  - \* “Synthespians”
  
4. Cultural Imperialism & Film
  - \* America entertains the world—does it also affect cultures?
  - \* European Union’s reactions to Hollywood
  
5. "Indies" (the role of independent filmmaking)
  - \* The post-studio era—is everything an “indie”?  
More on this later in the term. . .

- \* The importance of the Film Festival
- \* “Breakthrough” e.g.s--Jim Jarmusch’s *Stranger Than Paradise*, Robert Rodriguez’s *El Mariachi*, Kevin Smith's *Clerks*, Allison Anders' *Mi Vida Loca*
- \* Independent Film Channel(s); John Pierson
- \* Local examples--Robert Banks, Ohio Independent Film Festival

## The Language and Technique of Filmmaking

### 1. Shots

\* Mise en scene

\* Type of shot:     ECU  
                          CU  
                          MS  
                          LS  
                          ELS

\* Two-shot, three-shot

\* Over-the-shoulder shot

\* POV shot

\* Subjective shot

### 2. Angles

\* High (in the extreme: "birdseye" or even "top shot")

\* Low

\* Canted

### 3. Camera Movement

<u>Direction</u>	A: Camera base <u>does not move</u>	B: Camera base <u>moves</u>
Left/right	Pan	Truck <sup>1</sup>
Up/down	Tilt	Boom/ped/crane
Closer/further	Zoom	Dolly <sup>1</sup>

<sup>1</sup> - "Tracking" shots

B: Can result in motion parallax/motion perspective

Also:

- \* Zoom/Dolly combo
- \* Arc
- \* Hand-held shots
- \* Steadicam
- \* Aerial shots
- \* Unmotivated camera movement/"discovery" shot

#### 4. Transitions

- \* Cut (video: take)
- \* Dissolve<sup>1</sup>
- \* Fade in/fade out<sup>1</sup>
- \* Wipe (also called traveling matte)<sup>1</sup>--e.g., iris
- \* Swish pan

[<sup>1</sup> - Typically requires optical printer or digital work]

#### 5. Lighting

- \* Classic 3-point system (key, fill, back)
- \* Chiaroscuro lighting
- \* Gobos

## 6. Lenses

### A. Focal length - distance from film to surface of lens

- \* Wide angle (short lens)

  - < 35 mm

    - Wide field of vision.

    - Subject seems far.

    - In extreme, called "fisheye."

- \* "Normal"

  - ~50 mm

- \* Telephoto (Long lens)

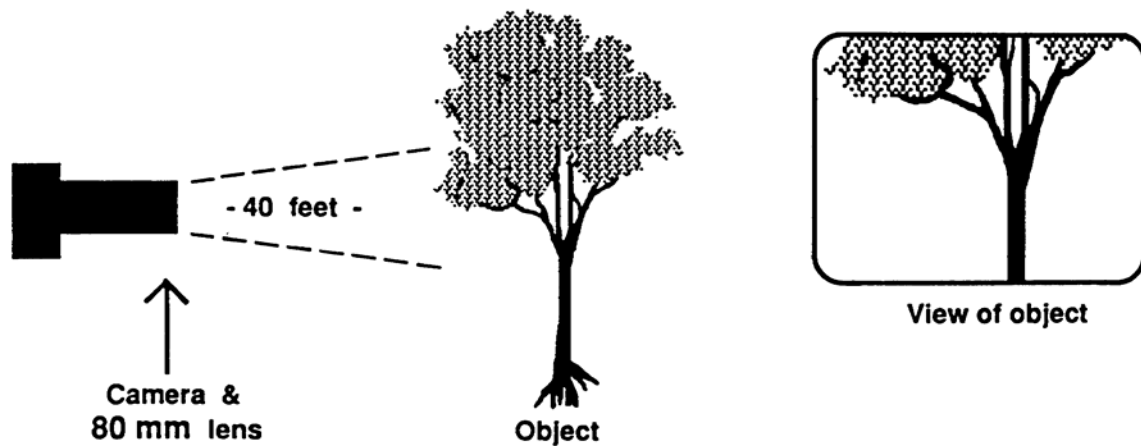
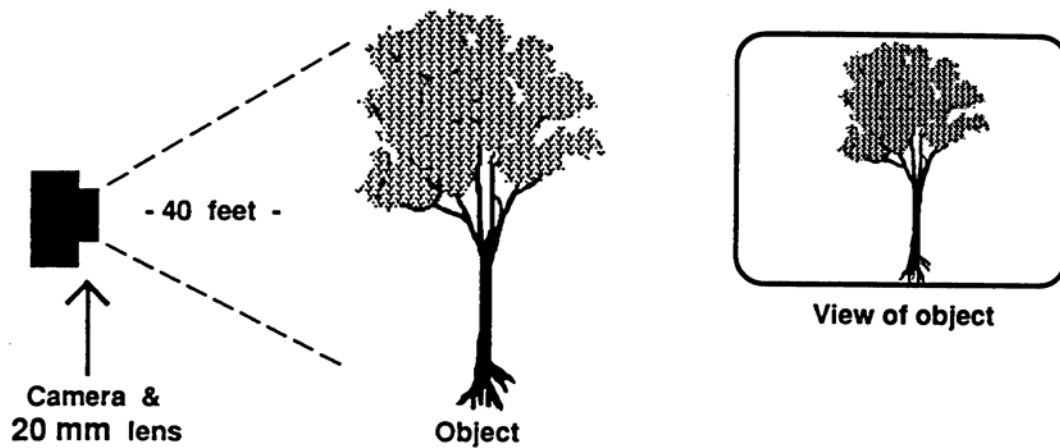
  - > 60 mm

    - Narrow field of vision.

    - Subject seems close.

- \* Zoom - variable focal length

## Examples of short and long lenses' fields of vision



## B. Aperture/diaphragm - size of opening

Large opening,  
more light

Small opening,  
less light

f/ 1.4 2 2.8 4 5.6 8 11 16 22

"Fast" lenses are capable of low F-stops

## C. Depth of field - the range of distance in front of the lens that appears in focus.

The following contribute to a large DOF (allowing a "deep focus" shot):

1. wide angle lens
2. greater ambient light
3. smaller aperture (large F-stop)

## D. Other focus terminology

- \* Rack the lens/selective focusing/focus pull
- \* Follow focus
- \* Soft focus

## 7. Film stock

- \* Film size (8mm, 16mm, 35mm, 70mm, 105mm)
- \* "Fast" film

## 8. Editing

### A. Continuity Editing/Classical Editing

1. Decoupage + Montage

2. Master shot/Establishing shot (usually LS)

3. Eyeline match

4. Shot-Reverse-Shot series

4. 180° system

5. Invisible editing, e.g.:

- \* dissolves

- \* orientation cuts

- \* cut on action

- \* continuity (visual + sound)

6. Consideration of legibility & centripetal decay

### B. Sequence shot (long takes)

### C. Parallel Editing (includes cross-cutting)

### D. Montage Editing/"Thematic Montage"

## 9. Sound

### A. Equipment

- \* Mic selection (directional, non-directional)
- \* Boom
- \* Double-system sound recording for “production sound”/production track
- \* However--*most sound* is added in “post” . . .

### B. Post-production techniques

- \* VO (voiceover) narration
- \* Postdubbing/Dubbing/Looping/ADR
- \* Sound effects (“real” and synthetic)
- \* Foley

### C. Stylistic techniques

- \* Sound design/the sound designer
- \* Talkovers/overlapping dialogue
- \* Sound bridges (for continuity)
- \* Sound montage

### D. Soundtrack music

- \* Diagetic vs. nondiagetic music
- \* Musical leitmotifs
- \* Mickeymousing
- \* Music licensing & composers’ agreements