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

Camera & 20 mm lens

- 40 feet -

Object

View of object

Camera & 80 mm lens

- 40 feet -

Object

View of object
B. Aperture/diaphragm - size of opening

Large opening, more light
Small opening, less light

Fl  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. Classical Editing/Cutting to continuity

1. Decoupage + Montage

2. Master shot/Establishing shot (usually LS)

3. Eyeline match (and the Kuleshov Effect)

4. Shot-Reverse-Shot series

5. 180° system

6. Reactions shots

7. Invisible editing, e.g.:
   * dissolves
   * orientation cuts
   * cut on action
   * continuity (visual + sound)

8. Consideration of legibility & centripetal decay

B. Sequence shot (long takes)

C. Parallel Editing (includes cross-cutting)

D. Montage Editing/"Thematic Montage"

E. Flashbacks
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)
   * Foleying

C. Stylistic techniques
   * Sound design/the sound designer
   * Talkovers/overlapping dialogue
   * Sound bridging (for continuity)
   * Sound montage

D. Soundtrack music
   * Diagetic vs. nondiagetic music
   * Musical leitmotifs
   * Mickeymousing
   * Music licensing & composers’ agreements