

RISING PHOENIX

Film Shots

Visual Semiotics

Terminology & Approaches



UPDATES

- **SHOT LISTS → THURS**
- **Due Thurs, Oct. 23RD: INTRO + ONE act/scene EDITED ROUGH CUT**
- **Due Tues. Oct 28TH: Complete MASTERCUT Film#2 Project!**
- **MID-TERM EVALS AND FEEDBACK**
- **THURS OCT 30TH ZAM REVIEW!**
- **TUES. NOV 4TH MIDTERM EXAM**

Documentary Story: RISING PHOENIX

ARGUMENTS and Perspectives

Overall LAYERED Arguments ANTAGONISTS?

BARRIERS/CHALLENGES?

Front-Back-Side Stories

- Individual Vitality-
STRENGTH OF
CHARACTER
- Disability (?)
- Paralympics & National
Disability Laws/Practices
- Bigotry
- Perception
- Action & Activism
- Change

Establishing Shots (ES) and Establishing SHOT SEQUENCE (ESS)

Establishing shots (usually wide or long shots) are important for the development of a film and each new scene or place. An establishing **shot sequence** is made up of several shots edited together to form a larger whole (IMPACT).

1. **WHERE AM I? Space/Place/Setting** →

Establishing shots set the place. Enough visual information needs to be provided to establish approximately **where** we are situated—location/geography.

2. **WHAT TIME IS IT?** → Establishing shots set the **TIME**. That includes HISTORICAL, SEASONAL, WEEK, DAY/NIGHT.

3. **HOW DO I FEEL? Emotion-Tone-MOOD**. Establishing shots set the tone and mood for the project.

4. **Artistic or Aesthetic STYLE?** Color Saturation vs. black and white; Sepia tone, film grain, scratches, stylized lighting...

5. **STORY EXPECTATION(S) – ANTICIPATION(S)** of the likely story to unfold. Most viewers develop a series of **PREDICTIONS** or **expectations** or about what is to come.



(ES) Establishing Shot– DIAGONAL PERSPECTIVE

Bebe Vio

Italy – Fencing + Commentary



(ES) Establishing Shot – (EL) Centered

Matt Stutzman
USA– Archery



(ES) Establishing Shot – **(EL)** Inverted/UpSide Down **Aerial/Drone**

Tatyana McFadden – Wheelchair Racing
Entering a New World Sequence 1:03: 20
UpSideDOWN



(ES) Establishing Shot – (EL) Aerial/Drone
Tatyana McFadden – Wheelchair Racing



(WA) The Wide Angle Shot

- **Larger Perspective Shot** → A wide angle shot generally frames an "overview" of a visual scene.
- Once you can **see a person's entire body** you are generally into the realm of a wide angle shot.
- **About PEOPLE in a PARTICULAR PLACE** → long/wide shots are usually about people in a particular PLACE.
- **FOCAL CUES** → Sight lines, camera angles, and focused lighting provide the focal cues for WIDE ANGLE SHOTS.



Different Types of Wide Angle Shots (WA) Capturing & ACCENTUATING Action

Jean Baptist Alaize - France/Burundi- Long Jumper



Ellie Cole
Australian Swimmer
WA Underwater Set Piece



Different Types of Wide Angle Shots (WA) Capturing Action

Matt Stutzman - Hoops



INTERCUTTING Matt Stutzman
USA– Archery



Ntando Mahlangu (57:00) INTERCUTTING
Cheetah - Sprinter



WA PROFILE - (WA) Capturing & ACCENTUATING Action

Ntando Mahlangu (55:00)

South Africa Sprinter

Wide Angle Profile (no pan – no tracking)



(WA) Capturing & ACCENTUATING Action – AERIAL/DRONE

Ntando Mahlangu (55:00)

South Africa Sprinter

Wide Angle Aerial (Drone) Canted Frame



(WA) Capturing & ACCENTUATING Action (DIAGONAL PERSPECTIVE)

Ntando Mahlangu (55:00)

South Africa Sprinter - Wide Angle for Depth of Field



(WA) Capturing & ACCENTUATING Action - ARCHIVAL

Cui Zhe
China - Powerlifter



Motivated B-Roll (50:20)

“I’m a bit of an adrenaline junkie...when you’re hitting someone head-on, it’s a bit of a car crash! ...It’s called **MURDERBALL!**”



Medium Shot (MS)

- **Head and Torso** → A medium shot generally frames **the entire head and mid-torso**. Once you can see a person's entire body you are generally into the realm of a wide shot.

- **"Conversational" Intimacy** → The medium shot provides a comfortable feeling for a conversation. It allows you to see a person's face and upper body features. You get to know them without invading their space.

- **Work horse shot** → The medium shot is your bread and butter shot. It's versatile and it's used **A LOT** in film and TV.

- **Diagonal Perspective** allows for foreground-middle ground-background.

- **WALLPAPERING!** Wallpapering refers to the staging of important objects or artifacts in the nearground or background which contribute to the story.



MS – LOW ANGLE (LA)
Jean Baptiste Alaize
Burundi – France – Long Jump



MS – Side Profile; MS Straight on Centered

Matt Stutzman

USA– Archery



MS – HA High Angle Archival “camcorder” footage ~ 1995

Ellie Cole

Australia – Swimmer



MS – EL Eye Level Archival “camcorder” footage ~ 1995

Ellie Cole

Australia – Swimmer



Close-up Shot (CU)

- **Filling the Frame**--The person or subject fills the camera frame. Frequently, facial close-ups will cut off part of a person's head and only show you the lower 2/3rds of their face (the expressive part).
- **Psychologically Involved and MORE Intense**--Close-ups are more emotionally POWERFUL!
- **Detail**--Close-ups allow you to concentrate on DETAILS and emotional reactions.
- **EMOTIONAL Reactions!** Close-ups work really well as insert or reaction shots or other kinds of illustrative shots to add texture and detail to your story.




Close-up Shot (CU)



Close-up Shot (CU)

Jean Baptiste Alaize

Burundi – France – Long Jump

A close-up shot of Jean Baptiste Alaize, a man with a shaved head and a mustache, wearing a red shirt. He is looking directly at the camera with a serious expression. The background is blurred, showing a light-colored wall and a dark horizontal line.

And then I received four machete blows.
That's how I lost my leg.

CU – Close Ups + SPLIT SCREEN

Cui Zhe

China - Powerlifter



They just wondered what I would do
when I grew up,

Matt Stutzman
USA— Archery



They just wondered what I would do
when I grew up

CU Interview

Ryley Batt

Australia – Wheelchair Rugby



Extreme Close-up (ECU)

- Proximity (within arms length)
- Uncomfortably close
- Extreme/Fine Details
- Intense Emotion
- Quick Reaction
- Subtle Response



More ECUs



Extreme Close-ups (ECU)
Visual objectification ECUs (50:00)
Australia – Wheelchair Rugby



Point of View Shots (POV)

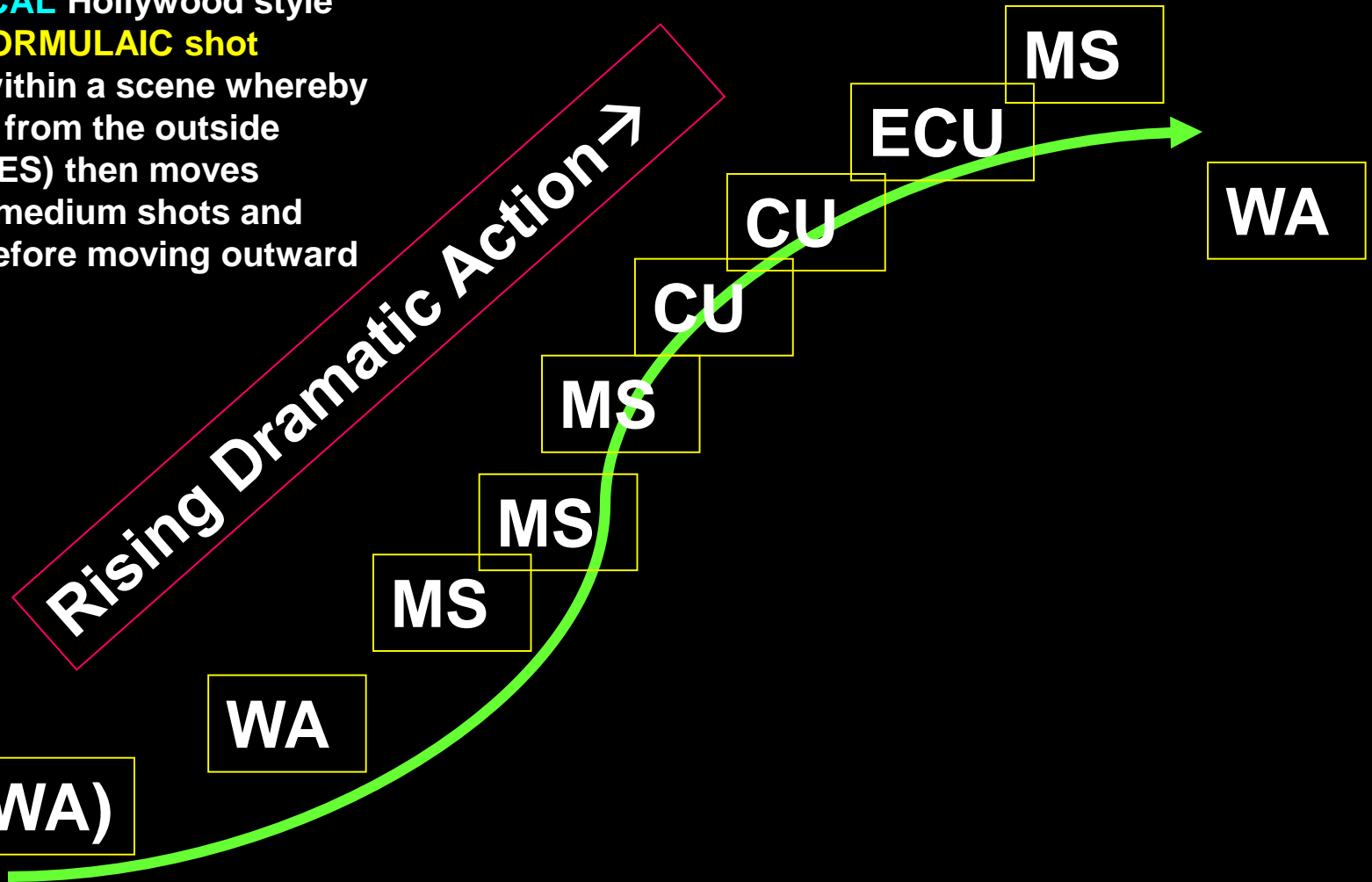
- **Empathetic Viewpoint**—You are suddenly "becoming" the person and thereby actually seeing through their eyes.



SEQUENCING of Shots & STORY ARC

The Classical Hollywood DRAMATIC EDITING Style & SHOT SEQUENCING

The **CLASSICAL** Hollywood style refers to a **FORMULAIC shot sequences** within a scene whereby we are taken from the outside (**WIDE ANGLES**) then moves **CLOSER** in (medium shots and close-ups) before moving outward again...



Pre-conceive BEFORE you shoot!

1. **Shot duration** → Length of time in which you hold your shots
2. **Proximity** → How close you are to the person, object, or events that you are shooting.
3. **Shot Angle** → The angle from which you shoot a scene/person
4. **Shot Sequencing** → How you order your shots within a scene. Classic Formula: **Movement** from Wide Shot -to-> Medium Shot -to-> Close-up and then back out
5. **Coverage** → Kinds and variation of shots used to "cover" a scene
6. **Reaction Shots** → Shots of people's faces "reacting" to dialogue or images in a scene
7. **Alternatives** → Possible alternative shot selection (shot angle, composition, framing, etc.)

