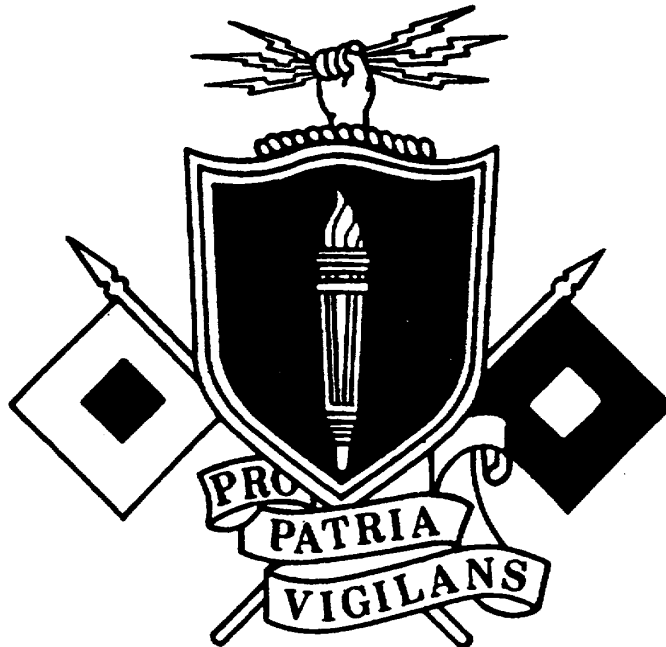CHECK OUT OUR WEBSITE SOME TIME FOR PLENTY OF ARTICES ABOUT SELF DEFENSE, SURVIVAL, FIREARMS AND MILITARY MANUALS.

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FILMING CONTROLLED ACTION

(DEVELOPMENT DATE: 30 SEPTEMBER 1988)

THE ARMY INSTITUTE FOR PROFESSIONAL DEVELOPMENT

ARMY CORRESPONDENCE COURSE PROGRAM

READINESS /
PROFESSIONALISM

A I P D

THRU
GROWTH

US ARMY AUDIO/TELEVISION PRODUCTION SPECIALIST
MOS 84F SKILL LEVEL 1 COURSE

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FILMING CONTROLLED ACTION

SUBCOURSE NO. SS0550-8
(Developmental Date: 30 September 1988)

US Army Signal Center and Fort Gordon
Fort Gordon, Georgia

EDITION 8
CREDIT HOURS: 2
NEW: 1988

This subcourse is designed to enhance your knowledge and performance of tasks relating to filming controlled action. Information in this subcourse is also available in the resident motion picture course taught in Advanced Individual Training (AIT) for MOS 84C. This subcourse is intended to provide transition and merger training for soldiers holding MOS 84F (Audio Television Production Specialist). The course is presented in two lessons, each lesson corresponding to a terminal objective listed below.

Lesson 1: PREPARATION FOR FILMING CONTROLLED ACTION

TASK:

Prepare outline and equipment for filming controlled action.

CONDITIONS:

Given information and diagrams relating to preparation for filming controlled action.

STANDARDS:

Demonstrate competency of the task skill and knowledge by correctly responding to 80 percent of the multiple-choice test questions concerning preparation for filming controlled action.

Lesson 2: FILMING TECHNIQUES

TASK:

Filming controlled action.

CONDITIONS:

Given information and diagrams relating to filming controlled action.

STANDARDS:

Demonstrate competency of the task skill and knowledge by correctly responding to 80 percent of the multiple-choice test questions covering filming techniques for controlled action photography.

These objectives are supported by these tasks:

113-577-1064	Prepare a Scene Breakdown Sheet for Controlled Action Photography
113-577-4035	Operate Camera Set Motion Picture B&H 70 HR
113-577-4040	Perform Motion Picture Filming Techniques for Television
113-577-4048	Operate Camera Set 16mm Motion Picture Arriflex 16S for a Production

TABLE OF CONTENTS

Whenever pronouns or other references denoting gender appear in this document, they
are written to refer to either male or female unless otherwise indicated.

iii

INTRODUCTION TO FILMING CONTROLLED ACTION

These two lessons on filming controlled action are designed to teach you the methods of filming controlled action within your unit. The techniques are based on the use of a motion picture camera, however, these lessons are equally adaptable to television camera usages. The television camera operators can and should use these same techniques. Increasingly, Army visual information units are becoming more tactically oriented and will require efficient motion picture filming and television documentation. Most of this filming will be performed in the field. Your ability to support the Army with useable motion picture footage or television documentation may spell the difference between mission failure and mission accomplishment.

*** IMPORTANT NOTICE ***

THE PASSING SCORE FOR ALL ACCP MATERIAL IS NOW 70%.

PLEASE DISREGARD ALL REFERENCES TO THE 75% REQUIREMENT.

LESSON 1
PREPARATION FOR FILMING CONTROLLED ACTION

TASK

Prepare outline and equipment for filming controlled action.

CONDITIONS

Given information and diagrams related to preparation of filming controlled action.

STANDARDS

Demonstrate competency of the task skill and knowledge by correctly responding to 80 percent of the multiple-choice test concerning preparation for filming controlled action.

REFERENCES

FM 11-82

INTRODUCTION

Controlled action cinematography is simply using the skills and techniques acquired through school or on-the-job training, and applying them in a situation where you control the entire aspect of the production: music, sound effects, special effects, dialogue, action, and targeted length of the project. You probably will not be filming a major production, but you will still need careful planning and preparation to make your production effective and informative. Training productions do not have to be dry, dull and boring. It is your job as the cameraman/director to make sure that the images on the screen, whether 16mm, 35mm or videotape, are clear, well composed and framed, and shot from a variety of angles to add interest and help the flow of continuity. And you may do as many retakes of a scene as needed to get it right.

The term "visual information" has replaced "audiovisual" in the Army of Excellence.

Learning Event 1:
PREPARE TO FILM CONTROLLED ACTION

1.   As the name implies, in controlled action photography, while working from a carefully developed script, you control all aspects of the production, including the actors and their actions. If the actors have lines to speak, the dialogue is in the script; if the action is described by a narrator, the narrator's lines are in the script. Examples of controlled action film include training films, portions of documentaries or historical records, and many publicity and recruiting films.

2.   Essentially a motion picture is another medium for telling a story. One can compare the camera to a typewriter. Each is a simple tool by which the cinematographer or author expresses himself. Many people consider motion pictures to be merely a form of photographic medium, but it is a narrative one also.

        a. Basic photographic techniques include the technique of storytelling. To ensure that every film story has the required elements of story construction; central theme, introduction, buildup, climax, and ending, it is advisable that an outline be prepared.

        b. Scripts, as outlines are called, vary considerably in content and degree of detail. The script is the blueprint of the production and to make your job easier, as well as ensure a smooth production, it should be carefully and thoroughly prepared.

        c. Depending on the size of the production company, there may be from 5 to 25 people on the set, not including actors. The military crews usually have from four to eight. On a small production set the camera crew may consist only of a director and a camera operator.

3.   Types of military productions suitable for controlled action filming may be shot on film or video tape and may be of any length, from three minutes to one hour. Training films are usually developed to assist soldiers to improve performance of critical tasks such as:

        a. Weapons maintenance
        b. Electronic/mechanical repair
        c. Safety
        d. Battlefield orientation
        e. New equipment operation
        f. Common tasks for all soldiers

4.   Joint Optical Information Network (JOIN). The U.S. Army Recruiting Command uses controlled action film scripts to show candidates the type of work each military occupational specialty (MOS) offers in training and duty opportunities. These productions are normally 3 to 6 minutes in length.

5.   The rules of controlled action filming are that there are no rules or limits to what can be created through your own imagination and efforts. However, no matter how brilliant your ideas may be, you will always need a plan from which to build your production.

Learning Event 2: PLAN A PRODUCTION

1.   Categories of style. Generally, there are two styles of filming; fantasy and fact.

      a. Fantasy is the product of imagination, and in book form it would be called fiction.

      b. Factual film depicts events or activities that did, or do, take place.

        (1) Films can be instructional, training or showing "how-to-do-it". They can also be documentaries - factual stories on people, places or things.

        (2) A second type of factual style would be historical films, which are renderings or reconstructions of certain eras or events.

2.   Preplanning your production. As with most endeavors, filming controlled action is only as good as the planning that goes into the effort. A great deal of time and money can be wasted if a person tries to complete a task without first planning how he or she will accomplish it. Generally, the more planning that is done before starting a task, the faster and more efficient will be the final outcome.

      a. Preplanning must include such things as: researching the subject, writing a shooting outline, notifying team members, assembling equipment, coordinating with other agencies that may be involved with the mission, contacting the public affairs office if necessary, and ordering transportation.

      b. As part of your preplanning you will want to find out if there are any special or abnormal situations that may cause problems with filming or taping. Also, it is important to keep in mind that climatic extremes can pose technical problems for the operator and his equipment. You may be stationed at a post where the temperature is 70 degrees and the sun is shining, but where you are going the temperature is 10 degrees and snow is falling. It is up to you to ensure that you and your equipment are prepared for any climatic extremes at the area you will be working in.

3.   Research your material.

     a. Once you are informed of the mission you can start your research. First of all, familiarize yourself with the subject matter. You may want to go to the library, look up the subject, find out what it is, where it is at, how it is played, how it works, how it is done, or how to operate it. The more you know about the subject, the more insight you will have in your filming. It would be difficult for you to film "Field Strip an M-16," if you did not know what an M-16 looked like. It is the same with any assignment; an effective cameraman understands the subject. Research makes the difference between a good product and a poor one.

     (1) There are many sources for material on any given subject. If it is a military subject, you may be able to obtain the information you need in unit publication files, technical orders, or regulations. You may have a unit on your base or post that does essentially the same job as your subject and you may be able to get the basic facts about the job there.

     (2) Do not forget about the post library; it is an invaluable source of facts and information.

     b. After all of the necessary data has been assembled, it is time to write a shooting outline. The outline is not a script one might use in a production. It is a plan of what scenes you want to use to document a complete story. The shooting outline is one of the first steps to take in preparing to film a story.

     c. Secondly, you will want to go to the various locations where you intend to film, and locate the best shooting positions. Some things to check are: location of the sun (try to keep it behind you); if indoors, is power available for lights or will equipment such as portable sun guns be necessary; what areas would be best for filming, and what angles will be best.

Learning Event 3: WRITE A SCRIPT OUTLINE FOR CONTROLLED ACTION

1.   Before you can shoot a controlled action scenario, you must have a plan. The first part of planning is gathering the data necessary, then decide what script format will be used, A or B.

     a. The class A script, also called the Hollywood format, is a one-column script used only when new or original footage is required. Scene description (visual) comes first and runs the full width of the page, margin to margin. The narration or dialogue (audio) follows and is indented well back from each margin. An example of a Hollywood "A" script follows:

          INT. DAY. THE OFFICE OF THE FIRST SERGEANT, WHO IS SEATED AT HIS
          DESK, WRITING A REPORT. THERE IS A KNOCK ON THE DOOR.

FIRST SERGEANT

     Come in .....come in.

THE DOOR OPENS AND PFC WINTERS ENTERS, DRESSED IN HIS BDU CLOTHES,
WALKS TO THE DESK AND ASSUMES A PARADE REST STANCE.

     PFC Joseph Winters, reporting as ordered, First Sergeant.

                    FIRST SERGEANT

     At ease, PFC Winters. Have a seat.

PFC WINTERS NODS, AND SITS IN THE DESIGNATED CHAIR BY THE DESK.

                       WINTERS

     Thank you, First Sergeant.

                    FIRST SERGEANT
               (Picks up the paper he's writing)

     Relax. You're my 25P. I've got a little job for you to do.

                      WINTERS
               (obviously less tense, now)

     Great, sir..I mean, First Sergeant...Film or video?

                    FIRST SERGEANT

     Film. The colonel needs some new opening footage shot for the
     "Welcome to Fort Halliday" visitor's briefing.

THE FIRST SERGEANT RISES AND WALKS TO THE WINDOW. HE BECKONS PFC
WINTERS TO FOLLOW HIM. THEN HE POINTS OUTSIDE.

                    FIRST SERGEANT

     Somewhere over there on the parade ground. The first camera
     man's work was too flat and dark. Try to pick a good vantage
     point, and with people going in and coming out of the main door.
     Got it?

WINTERS

         Yes, sir...I mean, First Sergeant. I've been waiting for a
         chance to put my school training to work.

                         FIRST SERGEANT

         When did you sign in?

                              WINTERS
         Yesterday.

    NOTE: Scenes with actors and dialogue are usually shot with a MASTER shot,
    continuous action from one camera vantage point; then on subsequent shots,
    close-ups of each actor are filmed that may be edited in later. It is
    extremely important that each actor duplicates his previous movements for
    each "take", For example, if a master shot showed an actor holding a half
    filled glass of water on a certain line, you must ensure the same the same
    amount of water is in the glass on the same line when you shoot him or her
    for reverse angles or medium close-ups which show the glass. And make sure
    the same hand holds the glass as in the previously filmed shot, and at the
    same height or location. For the sake of continuity, polaroid camera shots
    are usually taken at each new scene setup to check on clothing, ties, props
    used, and hair styles, etc. It is not unusual to film a sequence over that
    may have been shot originally a few days or even weeks in the past.

       b. The class B script is in a two-column format and is used when most or all
    of the film will be made up from stock footage. The division is vertical with
    scene description on the left and narration on the right. With certain "nuts-and-
    bolts" films, the class B format is used even though original shooting is required.
    Let's follow the storyline established in the A script format, with an example of
    the Hollywood B script format:

           SCENARIO   AUDIO

EXT.DAY
    Pick up PFC Winters as he   Winters: (Thinking
    comes out of the headquarters
    building, carrying a camera   aloud) SOME ASSIGNMENT.
    case and tripod. As he comes
    to front walk he hesitates,   SHOOT A STUPID SHOT OF
    then turns to his right.
    (Do not PAN). Let actor   THE FRONT OF A BUILDING.
    make a clean exit out of the
    frame.

Head-on shot of Winters as he walks a few steps, then stops and looks to his left. Hold until he smiles.	WELL, NO ONE PROMISED EVERY FILM ASSIGNMENT WOULD BE "RAMBO III."
POV Winters. Shoot from Winter's position a view of the parade ground. Slowly PAN left, then back to the right. Stop at the Statue.	
(Change Angle) Pick up Winters crossing the street and follow him as he heads towards the statue.	MAY AS WELL LOOK AT THE OLE "H.Q" FROM GENERAL HALLIDAY'S PERSPECTIVE.
(Change angle) Winters stops and puts camera down and begins to set up the tripod. Hold until he leans over to pull down a tripod leg.	NOT BAD. GOOD STARTING POINT.
(Change Angle) Start shot on the boot area and hold until he sets the tripod leg tip on the ground.	SUN'S NOT TOO BRIGHT. DON'T THINK I'LL NEED FILTERS.
(Change Angle) Pick up Winters extending all of the tripod legs to the proper height.	GLAD I PRE-OPPED THIS THING. IT NEEDED A LITTLE LUBE JOB.
Start shot as the platform head of the platform is raised to the level of Winter's nose. Hold until Winters places a hand on top of platform, then leans down.	WHAT WAS IT INSTRUCTOR BROWN SAID--SET THE TRIPOD UP TO CHIN OR NOSE...YEAH.....
Pick up hand as Winters adjusts the knob on the tripod legs.	AND ALWAYS TIGHTEN THE LEGS.
(Change angle) Winters stands up, puts the tripod in place and pushes on it from the top, with both hands to check its stability.	OK. C'MON, ARRIFLEX 16S, LET'S GET TO WORK

Then he reaches for the camera   "SARGE" WANTS AN
case.

                                                            ACADEMY AWARD WINNING

                                                            SHOT FOR THE COLONEL'S

                                                            BRIEFING.

    NOTE: When using A or B script formats, the left margin information may be
    typed in or handwritten by the director. The choice of camera shots, long
    shot (LS), medium shot (MS), close-up (CU), and point of view (POV), and
    scene numbers, are usually written in by the director after he reads the
    script for the daily shoot.

    c. Production scripts are basically a breakdown from the master script, or a
shooting script. In order of presentation, the shooting script contains; the
title, project number, requesting agency, project office, technical advisor,
running time, and scene breakdown. The shooting script also shows the camera
position (LS, MS, CU, ETC.); day, and a brief description of the action. A special
script is simply a "retake" of some shot areas to pick up cut-ins or cutaways, or
other transition-type shots to be edited into the film at some future time.

2.   Sources of film material. There are a number of sources of film material.
It can be original shooting, animation (the same as used for cartoons), or stock
footage. Stock footage is the same way books are kept in a library. Each U.S.
Armed Service maintains a film depository. The Army depository is at Tobyhanna
Army Depot, PA. Historical film shot by all of the services is stored at the
National Archives in Washington D.C.

3.   Prepare equipment. After the outline is written, you must get your equipment
together.

    a. By analyzing your outline you may realize that you will need more than one
camera and cameraman. This is the time to go to your NCOIC and present your
outline. The NCOIC may modify it to use less equipment or personnel, but a good
outline will justify itself in terms of manpower and equipment requirements.

    b. In addition to camera equipment, you will need film or tape, batteries,
and an extra microphone and cable.

    c. No matter which position you either assign or fill yourself, the correct
camera, film, and equipment must be selected.

    (1) For instance, if you will be shooting from a stationary position with a
tripod-mounted camera, you will need large magazines or several 3/4-inch tapes. If
hand-held, you usually film 16mm or portable 3/4-inch video. So you would need to
carry at least one spare film pack or two extra video tapes.

(2) Are sufficient spare parts and extra expendables available for the mission? Extra batteries are always first on a list of spare parts, followed by extra film reels and cables, spare light bulbs for lamps, extension cords, and filters. Something as simple as a broken take-up reel could completely stop a filming session. The last thing you want to happen is to run out of film, tape, or to have the batteries die. Select your equipment, test it, and make sure your film is of the right ISO and matches that of the other cameramen. A good cameraman has everything necessary to perform the mission well and to keep it going in case of equipment failure.

4.   Duties of a camera crew

In order to properly film a scripted movie it is necessary to have a closely knit, well functioning crew. One person cannot possibly carry out all the jobs that must be done, unless he has extensive training and experience in each of the jobs. Now, lets look briefly at the duties of a working camera crew:

     a. Director. As with all large groups there must be one central person who is in charge, in a motion picture production this person is the "director". He is in charge of the motion picture personnel, sound personnel, editorial personnel and laboratory personnel during the production of the film.

     b. Director of photography. The director of photography, sometimes called the first cameraman, is responsible for the pictorial quality of the production. He also supervises the lighting of the set. The director of photography does not, as a rule, manipulate the control of the camera. That is the job of the assistant cameraman or camera operator.

     c. Camera operator. The camera operator or assistant cameraman is responsible for the movements and settings of the camera. He receives instructions from the director of photography, operates the camera being used, checks that the film core is correct, and assures proper loading of the camera. As a cameraman, you, and you alone, are responsible for what comes out of your camera. In order to make sure the product is correct, it is necessary to check and double check each item before the camera rolls.

     d. Assistant cameraman. On large productions there may be an assistant cameraman. His job is to assist the camera operator and may handle the follow-focus duties. Follow-focus is a technique where the cameras focus is changed while the camera is operating. You may have a scene where an actor must walk toward the camera from a long distance. This requires the camera focus to change. A good "follow-focus" assistant is a valued technician on any crew.

e. Soundman (mixer). If you are filming sound, you will have a soundman.

f. Grip. The grip is a general handyman on the set. He moves sets, scenery and props, makes general repairs, lays down camera tracks for trucking shots, and pushes the camera dolly during takes.

g. Gaffer. The gaffer is an electrician. He wires the set, provides power as necessary, and when required, brings in power generators.

5. Checklist of items to remember before, during, and after filming.

a. Prior to shooting:

(1) Preshooting inventory Check to make sure everything needed is available for the production.

(2) Setting up Secure camera, adjust lenses, work controls, clean camera aperture and lenses.

(3) Film scratch test Run a short piece of film to assure there are no scratches (also called a slop test).

b. During shooting:

(1) Focus measurement A tape measure is used to get an exact measurement.

(2) Lens aperture stops Verify that f/stop is correct on every scene.

(3) Shutter Correct shutter speed and degree shutter opening (DSO) must be verified on every scene.

(4) Tachometer Check the tachometer for correct film speed while filming each scene.

(5) Filters   Verify that the correct
                                      filters and filter
                                      factors are being used.

(6) Film jams   If a film jam occurs,
                                      make every effort to cor-
                                      rect it on camera. If
                                      this is impossible, take
                                      the camera to the loading
                                      room and save as much
                                      film as possible.

c. End of shooting day:

(1) Disassemble   This includes a thorough
     equipment   cleaning of aperture,
                                      film chamber, lenses, and
                                      magazines.

(2) Store equipment   In proper cases, boxes,
                                      or cartons.

(3) Secure equipment   This includes both physi-
                                      cal security of equip-
                                      ment (camera equipment is
                                      a favorite target of
                                      thieves) and placing
                                      equipment so that it will
                                      not fall or otherwise
                                      unintentionally cause
                                      harm.

Lesson 1
PRACTICE EXERCISE

1. Which type of controlled action film or videotape does the recruiting command use?

    a. Soldier common task orientation films
    b. Historical film productions or videotapes
    c. Joint optical interservice network productions
    d. Documentaries that show recruits what the Army was like in WWII, Korea, and Vietnam

2. What are the lengths of controlled action films?

    a. 5 to 10 minutes
    b. 3 minutes to 1 hour
    c. 1 minute to 5 minutes
    d. 30 seconds to 1 minute

3. There are five basic elements of story construction. Introduction, buildup, and ending are three of them. What are the other two elements?

    a. Mood and location
    b. Music and sound effects
    c. Central theme and climax
    d. Dialogue and action

4. What are the minimum number of technicians needed for a military controlled action production?

    a. 25
    b. 15
    c. 6
    d. 2

5. What must you always be prepared for when filming or taping a controlled action production?

    a. Climatic extremes in the weather
    b. Long delays due to transportation foul-ups
    c. Interference from local unions or guilds
    d. All of the above

6. You are told to shoot a master shot. What would you do?

    a. Film a set series of LSs, MSs, and CUs
    b. Film a continuous shot of an entire sequence
    c. Shoot a series of reverse angles and long shots
    d. Shoot CUs, LSs, and cutaways

7.   What is the one thing a camera operator can do in a controlled action film that cannot be done in an uncontrolled action film?

    a.   Shoot special effects footage
    b.   Shoot as many retakes as needed
    c.   Shoot sound on film in a 70mm camera
    d.   Shoot cut-ins, cutaways, and re-establishing shots

8.   Who writes in the scene numbers and type of shot to be used in the script's left margin?

    a.   The chief cinematographer
    b.   The director
    c.   The author
    d.   The cameraman

LESSON 2
FILMING TECHNIQUES

TASK

Filming controlled action.

CONDITIONS

Given information and diagrams relating to filming controlled action.

STANDARDS

Demonstrate competency of the task skill and knowledge by correctly responding to 80 percent of the multiple-choice questions covering filming techniques for controlled action photography.

REFERENCES

FM 11-82

Learning Event 1:
USE BASIC SEQUENCE

1.   The foundation of good camera technique is referred to as the "basic sequence." This applies to both film and TV cameras. A basic sequence is a set of simple points used by professionals to achieve good footage. If you want to tell a story, you must put together a wide variety of shots to obtain a smooth, meaningful, visual flow of action. The basic sequence is the most important of all the camera techniques that you will learn in your motion picture or television course. In short, you must understand your medium as well as your camera; you must know pictorial continuity. Pictorial continuity is the framework of every well-constructed motion picture, whether it is a Hollywood epic, newsreel, documentary, or service training film.

2.   Continuity in cinematography.

      a. The main goal of a cinematographer is to present the scenes he films in such a manner that they convey a complete idea to the viewer. To accomplish this requires considerable thought and planning. Individual scenes, each presenting an idea or part of an idea, must be arranged in logical sequence. Related scenes should flow one into another so that there will be no gap in continuity. Unrelated scenes must be joined into the film with

smooth transitions so that they are accepted by the viewer as part of the story continuity. A well-filmed sequence, like a good story, starts with an interest-exciting introduction, progresses smoothly through its story, builds up to a climax, and reaches a reasonable conclusion.

b. As a motion picture or television cameraman, you will contribute the most vital element to a film production. You will supply the footage of the action and also film the footage needed for transitions that allow the editor to maintain continuity. You will work from a script when shooting controlled action, and you will furnish the scenes called for.

3.   Basic sequence.

a. Every motion picture or television story is made up of one or more sequences. A sequence is a series of related scenes photographed with the long shot, medium shot, and close-up technique. Each sequence is a complete story within itself.

b. In recording activity, the need for sequences becomes even more apparent. It is important that sequences be photographed with the idea that they will portray a completely understandable story when they are put together and projected on the screen. In other words, the story must be developed in the long shot, medium shot, and closeup, and not be left to the imagination of your audience.

(1) A good cinematographer will employ the three basic sequence shots of scenes, the long shot (LS), medium shot (MS), and close-up (CU). Let's examine the long shot first. As the name implies, this is a shot taken at some distance from the subject. In the case of a man standing, it would most likely be a full-figure shot and would probably include some sky and foreground area. Second, the medium shot of the same person would probably cover from the top of his head to just below his waist line. Third, the closeup would most likely be of the person's head and shoulders.

(2) In many cases the three basic sequence shots are expanded to include the extreme long shot (ELS) and the extreme-closeup (ECU). An extreme long shot of a standing person might show him as being quite small in relation to the rest of the picture. As an example, you can visualize an extreme long shot of a boat on the shore of a lake with a small figure of a man approaching it. The LS, MS, and CU show him getting in the boat, sitting down, and preparing to start the motor. Then an extreme closeup of his hands on the starter.

(3) When shooting the basic sequence, you should bear in mind that the size of the subject in relation to the full picture area is purely relative. The camera-to-subject distance will vary for any particular long shot, depending on the size of

the original subject being photographed. For example, the distance required for a long shot of a hummingbird would be an extreme closeup of a man's face. The main point to remember is that the size of the subject, in relation to the area it occupies on the screen, determines whether it is a long shot, medium shot, or closeup. You may find it hard to differentiate between these shots. Where does a long shot end before it becomes a medium shot? There is no hard-and-fast rule governing it. Your own good judgement and opinion is the only answer.

c. A typical example of events in their logical sequence might be to place a camera in the position of a soldier when he walks into an orderly room to pick up his leave papers. His first impression is a broad general view of the room and the people in it; this is the long shot. Next, he walks closer to the first sergeant who is talking to the company clerk. The soldier approaches the group and the usual greetings are exchanged. That is your medium shot. Finally, the soldier walks up close to the first sergeant to pick up his leave papers and directs his conversation exclusively to him. At this point you see only the first sergeant's head and shoulders. Now you have your closeup. If this series of events were to be filmed, the camera lens would take the place of the soldier's eyes and normally would record the same sequence of events.

(1) To impress this concept firmly in your mind, let us repeat the entire sequence once more, only this time see Figure 2-1 as a guide.
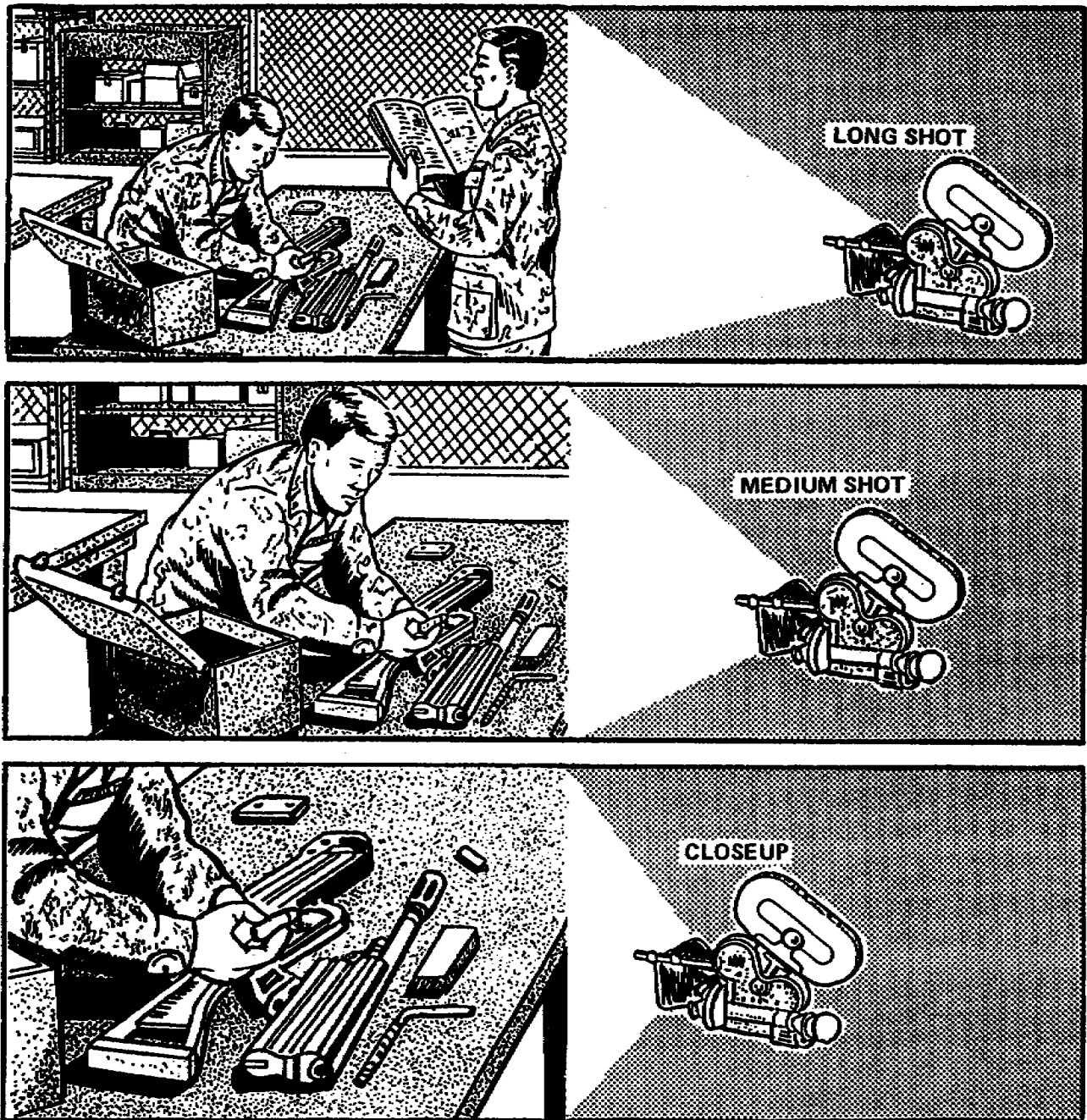
Figure 2-1. The three basic shots

(1) continued)

You can see that this scene shows a soldier field-stripping a rifle. This is basically what the long shot shows--the man is leaning over the table with the rifle parts spread out. If you are interested in this action, you would move in for a closer look, and, as you approach, at one point you would get an intermediate view of the action which is pictorially represented by the medium shot. Then when you finally arrive at the scene of the action, you see it represented by the close-up. Each shot shows the action in more detail until, in the close-up, you can

see every bit of the action. In Figure 2-1, this would be the soldier taking the weapon apart under the guidance of his squad leader.

(2) The shot breakdown, long shot, medium shot, and close-up are transitions intended to take the viewer from a distant point to the place where the action is taking place and to do it in reasonable, believable steps. There are other means of accomplishing this and they will be mentioned later.

(3) At this point you may be wondering if changes to the LS, MS, and CU sequences can be made. Can you start with the CU? Yes, you can. After you have gained some experience, you might try such a technique.

(a) To illustrate, say you are shooting a training sequence for the military police. The first shot in the sequence might show a closeup of a gun lying on the floor. Then the camera might back up and a medium shot would show an over-turned lamp and table. Immediately the viewer assumes that some act of violence has occurred. Where has this taken place? Up to this point, until he sees the long shot, the viewer doesn't know. The LS establishes the fact that the action has taken place in, say, the library of an old home, and perhaps the police are just entering the room. Notice how the 1, 2, and 3 pattern (LS, MS, and CU) has changed to a 3, 2, 1 (CU, MS, LS) pattern. One word of caution: before you try this reversal technique, be sure you are familiar with the normal pattern. The reversal technique is generally used to obtain a special effect only; it should not be overdone.

(b) You may wonder if you can use a 3, 1, 2 order. The answer is that it generally produces an incoherent sequence and tends to confuse the audience. This is not to imply that it cannot be done. Almost anything can be done to the basic sequence, but any variation of technique is dependent on the story. Be sure there is a logical reason when you deviate from the normal pattern. Remember that in most cases, the audience wants to see the action as if they were actually there.

4.   There is one approach to cinematography that you must consider at all times. Anytime you are taking motion pictures, you should feel that you are actually seeing for your audience. The simple fact is that if you don't shoot a scene, your audience won't see it. As soon as you stop shooting, your audience stops seeing; and if there are gaps in the continuity, your viewers cannot fill them simply by looking around. The audience will see only what is on the screen. In the above mentioned mystery story, the culprit may have left by an open window, but the viewer won't know this unless you show the window on film. If the open window is important to the story, you must show it. Otherwise, a vital part of the story will be lost. Rather than risk

forgetting the first important point in shooting successful motion pictures or television, let's briefly review the important reasons for including all three of the basic shots.

a. The long shot. This normally is the first shot of the sequence, and establishes the locality of the area the audience is viewing; hence this shot is sometimes called an establishing shot. It also gives the audience some background knowledge to prepare them for the scenes that follow. Without the long shot your audience may wonder where they are, and where the action is taking place. The locale must be set for every sequence, and the long shot is the technique used to accomplish this purpose.

b. The medium shot. While the long shot sets the scene, the medium shot introduces the action and the audience becomes aware of who, or what, the center of interest is. In addition, the medium shot allows for smooth transition from the long shot to the closeup. Remember in our earlier orderly room scene, the long shot showed the first sergeant and the company clerk. The MS then led the viewer's attention away from the room as a whole to a group of three people. The MS also provided a smooth transition to a closeup of the main actors. A smooth transition from LS to CU is most necessary. Can you imagine the confused faces of the audience if you went from a LS of the whole room to a CU of the first sergeant's face?

c. The close-up.

(1) The close-up takes the viewer right to the action. Everything is eliminated from the scene except the particular thing you are bringing to the viewer's attention. The CU can create a feeling of intimacy and warmth. The next time you are talking to someone, notice how you are constantly looking at their face and picking out various details. Certainly you don't back off about 20 feet while talking with them. The same principle applies when shooting your film.

(2) The close-up is the most important shot of a sequence. It shows detail of the action, thereby holding the interest of the audience. You might consider it the climax of the sequence, for just as a story has its introduction, build-up, and climax, each sequence has its LS, MS, and CU, with the CU being the most dramatic of them all.

(3) But there are other applications of the close-up. For instance, in training films, the close-up shows the viewer what he is supposed to learn. Through the close-up, the actual performance of a task can be demonstrated in such a way that the viewer has little difficulty understanding it, and complex operations can be made comparatively simple. Situations of this sort usually call for a series of close-ups, perhaps three or four. After that, it is necessary to re-establish the scene to remind the viewer of the action as a whole.

5.   There is, in the art of cinematography, what is known as the Absolute Rule. This rule states, "Whenever the camera is stopped, change the angle and/or image size before you resume filming." Sometimes it is preferable to change both. This rule must be followed at all times when shooting action of any type. About the only time it is not used is when you are filming animation or inanimate objects.

     a. With the filming of sequences comes the problem of visual retention versus close-ups. The average person viewing a film or tape on a screen will ordinarily retain only one or two scenes immediately preceding the scene being projected. With so much of the surroundings being eliminated in close-ups, the audience occasionally must be reoriented in relation to those surroundings. Close-ups without reorientation will tend to confuse, and may even completely "lose" the spectator; especially where several close-ups appear consecutively. This reorientation is accomplished by making what is generally termed the re-establishing shot. This will be explained in the next learning event.

     b. When we speak of the extended sequence we mean the basic sequence, that is; long, medium, and close-up, with the addition of extreme long shots and extreme close-ups.

     c. A final point to remember is that the entire sequence can be reversed. Start with a close-up and move back to the long shot.

6.   Sequence development.

     a. The basic sequence technique is the fundamental step in producing a good storytelling documentation. Remember that your job is to tell a story. The basic sequence breakdown, camera angles, and overlapping action all play an important part in maintaining continuity of the story. In a motion picture, continuity is the continuous and coherent flow of the action and story. If you shoot the proper amount of overlapping action, the transition from one scene to the next is unnoticeable, thus contributing to a smooth flow. All of these things play a large part in the production of a good documentary. However, this isn't the entire offering of a good story. Many other factors must still be considered.

     b. Maintaining audience interest is the main consideration of a good motion picture or television story. The picture is a failure and is not doing the job it was designed to do if the interest of the audience is lacking. In the case of an instructional or research film, the result is more than just a loss in entertainment value. A new rifle can look good, it can be sturdily constructed, and it can have the latest features; but, if it won't shoot, it's like a movie that can't keep the audience interested -- it just is not doing the job it was designed to do.

Learning Event 2:
SHOOT RE-ESTABLISHING SHOTS (RS) AND CAMERA ANGLES

1.   Re-establishing shots.

     a. An audience usually has difficulty remembering more than one scene back. The experienced cameraman reorients his audience from time to time by furnishing scenes for this purpose. These scenes are called re-establishing shots (RS).

          (1) A series of related shots make a sequence and sequences joined together make a story. Sequences should be joined together with an RS. This makes the story clear, unbroken, and results in a smooth flow of action.

          (2) The RS usually is a medium or long shot. It often follows a close-up and is used to re-establish the general scene. In other words, it reminds the audience of where they are.

          (3) The RS is used to tie sequences together and to keep the audience from getting confused or lost since it can rarely keep in mind more than one scene at a time. The RS will help keep audiences oriented, reminding audiences how a small scene fits into the larger scene that includes it.

     b. Re-establish the scene when the subject is moved from an old to a new location. Use the RS to end a sequence.

          (1) In the RS, the camera is moved back from the closeup position and a scene is made in which the spectators once again will see where the close-ups were taking place in relation to the surroundings. Usually a medium or medium-close shot will serve very well for re-establishing, after which it is perfectly permissible to move in again for more close-ups. Not only does the RS keep the audience oriented at all times, but it lends variety in camera positions, which is always a desirable factor.

          (2) Instead of ending a sequence with a closeup, use an RS. This leaves the spectator with the satisfied feeling that he has seen all the important details as the sequence ends, and is not left "hanging in midair" on a close-up while expecting a continuation of the action.

          (3) Re-establishing is also used to tie two sequences together.

               (a) one way of accomplishing this is to re-establish at the end of one sequence and have the person walk out of the scene. Now, by showing the person entering in the establishing scene of the second sequence, a definite relationship has been achieved between the two separate actions even though there may be some distance between the locations of the two sequences; the audience accepting the fact that the story has continued uninterrupted up to this point. This technique is called "moving out and in the frame."

(b) Another technique of tying two sequences together is to make a re-establishing shot, then pan with the person as they move from the location of the first sequence. By using the pan shot as the opening scene of the second sequence, and continuing the second sequence with medium and closeup shots, the two sequences are tied together.

c. Where two sequences take place near each other, a reestablishing shot can be made in which both locations can be seen. When sequence number 1 is finished, move the camera back to include the location of both number 1 and 2, thus establishing the second location in relation to the first location. The camera can then be moved in for the story taking place at location number 2. This conveys to the spectator the exact distance between the two locations.

2.   Methods of re-establishing.

a. Re-establishing a scene. There are three methods of re-establishing a scene.

(1) The first is by pulling back; we pull or move the camera back away from the subject. In other words, we go from a closeup to a medium or long shot. We could possibly go from a medium to a long shot.

(2) The second method is pulling back and panning. This method is used to follow a subject from one location to another. This is normally used for covering short distances only.

(3) The third method is shooting a reverse angle. This is done by turning the camera around 180 degrees from the preceeding shot. It is usually used to show a subject changing location over a great distance.

b. Re-establishing action. Transitional devices are sometimes used to re-establish action. These devices are: gesture or implication; in and out of frame; clean exit and entry; and optical effects.

(1) The gesture or implication is used to show that something is about to happen and the audience knows by the gesture or implication what is going to happen next.

(2) Several in and out of frame scenes with clean exits and entries will carry the subject to a very long distance.

(3) Clean exit and entrance used once will carry a subject to a nearby location.

c. Optical effects are mechanical methods done in the laboratory to re-establish action and make transitions between sequences. The most common opticals are fade-in and fade-out, wipes, dissolves, and swish pans. The swish pan is a panning shot in which the camera moves so fast that the action is blurred and unrecognizable. These effects can be made with a television editing system when shooting TV tape.

3. These techniques are all part of filming a production. That is, you control all the action. You must first understand what makes a good film. Once you have mastered the techniques, then you will find it rather simple to make good films or tapes.

4. Using camera angles and techniques. By combining three different techniques--changing camera angles, varying subject distance, and changing camera height--you reach the ultimate in getting the most interest and variation from the basic sequence. This is not to say that you must use all the variations at all times. Each separate scene will vary as to shooting possibilities, and it is impossible to make definite rules, or if they were made, they would be impossible to follow. Rely on your judgement, and eventually your experience, to make decisions on camera angles and techniques.

a. Camera angles. Although the subject of camera angles is different from that of the basic sequence breakdown, the two are very closely tied together. Look again at Figure 2-1 and examine the soldier field-stripping a rifle. If these three scenes had been shot a little differently, the quality of the sequence could have been greatly improved. A simple way to build interest at this point is to change the camera angle between each of the scenes. When you bring the camera closer for each scene, change its angle at the same time, as shown in Figure 2-2.

(1) Very often mechanical features of the terrain force you to make a change in your camera angle. Using Figure 2-1 as an example, it is possible that an object such as a cabinet might be in the way, causing you to shoot from the rear of the table instead of the side.

(2) When changing camera angles, be careful that you do not suddenly reverse or change the camera position to an excessive degree between any two scenes. If the reversal or change is too abrupt, the scene may look as if an entirely different subject is used. By the time viewers realize what has happened, they may have lost the plot. A good rule to follow is never change angles more than 45 degrees between shots.
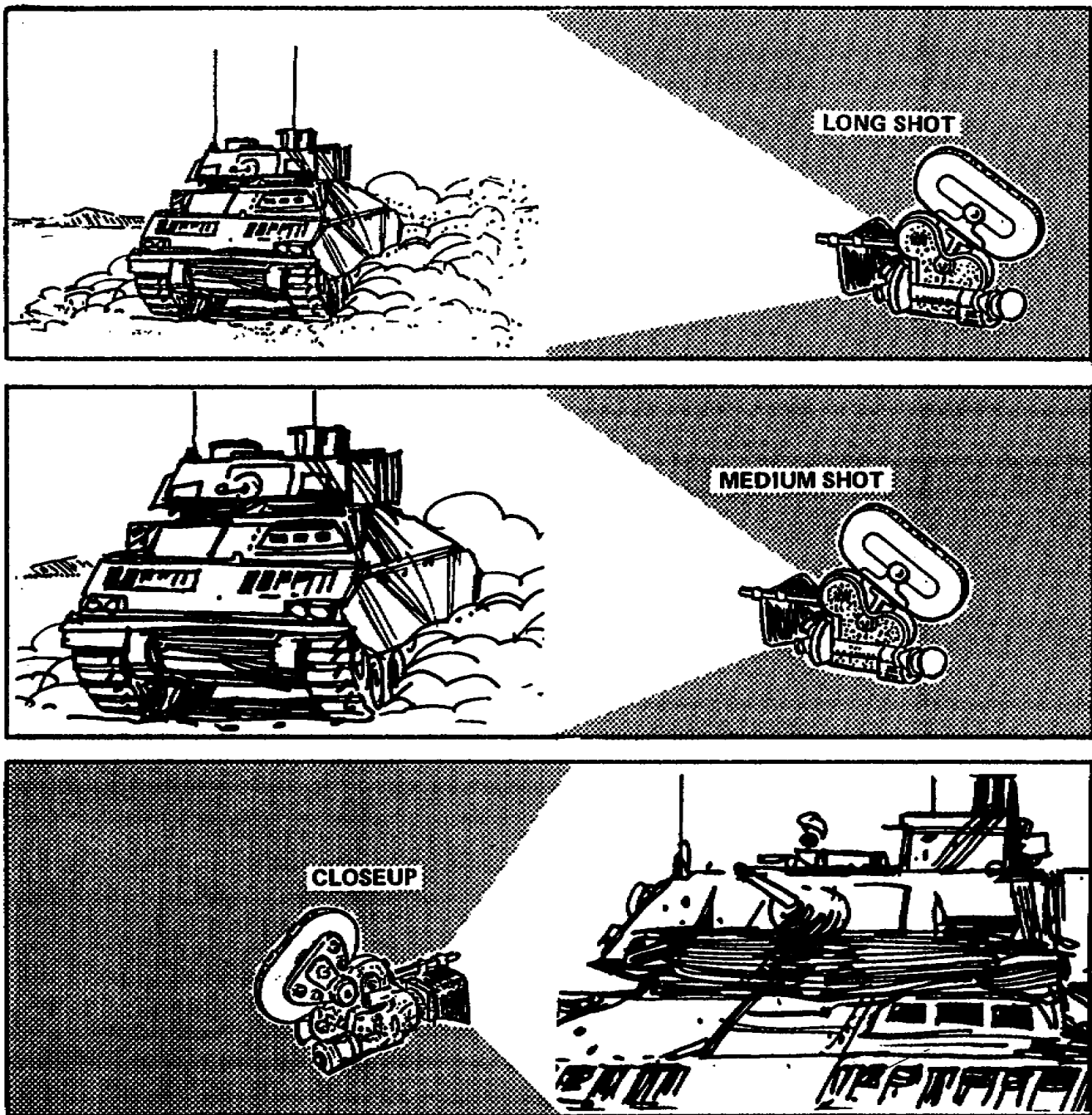
Figure 2-2. Angle and distance variation

        (3) By regulating the angle at which the action passes across the axis of
the lens, angle shots can serve to speed up or slow down action. objects moving at
right angles to the axis of the lens appear to be the fastest, while objects
approaching the lens directly, or going straight away from it, are the slowest.
Any degree of apparent speed can be obtained by selecting some angle between these
two extremes.

24

b. Varying subject distance. It should be apparent there is a definite improvement in the sequence when you change not only the camera angle but also the subject distance. If you merely change distance, the only variation between the scenes of the sequence is the change of subject size. Moreover, slight differences in action will be more noticeable on the screen and a change of camera angle will minimize this. Another advantage of changing the camera angle is that it provides variety in your scenes and makes the overall production much more interesting.

c. Changing camera height. While you are changing the angle between scenes during the basic sequence breakdown, another variation possibility exists--you can also vary the height of the camera. For example, both the LS and MS are shot at eye level, and then, when you are coming in for the CU, you lower the camera to almost ground level. Any type of variation would be suitable here, depending on the circumstances of the sequence and the mood you are trying to convey.

(1) You will find that a low camera angle tends to make the subject higher and seem more important, while a high viewpoint tends to reduce both the size and apparent importance of the subject. Here again, a too-abrupt change of angle can cause audience confusion. Unless you are after a special effect, 45 degrees should be the maximum.

(2) The mood of a scene and its psychological effect on an audience can be molded by a proper choice of angle. For example, in some of the horror movies you have seen, the villain is usually shot from a low angle to make him seem huge and menacing, while the heroine would be seen from a high angle to emphasize her helplessness. The scene now gives you the feeling that the villain is all powerful and cannot be overcome. But when our hero comes to the rescue, he is given the low angle treatment making him the strong personality.

d. One very important point to remember when using angle shots is to be careful that your angles are not obvious. Your audience should be aware only of the action and the mental impression being conveyed. If they admire the terrific angles in your sequence, the main objective--telling the story--is lost. In the various camera angles that carry a sequence of scenes from a long shot to a closeup, each shot must match the other so closely that anyone viewing the picture on the screen will feel as though he had actually stepped closer to the person or object shown.

Learning Event 3:
USE CUT-INS AND CUTAWAYS

1.   Accepting the premise that the motion picture or television audience has difficulty in recalling more than one scene immediately preceding that which is currently being screened (a fact which the reader may personally check) the cameraman may insert a special scene (or even entire sequences), between two scenes which otherwise, following in rapid succession, would interrupt story continuity. These scenes of slight, yet important, differences intended to divert audience attention are classified as either "cut-ins" or "cutaways".

2.   Cut-ins.

    a. A technique for maintaining continuity and bridging gaps in action is that of shooting a cut-in. As the name implies, the cut-in <u>cuts into the action</u> taking place and is usually a closeup or extreme close-up. In a sequence showing two people meeting, a close-up of their handshake is a cut-in. If your subject is packing for a vacation, and you wish to show how well-traveled he is, an extreme closeup of hotel labels on his bag constitutes a cut-in.

        (1) For another illustration; suppose you are filming an Armed Forces radio and TV public service announcement that uses a golf game as the theme. The highlights of the action in a golf game are the drives, the various approach shots, and, of course, the putts. Then, walking is part of the game, but it would be ridiculous to try to show it all because you and the audience would be bored. Here's where the cut-in technique can make an interesting sequence out of one that would otherwise be unbearable. Your cut-in could be the shot shown in Figure 2-3.

        (2) The next scene of the series most likely would be another long shot showing a continuation of the action. The golfer might approach the ball, stop, and sight the cup before making his putt. Another variation of the same technique could be a cut-in filmed in slow motion of the club hitting the ball. Or, you could use a closeup of the golfer's grip on the handle of the club. Any number of variations of the cut-in are possible.

    b. Use your imagination, but do not overdo a good effect. Remember, a cut-in does just that, it cuts into the action and must have been established in the previous scene.

Figure 2-3. The cut-in

3.   Cutaways.

        a. An opposite, but also effective, technique from the cut-in is the cutaway. In a cutaway, the camera is directed <u>away from the main action</u> to show some parallel action that is taking place at the same time. For example, while filming a troop review, a shot of the audience is a cutaway. It is related to the main action, and although not part of it, it is a part of the story and must be shown. The cutaway smooths out the continuity by bridging gaps and is used to cover up major jumps in action.

        b. The cutaway is also used to build atmosphere and stimulate the interest or the imagination of the audience. For instance, while filming a sequence in a training film about missile launching, cutaways of the block house and the strained faces of the engineers might transmit the feeling of excitement to the audience.

        c. During a long story, the cutaway also helps to reorient the audience in essential parts of the plot that are not being shown at the moment. A cutaway of action taking place at widely separated locations can be included even though the scene shifts from one area to another if the transition is smooth and acceptable. A simple illustration of the effective use of the cutaway is shown in Figure 2-4. Variety and interest in a golf game are increased by a cutaway to the caddy showing him removing the flag from the cup.
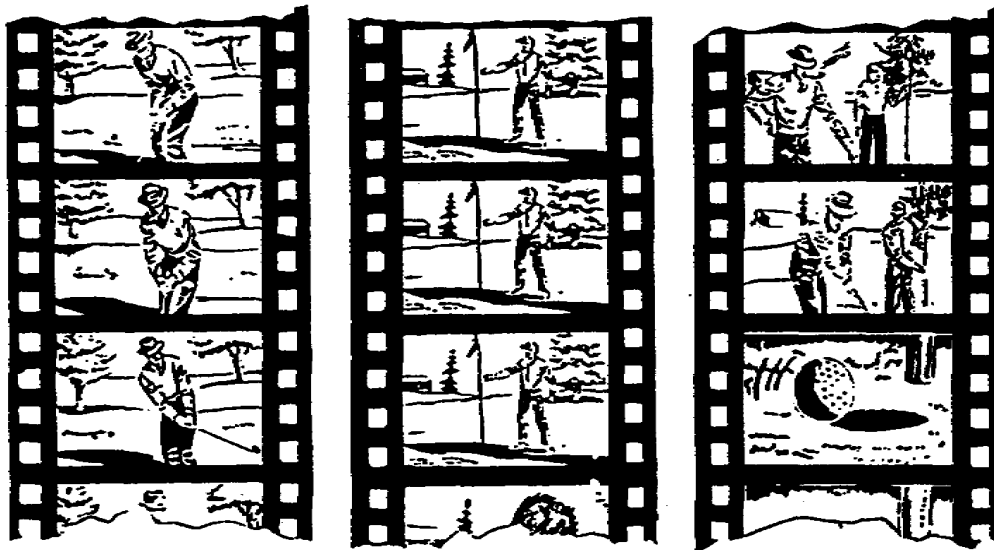
Figure 2-4. The cutaway

4.   Requirements and limitations of cut-in and cutaway scenes.

    a. In order for scenes to be considered suitable for use as cut-ins or cutaways, they must meet certain requirements. These limitations are three-fold:

    (1) The scenes must change audience attention from what otherwise would be a loss of continuity in order to prevent audience distraction. Losses of continuity can be prevented by footage which includes jumps in action, changes of screen direction, or allowance for time passage.

    (2) The scenes must be part of the immediate action (a cut-in) or pertain to the story (a cutaway). Footage which does not contribute to the story is not suitable for use. Rather than aid in keeping the audience oriented to what is occurring, such footage would only serve to confuse the viewers and contribute to the loss of continuity.

        (a) If the cut-in or cutaway is to be useful in maintaining audience orientation, it must be clearly established in the audience's mind. The two methods by which this may be accomplished are by either visual awareness on the part of the audience or by suggestion resulting from reasoning or expectation of the audience. For example, a long shot of the grounds where a training film fire sequence was taking place, would show some spectators who would normally be expected at the site of a catastrophe. Later, close-up scenes of one or more of these bystanders could be used as cutaways.

        (b) The audience had previously been made aware of onlookers by actually seeing them (visual awareness).

(c) The cameraman could then film close-ups of any "extras" (actors) as cutaways, providing they had concerned looks on their faces.

5.   Because a cut-in must have been <u>clearly brought to the attention of the audience</u>, as well as having appeared in the immediately preceding scene, the cameraman cannot be satisfied with merely having the cut-in material included in the first scene. The camera angle, image size, and action must be such that where the cut-in is screened, the audience will immediately recognize and understand it. Being part of the immediate action and having been included in the preceding scene, the cut-in is usually a medium shot or close-up.

6.   Cutaways, not part of the immediate action, but pertaining to the story, do not necessarily appear in the preceding scene, but <u>must</u> have been established, either visually or by suggestion at any earlier point in the story. Therefore, a cutaway may be anything from an extreme long shot to an extreme close-up.

Learning Event 4:
MAINTAIN SCREEN DIRECTION

1. What screen direction is.

        a. In motion pictures, your subject spends considerable time moving about. When the subject is seen on the screen going from one place to another, the direction it takes is known as screen direction. It seems obvious that once your subject establishes the direction he is going to take, the audience should see him move in that direction until there is some logical reason for him going in another direction.   The audience should then be made aware that the subject is changing direction.

        b. To illustrate, suppose you are making a training film that starts with a parade and your camera is set up as shown in Figure 2-5. The troops are moving from left to right in front of your camera and will move from left to right across the screen. If you cross the street and pick up the same subjects (fig 2-6), you reverse their screen direction. Even though the parade is still going in the same direction down the street, it is crossing in front of the camera from right to left, and will take that same screen direction. To the viewer, it will look as though the parade is returning to its starting point. He may be completely confused. Thus, you owe it to your viewer to keep him oriented.

2. Maintaining screen direction.

a. It is not difficult to maintain screen direction when you are shooting controlled action that behaves in a predictable manner. A simple method for establishing and maintaining screen direction is to use an imaginary line drawn through the direction of travel. In the case of the parade (fig 2-7), the imaginary line is from the rear through the front of the car, or, left to right. If all your shooting is done from the same side of the imaginary line there is no problem. All your shots will have left to right screen direction.

b. Sometimes it is necessary to take up a camera position on the opposite side of the action. And sometimes it is necessary to have your subject change direction. In either case, you must let your audience know that the change is taking place. Some of the ways that you can show or mask changes in screen direction are:
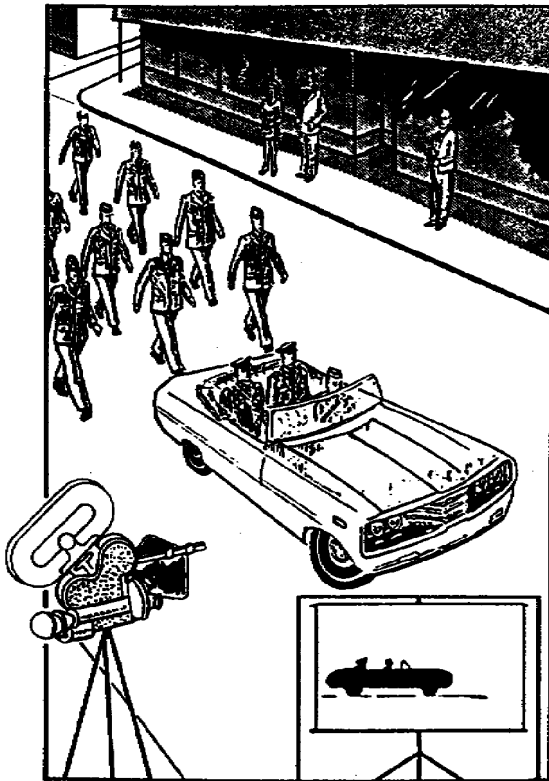

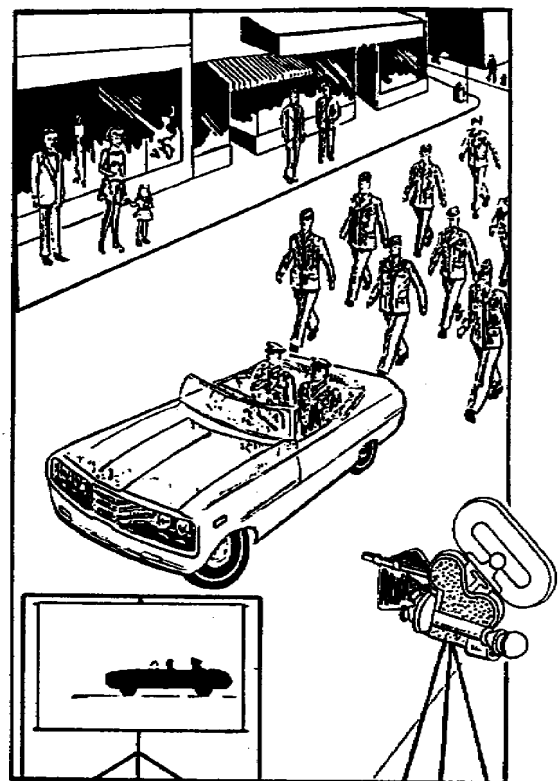Figure 2-5. Screen direction

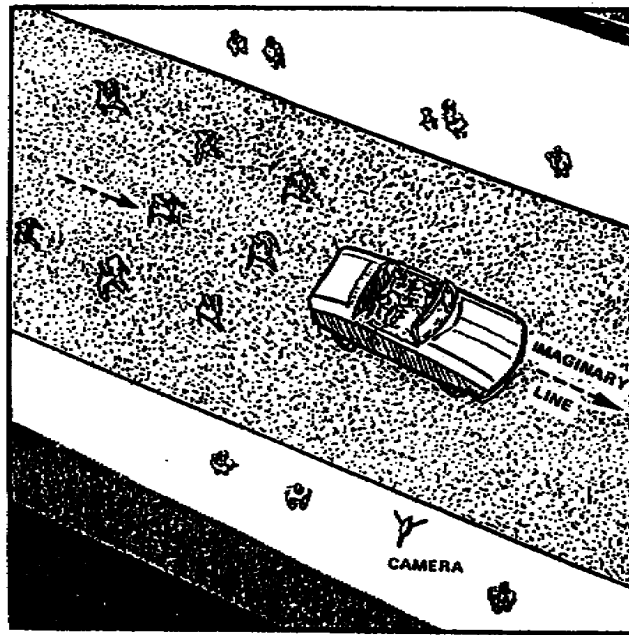Figure 2-6. Screen direction reversed

Figure 2-7. The imaginary line

(1) Have your subject actually change direction and show the change on the screen. If you film a sequence showing a sentry walking his post, show him moving in one direction; then pick him up as he is doing an about face and show him moving in the opposite direction.

(2) Gradually film around your subject and include a neutral shot. In the parade scene mentioned previously, if you film from the other side of the street you could have worked around the vehicle. This of course will change screen direction. Before crossing the street you would have to move out in front for a "head-on" shot, or behind for a "tail away" shot, either shot is neutral in direction. Now you can pick up the action from the opposite side of the street. The screen direction is reversed, but the audience knows how it came about. Remember not to change your angle too abruptly or it will cause a shock to the audience. Gradually working around the subject is the key to this technique.

(3) Introduce a scene (cutaway) to divert your audience. The attention of the audience can be diverted from the screen direction of the subject by the use of a cutaway. Again using our parade scene as an example, to conceal the change in screen direction, a cutaway shot of a person watching the parade will serve to divert the audience awareness in the change of screen direction. It is always better to use two or more cutaway scenes in a diversion situation, thereby utilizing the audience's inability to remember more than two scenes back.

(4) Use of a prominent object to orient the audience to the movement of your subject. Use a reference point that the

31

audience can recognize, as, for example, our subjects in the parade marching toward a prominent statue. One cameraman filmed the scene from one side and another cameraman filmed the action from the other side. These two scenes edited together would have contrasting screen direction. By seeing the statue in both scenes the audience will accept the fact that the subject is still going in the same direction.

3. Contrasting screen direction. Abrupt changes in screen direction are sometimes used to create special effects.

    a. For example, scene 1 is a sports car speeding from left to right across the screen. Scene 2 is a fast passenger train crossing the screen from right to left. Scene 3 cuts back to the car, and scene 4 shows the train again. The audience begins to realize the car and the train are coming together and a crash is imminent. But, the car's direction must remain from left to right, and the direction of the train must remain from right to left. The whole effect will be lost should the car or train change direction. Contrasting screen direction creates suspense.

    b. In travel sequences, be map conscious. If you have a plane, car, or person going from New York to California, they should move from right to left on the screen, as you would picture it on a map. Conversely, if a person, boat, or plane is going from New York to England, the object should move from left to right on the screen; again as you would picture it on a map. This is known as map direction.

4. Dynamic screen direction is shown as moving bodies either from left to right or right to left, while neutral screen direction is moving away from or towards the camera. A static direction is that of a body at rest. Remember that even the static body must show screen direction. Remember also the imaginary line. Crossing improperly will change screen direction and cause confusion. Finally, clean entrances and exits are important when introducing or eliminating different elements, whenever a series of moving shots are filmed against different backgrounds, or when a subject moves from one room to another.

5. You can now establish a few rules to help maintain screen direction.

    a. Remember the direction in which your subject is moving at the end of a scene. Maintain that direction in the following scene. Use the imaginary line.

    b. Show the subject making changes in direction, whenever possible.

    c. Visually explain the change to your audience so they can maintain continuity.

Lesson 2
PRACTICE EXERCISE

1.   What is included in an extended sequence that is NOT in the basic sequence?

     a.   Long shot
     b.   Close-up
     c.   Re-establishing shot
     d.   Extreme close-up

2.   What is the foundation of good camera technique?

     a.   Shoot everything
     b.   Basic sequence
     c.   Different angles
     d.   Various shooting speeds

3.   Which is the main goal of a cinematographer?

     a.   Cover scenes
     b.   Expose total film
     c.   Shoot basic sequences
     d.   Convey a complete idea

4.   Which shot is used to re-orient the audience?

     a.   Change in angle
     b.   Extreme close-ups
     c.   Cut-ins or cutaway
     d.   Re-establishing shots

5.   You want to show a person as powerful and tall. Which technique will you use?

     a.   Close-up
     b.   Medium shots
     c.   Shoot from the left
     d.   Shoot from a low angle

6.   In the final analysis of a motion picture, what is the main consideration?

     a.   Good exposure
     b.   Complete basic sequence
     c.   Maintaining audience interest
     d.   Total use of cut-ins and cutaways

7. You want to divert the audience's attention. Which technique will you use?

    a. Distractive scenes
    b. Cut-ins or cutaways
    c. Extreme long shots
    d. Extreme close-ups

8. What is one purpose of the cutaway?

    a. Show specific action
    b. Cover major jumps in action
    c. Complete a basic sequence
    d. Maintain screen direction

9. How can you show or mask changes in screen direction?

    a. Film around your subject
    b. Shoot an extreme long shot
    c. Shoot an extreme close-up
    d. Shoot a reverse angle

10. You want to show an imminent disaster. Which filming technique can you use?

    a. Rapid basic sequence
    b. A series of cut-ins
    c. Long shots and close-ups
    d. Contrasting screen direction

11. When should you use contrasting screen direction?

    a. To show distraction
    b. To cover jumps in action
    c. To create suspense
    d. Confuse the audience

ANSWERS TO PRACTICE EXERCISES

Test Question Number	Correct Response	(Learning Event	Reference Paragraph	Page)

Lesson 1

Test Question Number	Correct Response	(Learning Event	Reference Paragraph	Page)
1	c	1	4	2
2	b	1	3	2
3	c	1	2a	2
4	d	1	2c	2
5	a	2	2b	3
6	b	3	1a(note)	6
7	b	1	1(intro)	1
8	b	3	1b(note)	8

Lesson 2

Test Question Number	Correct Response	(Learning Event	Reference Paragraph	Page)
1	d	1	5b	20
2	b	1	1	14
3	d	1	2a	14
4	d	2	1a	21
5	d	2	4b(1)	25
6	c	1	6b	20
7	b	3	1	26
8	b	3	3a	27
9	a	4	2b(2)	31
10	d	4	3	32
11	c	4	3	32