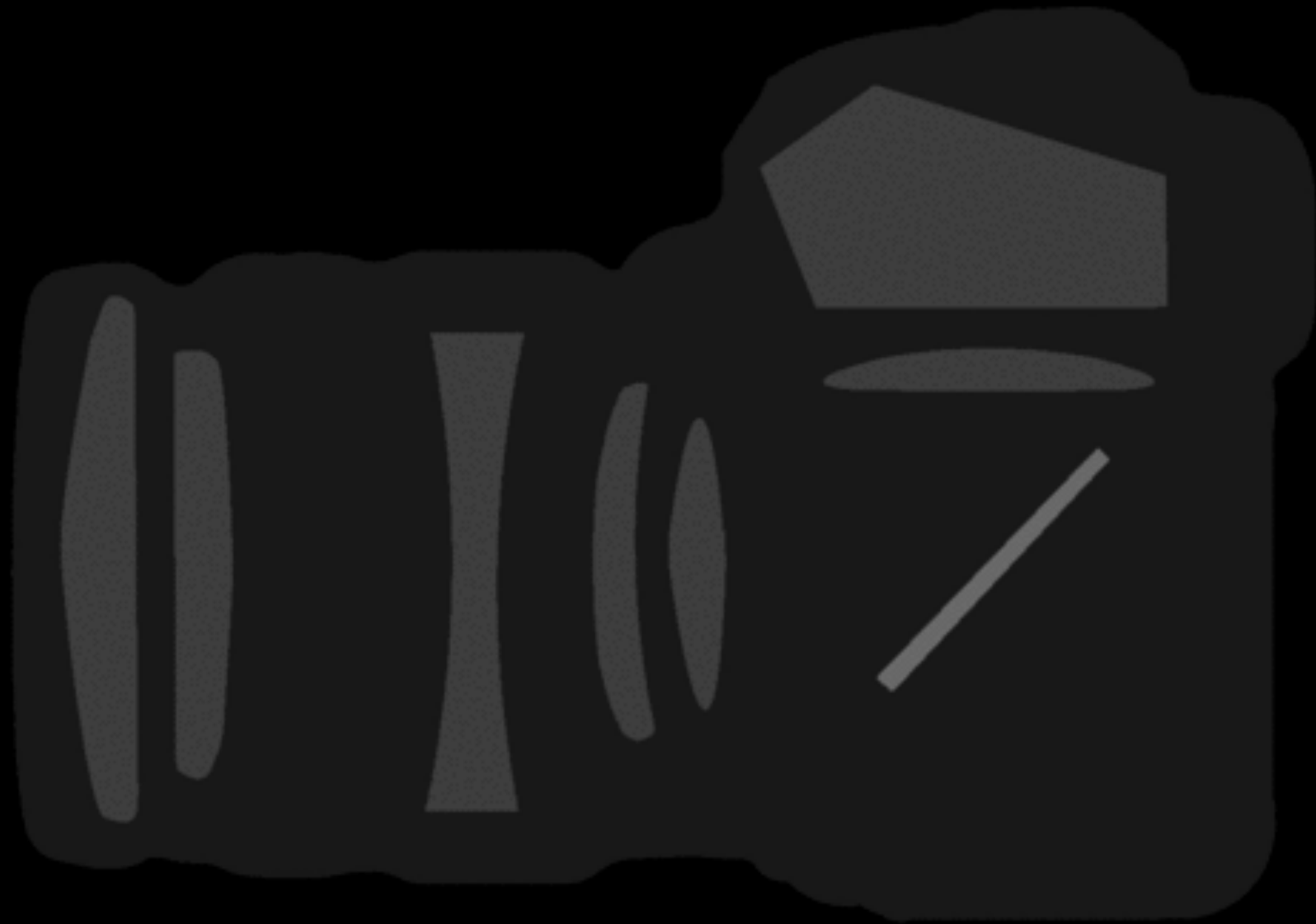


Photographs bear witness to a human choice being exercised in a given situation... A photograph celebrates neither the event itself nor the faculty of sight in itself. [It] is already a message about the event it records. The urgency of this message is not entirely dependent on the urgency of the event, but neither can it be entirely independent from it. At its simplest, the message, decoded, means: I have decided that seeing this is worth recording...

Photography is the process of rendering observation self-conscious.

John Berger

Understanding a Photograph , 1972



D-SLR
Digital Single Lens Release

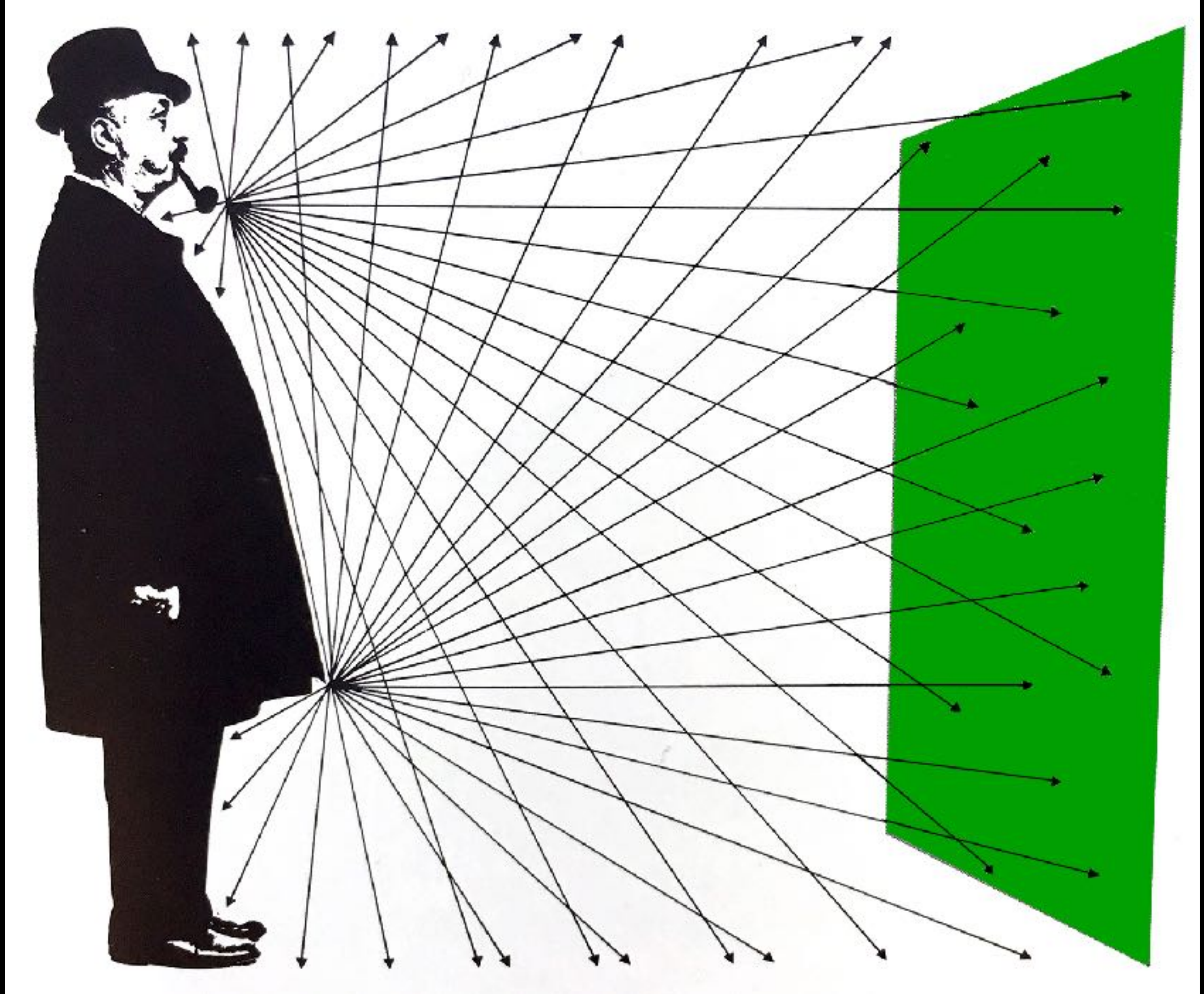
10,000FPS
400X SLOWER

1/8000s

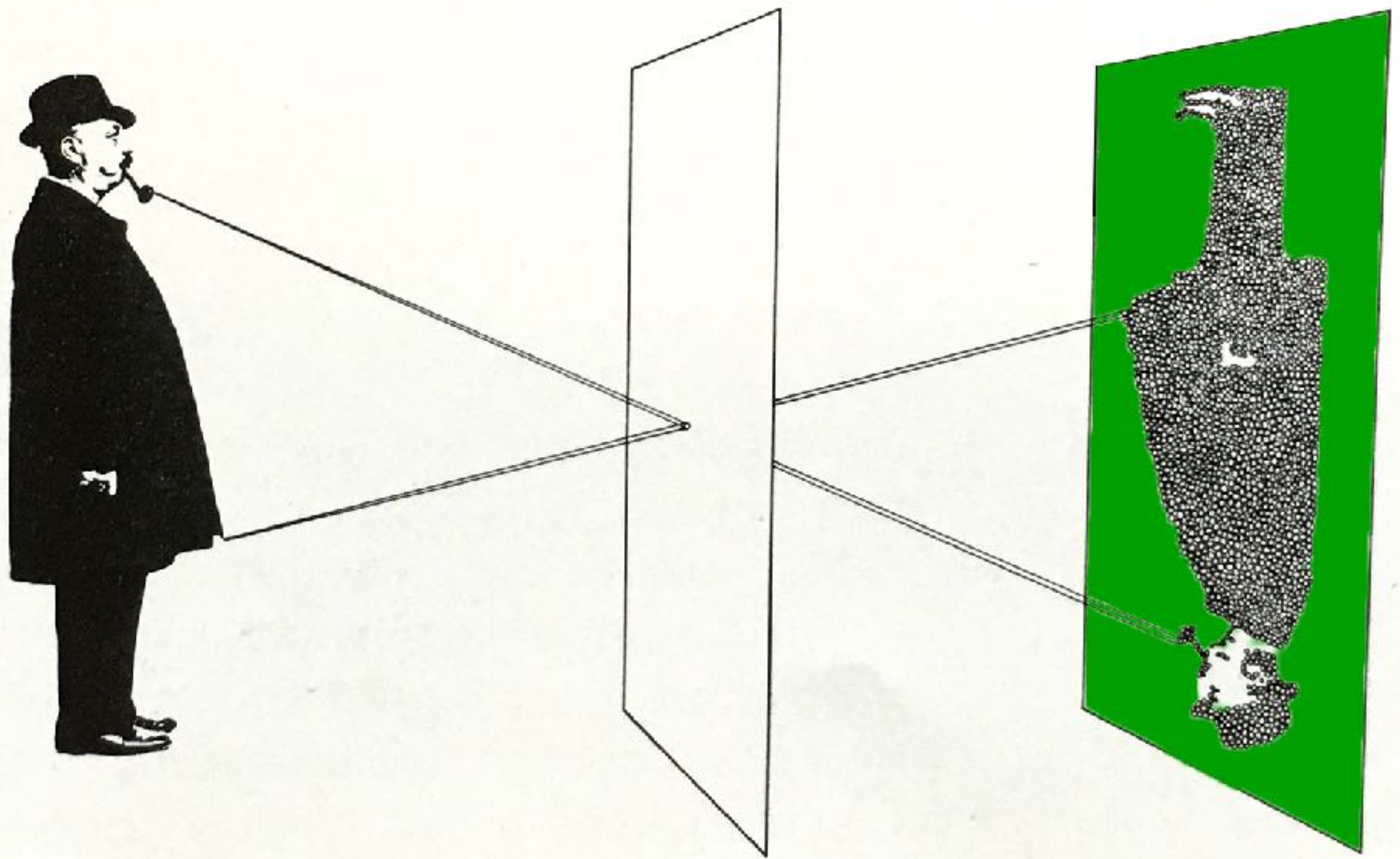
1/4000s

1/2000s

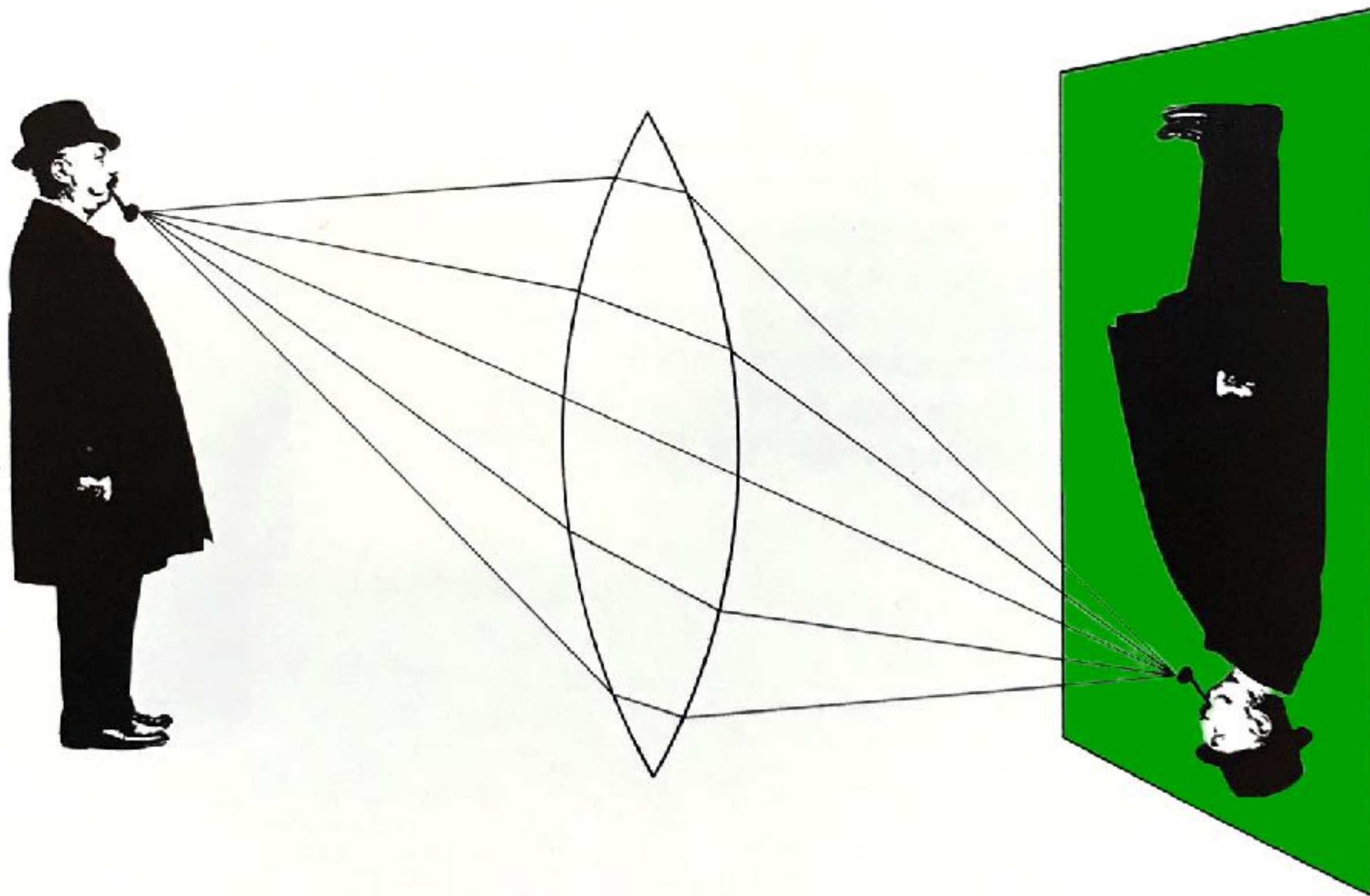
1/1000s



Reality is: light rays bouncing around.



camera obscure / pin hole: light rays somewhat focused rendering image



convex lens: light rays focused.



Nikon FM 10
35 mm film camera



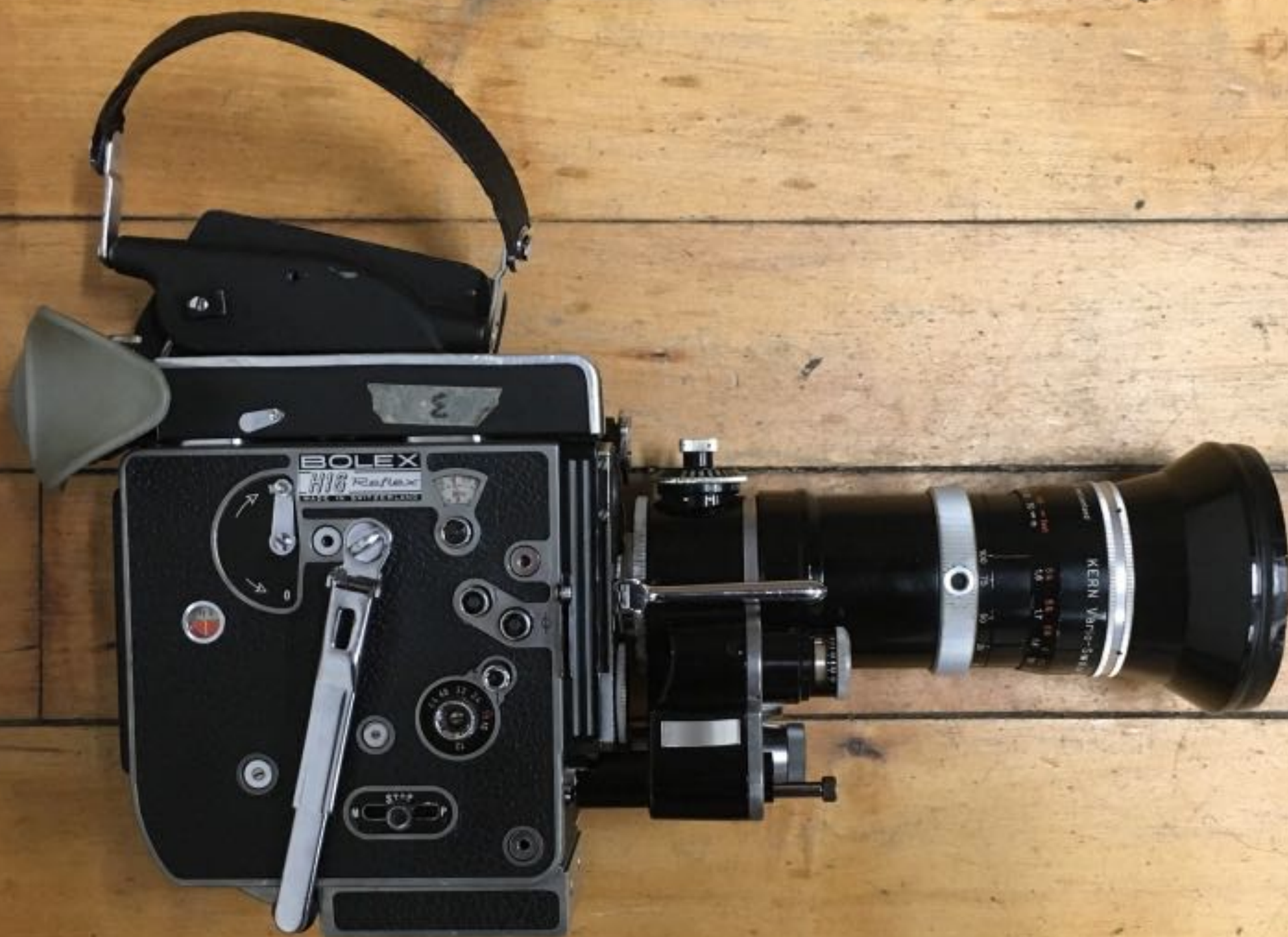


Nikon FM 10
35 mm film camera



theta symbol





Bolex H16

16 mm film camera





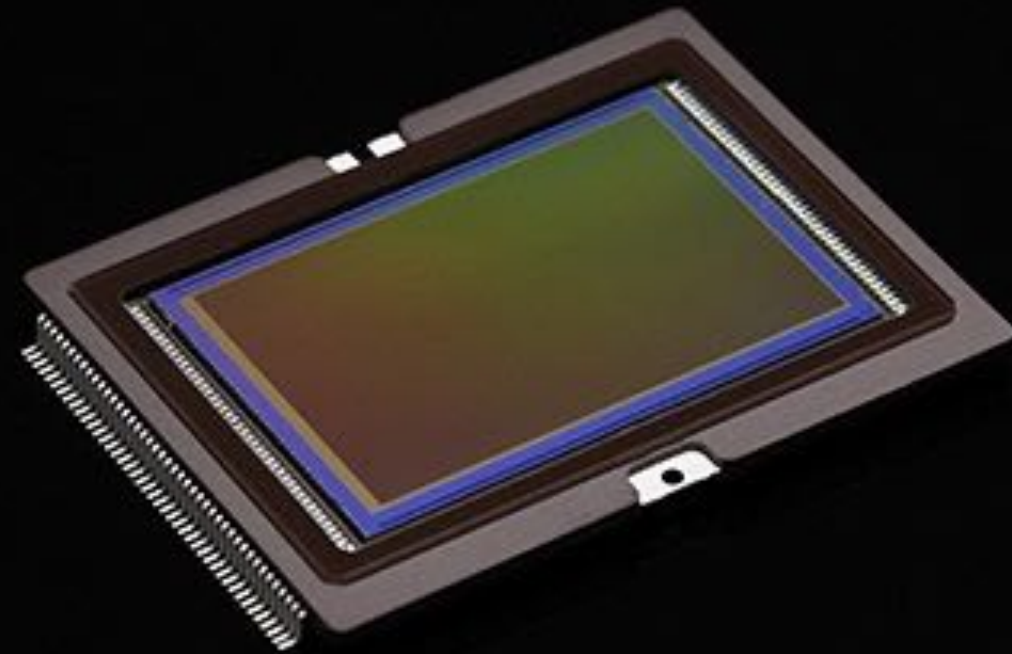




Φ

= the sensor plane

where light becomes an image, data



CCD Sensor



Aperture && Shutter Speed == Exposure

Aperture & Shutter Speed = Exposure

Aperture = Amount of   allowed through lens

Aperture & Shutter Speed = Exposure

Aperture = Amount of   allowed through lens

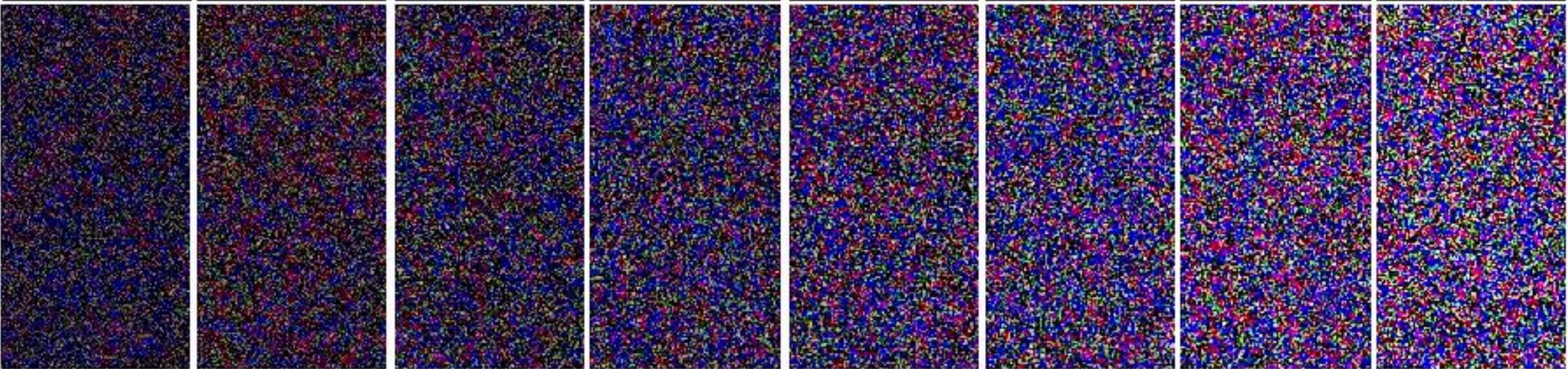
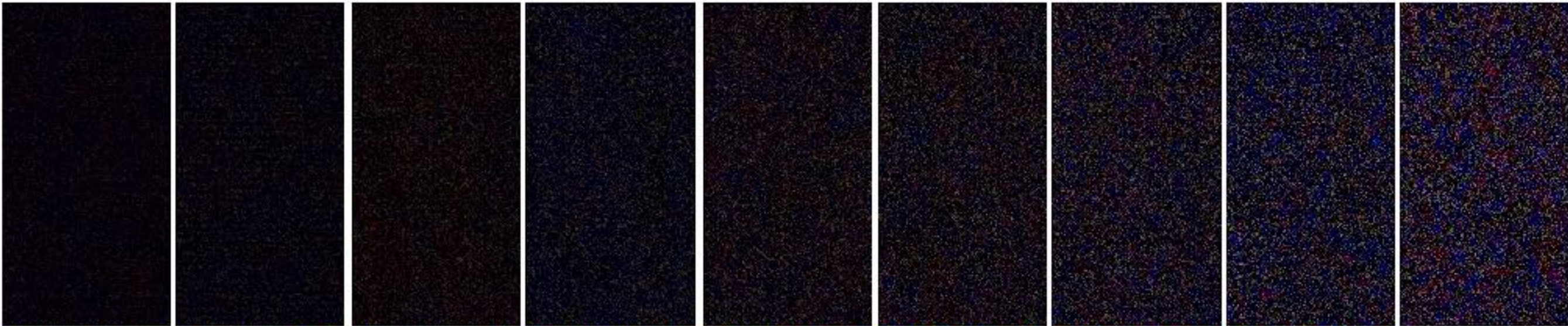
Shutter = amount of   sensor sees  

ISO // ASA = sensor's sensitivity to



iso controls the amount of amount of noise.

80 100 125 160 200 250 320 400 500



640 800 1000 1250 1600 2000 2500 3200

good practice is to keep yr iso set to 400 & below.



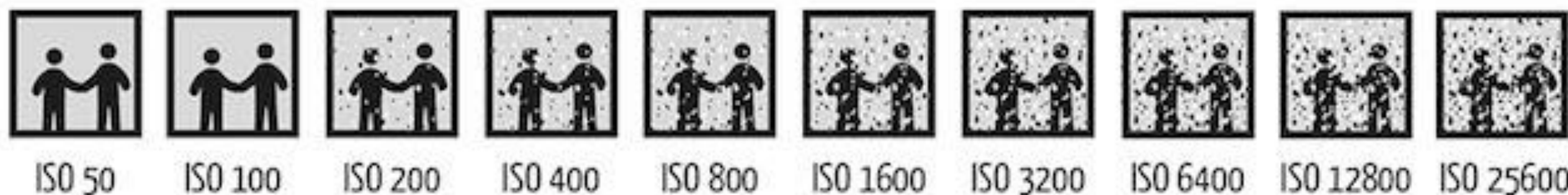
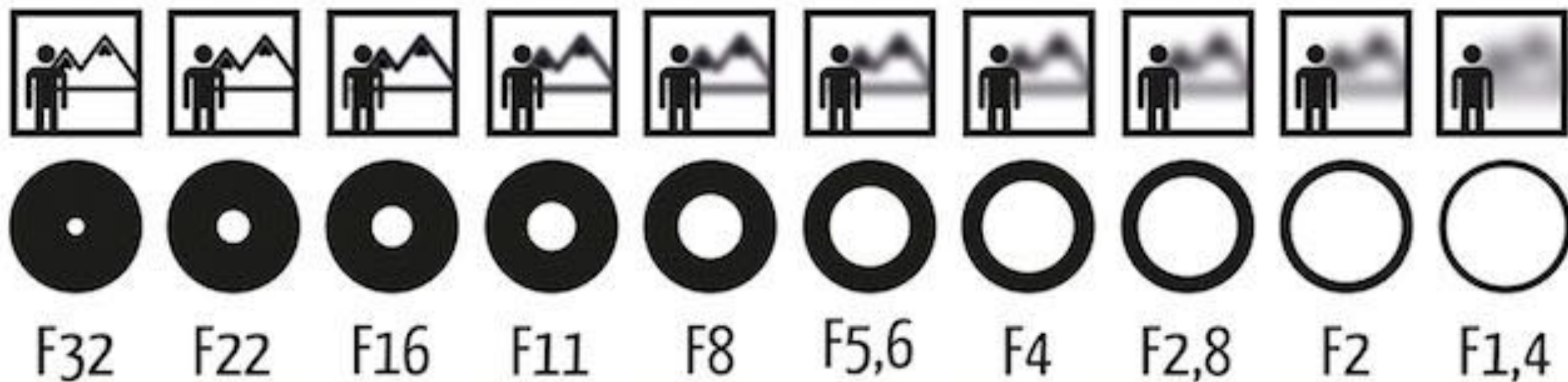
25 2.0 3 2 1 1 1 1 2 3 150 100 (58)

through the viewfinder

this is yr light meter

this is ALSO yr light meter





[depth of field]

aperture priority



f/1.8

f/2.8

f/4.0

f/5.6



f/8

f/11

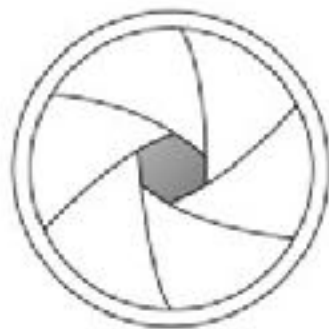
f/16

f/22

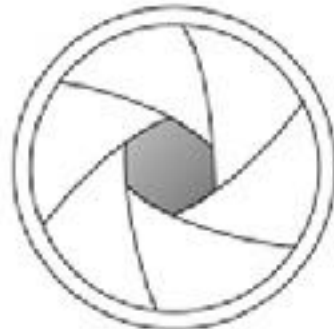
the smaller the FStop # - the less ☀



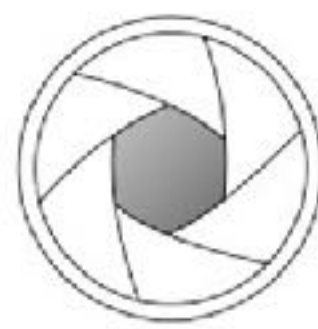
F16



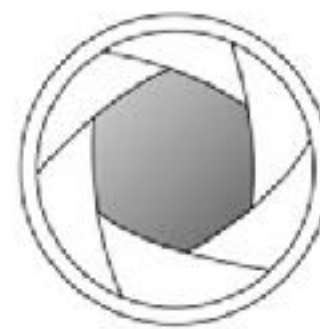
F10



F6.3



F3.5

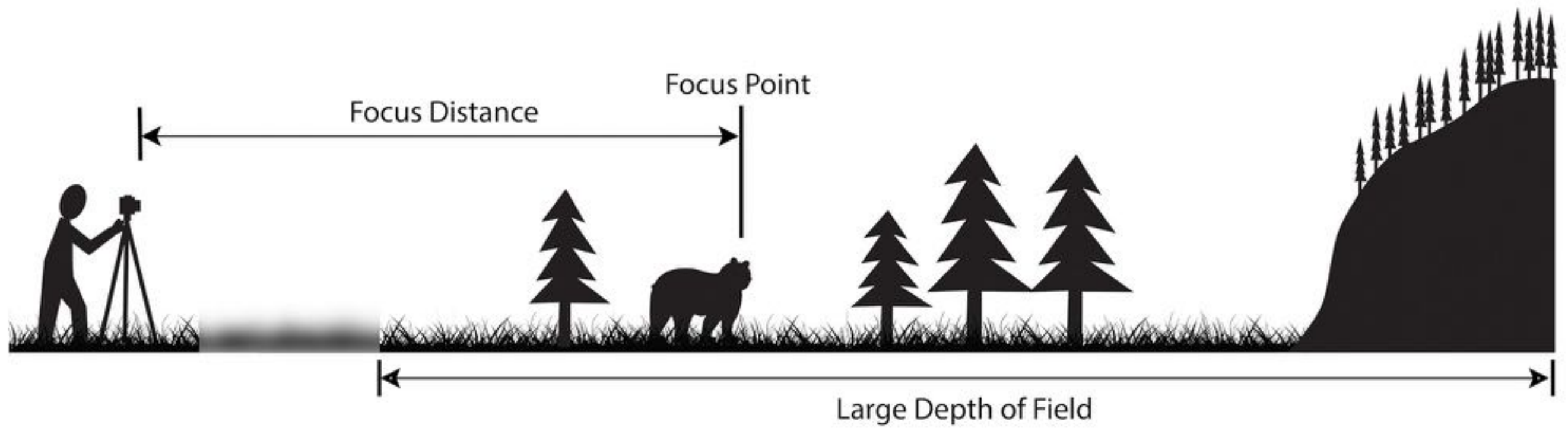
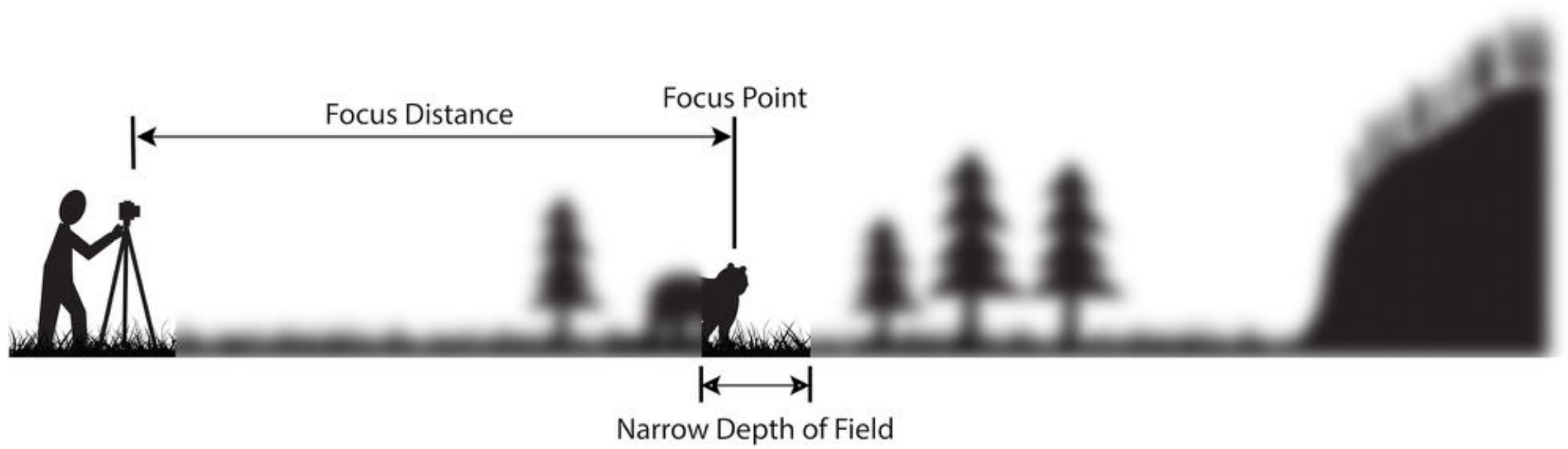


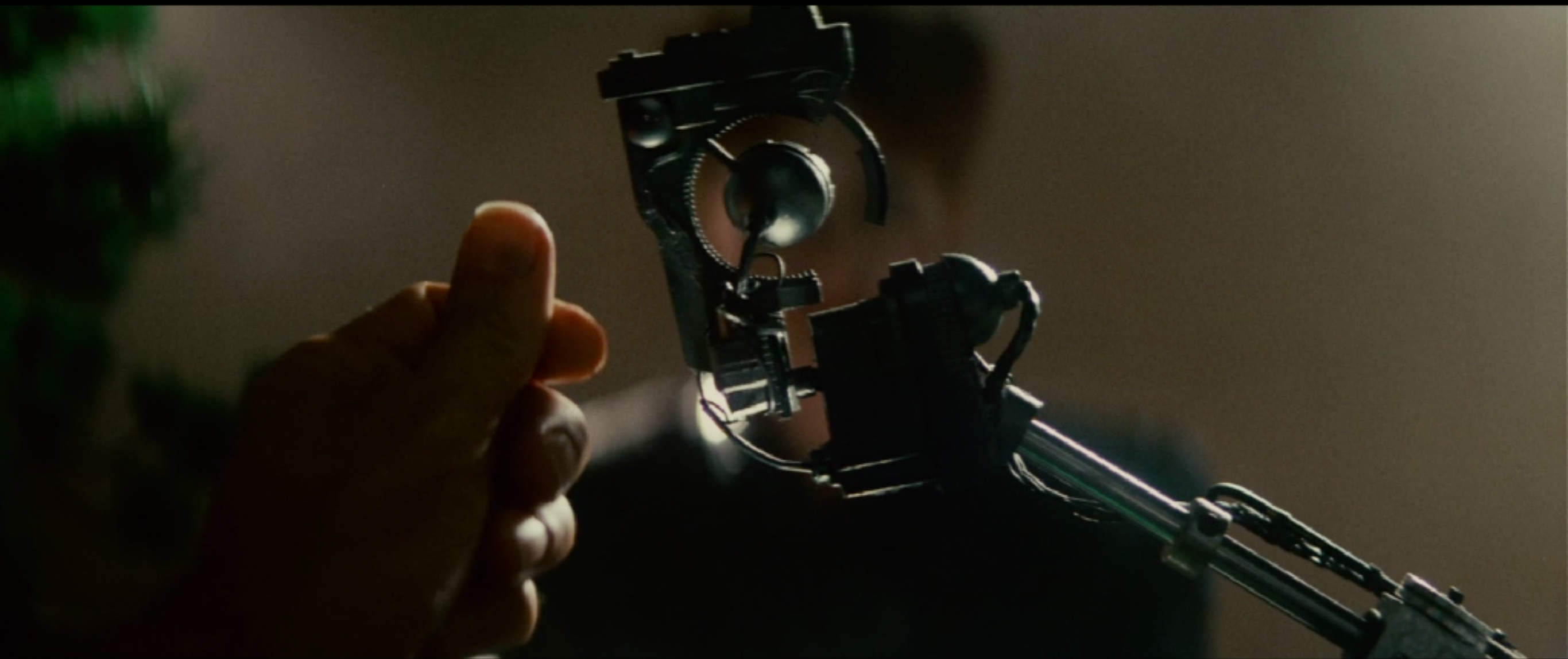
F2



F1.4

& the more information is in focus





Ridley Scott

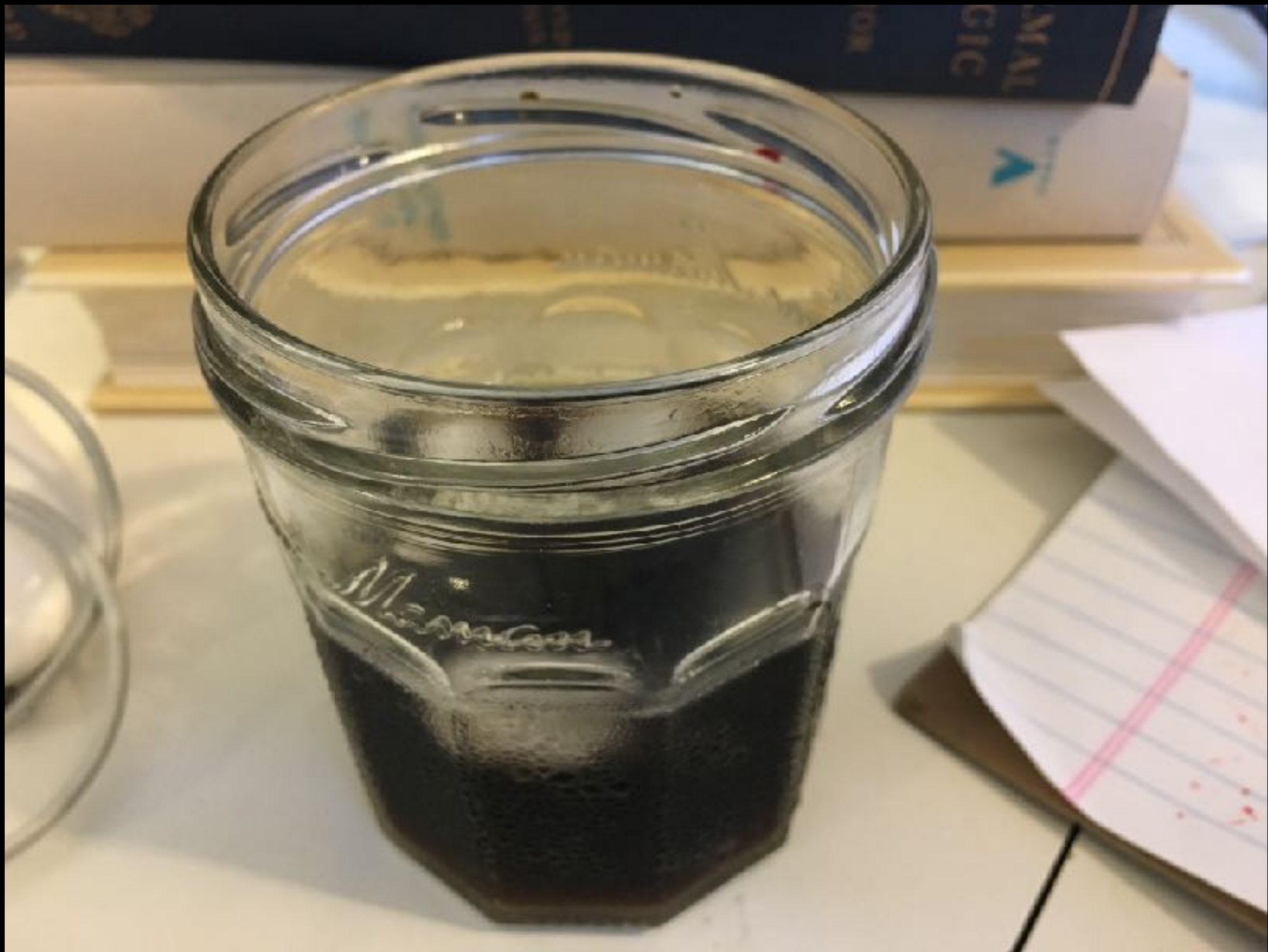
Blade Runner, 1982



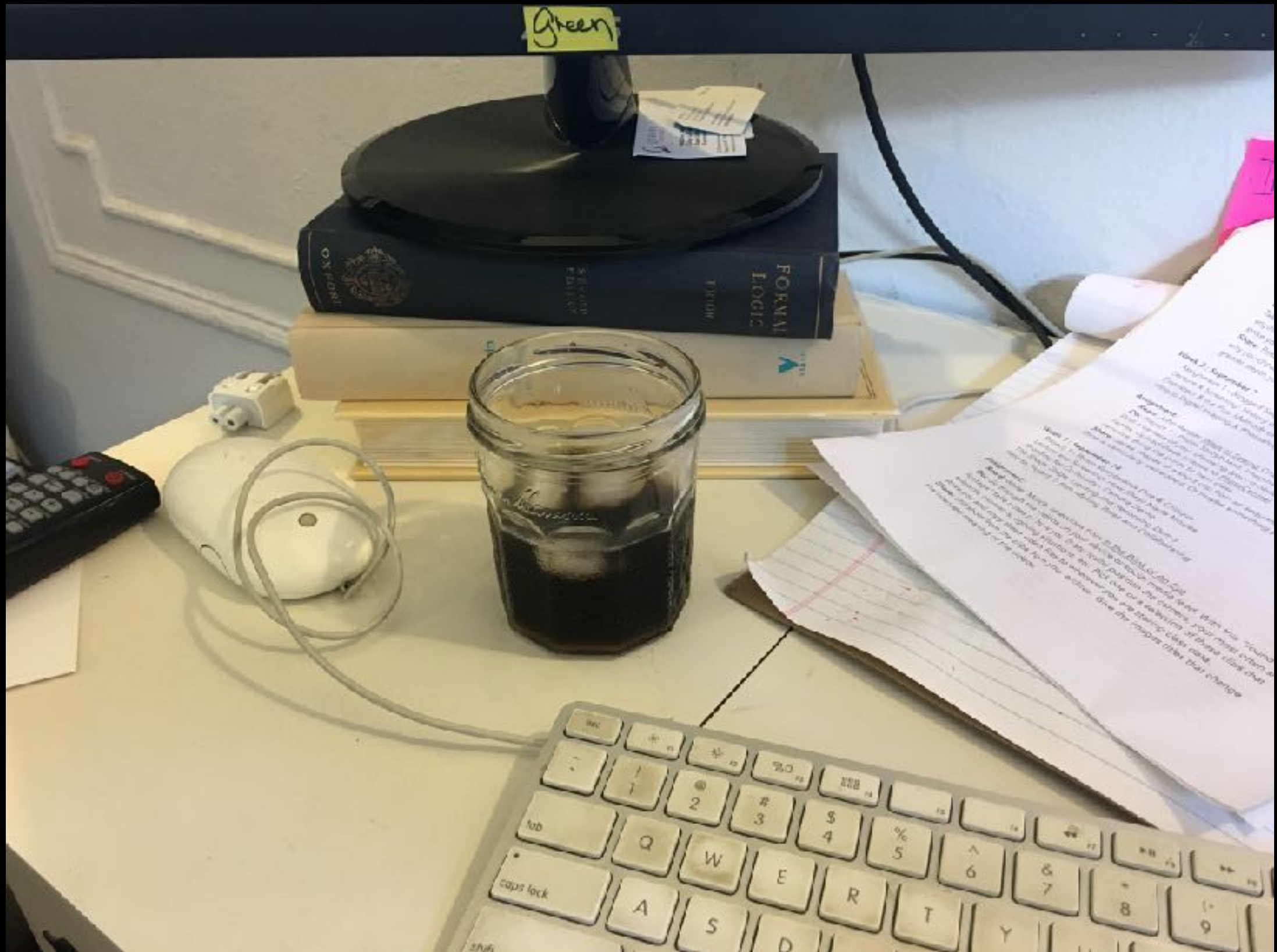
(screen shot by Melisa)

Quentin Tarantino

Jackie Brown, 1997



iPhones are great with shallow depth of field - **if yr camera is within inches of yr subject**

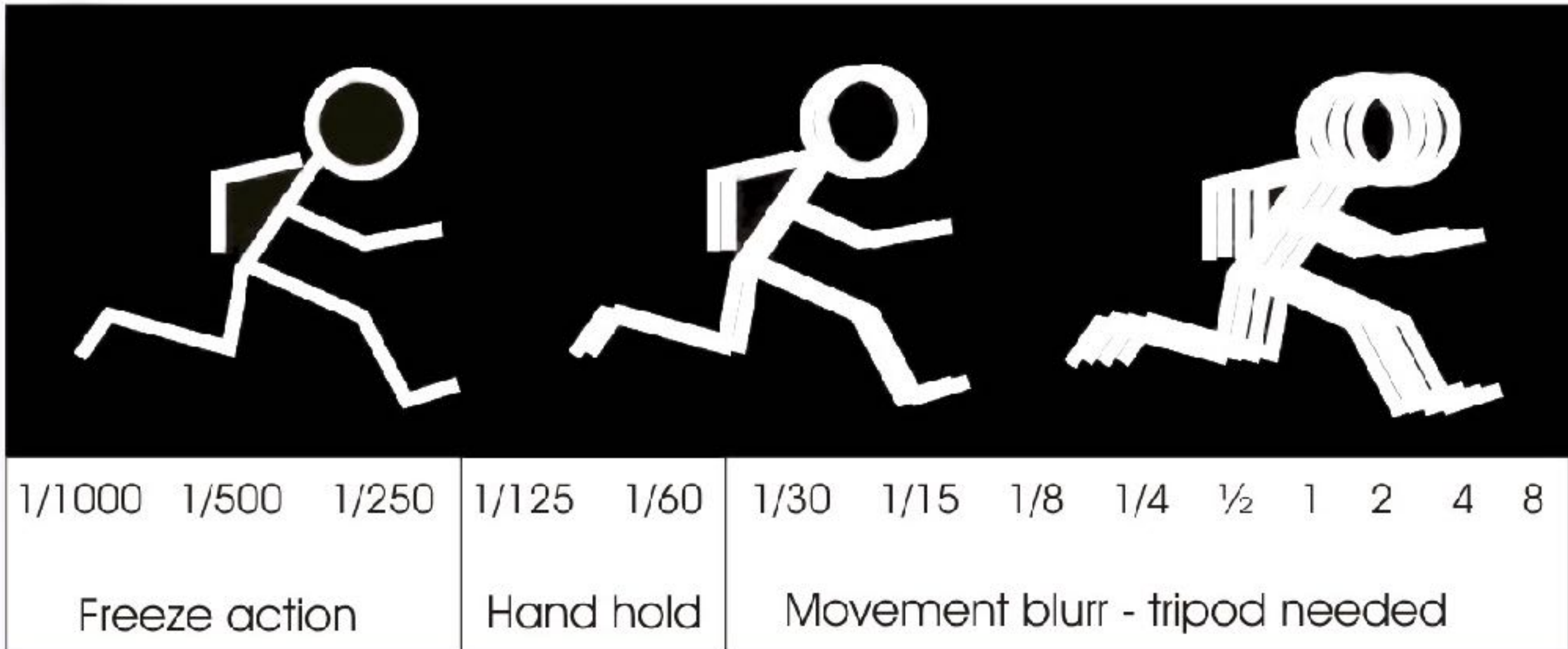


otherwise, all yr shots will have a pretty static depth of field

[motion]

shutter priority

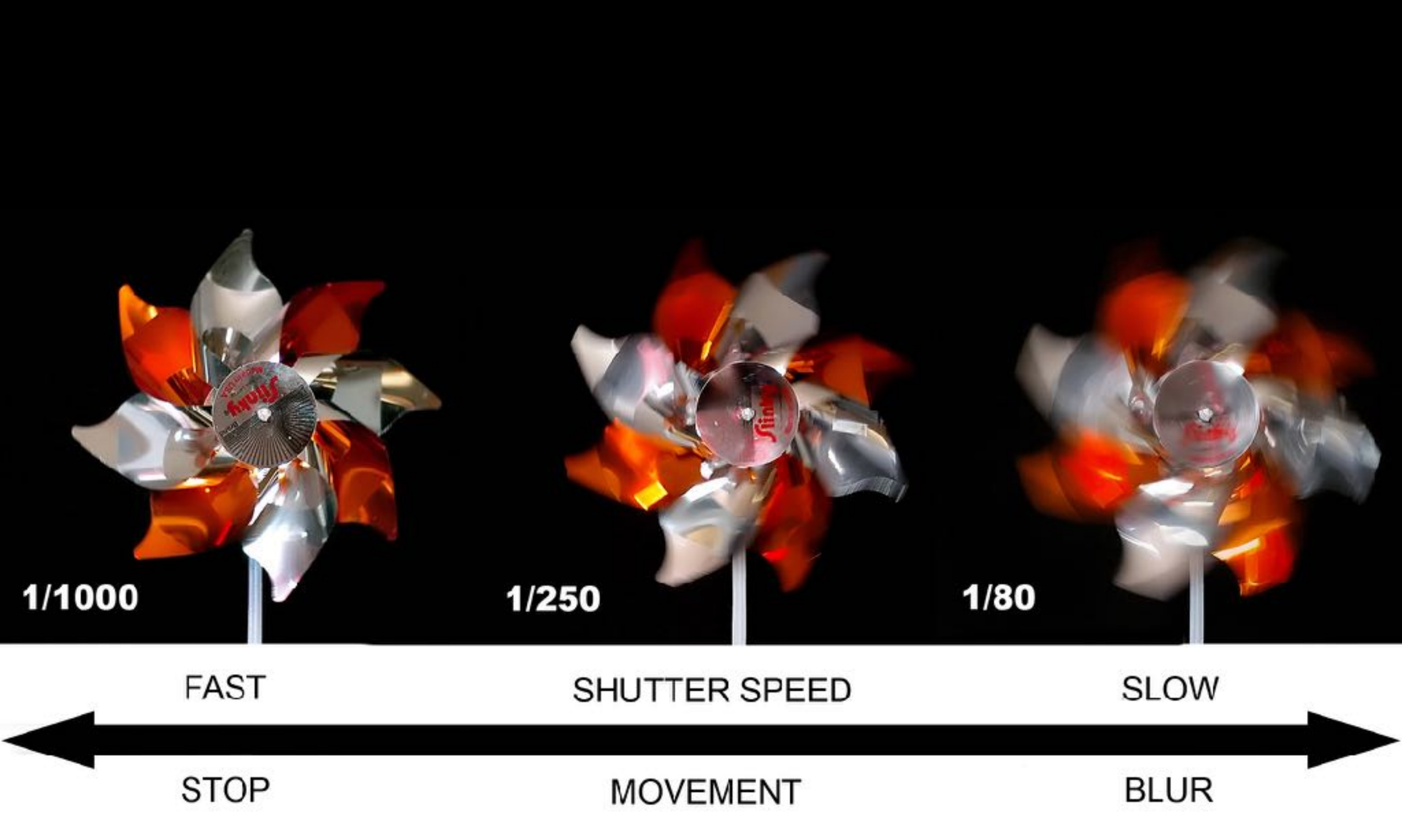
Shutter speed



the higher the shutter speed #, the faster (🕒) the exposure

[Gordon Parks]
Ali Training in Miami, 1965





shutter controls movement



you can not hold a  still for longer than 1/60th second

so if yr  is yr best friend...

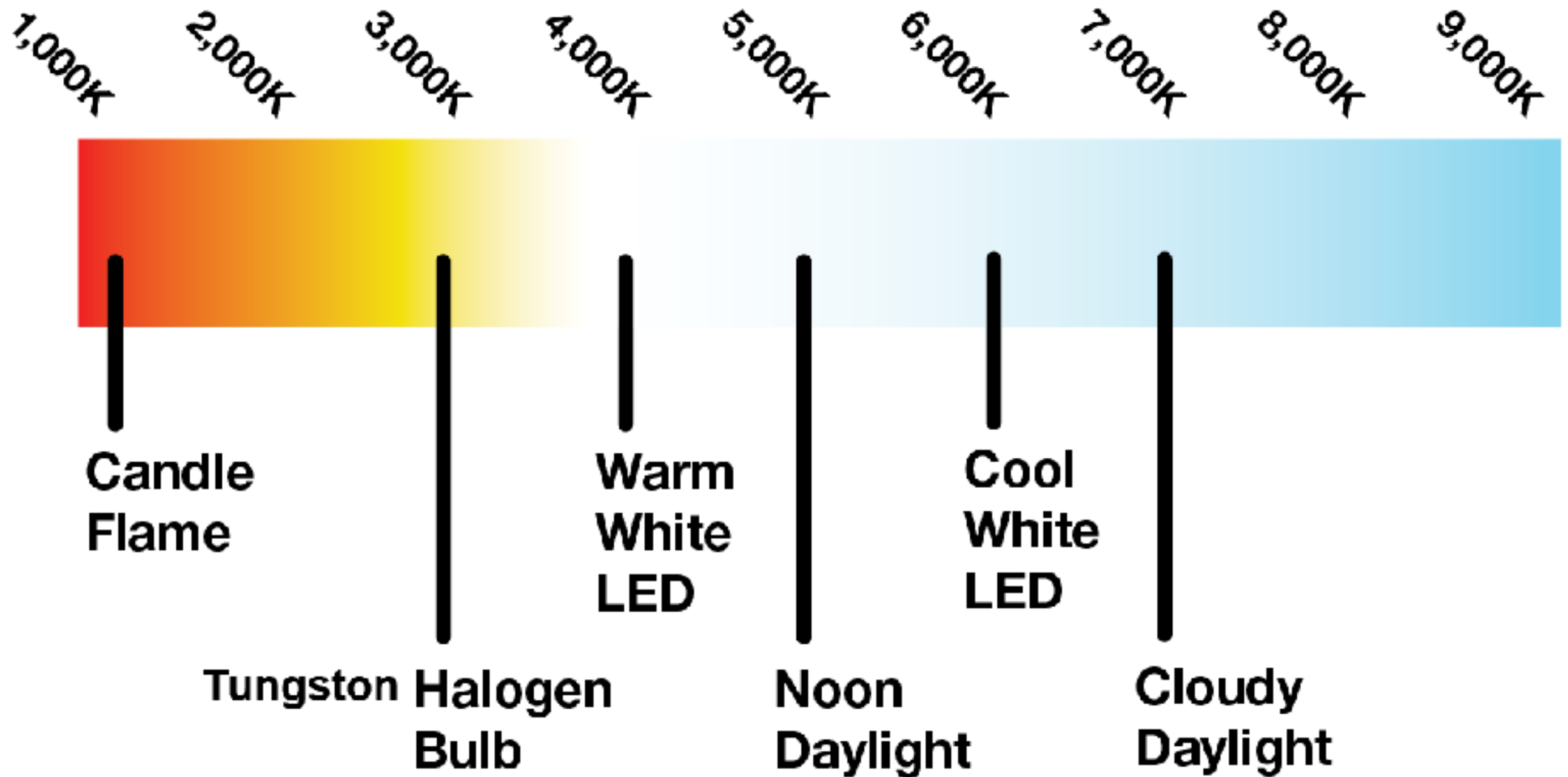


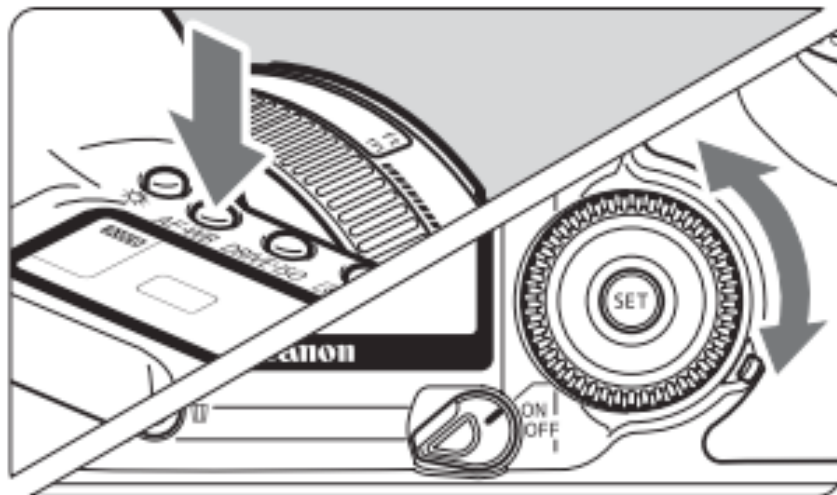
a tripod is yr second best friend. befriend a tripod today.

[white balance]

Color Temperature Scale (°K)

(Kelvin)





1 Press the <AF·WB> button. (☼6)

2 Select the white balance setting.

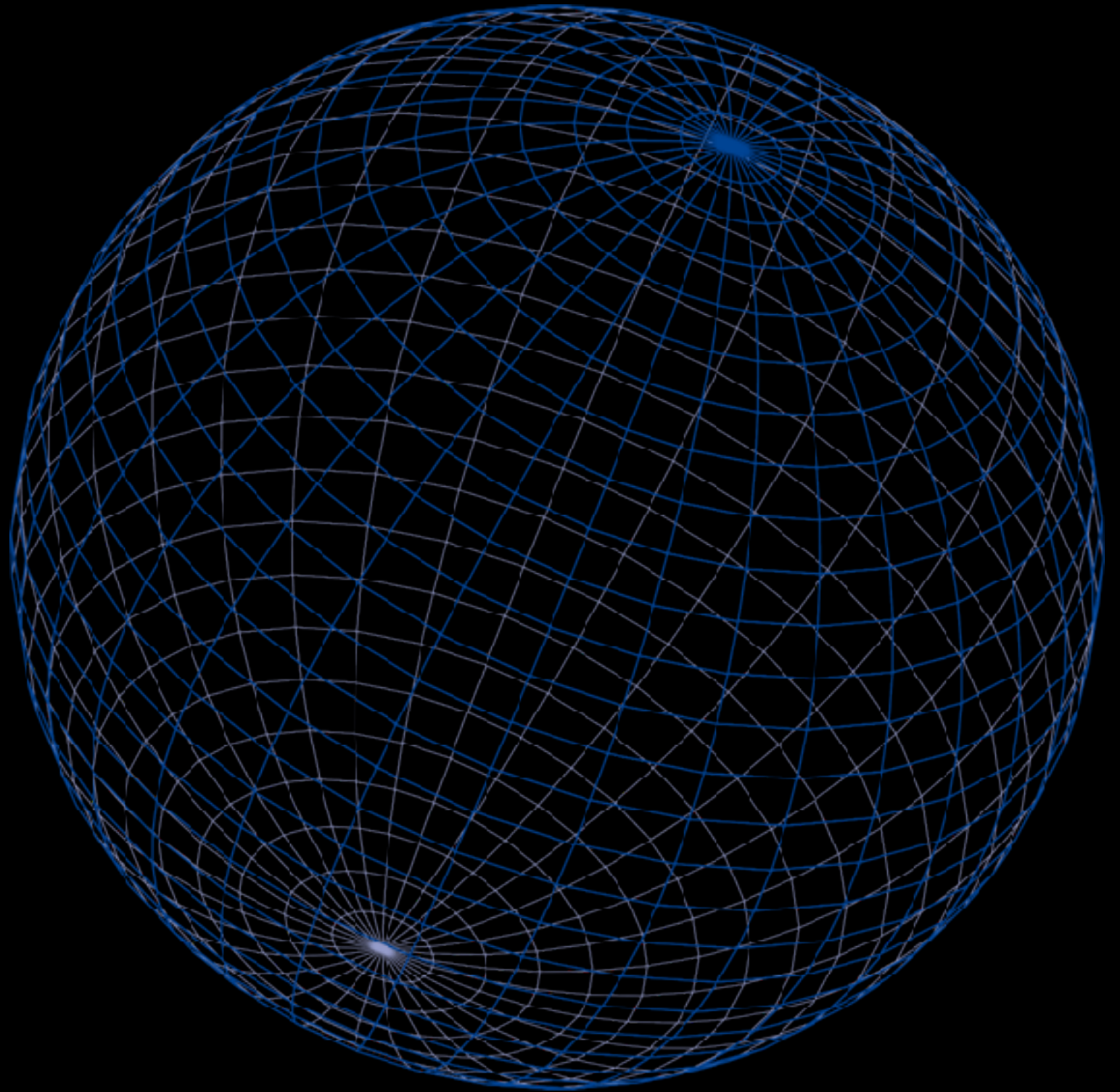
- While looking at the top LCD panel, turn the <☼> dial.



Display	Mode	Color temperature (Approx. K)
AWB	Auto	3000 - 7000
☼	Daylight	5200
🏠	Shade	7000
☁	Cloudy, twilight, sunset	6000
💡	Tungsten	3200
💡	White fluorescent light	4000
⚡	Flash	6000
📷	Custom*	2000 - 10000
K	Color temperature	2800 - 10000

* Set the optimum white balance manually to suit the lighting. (p.62)





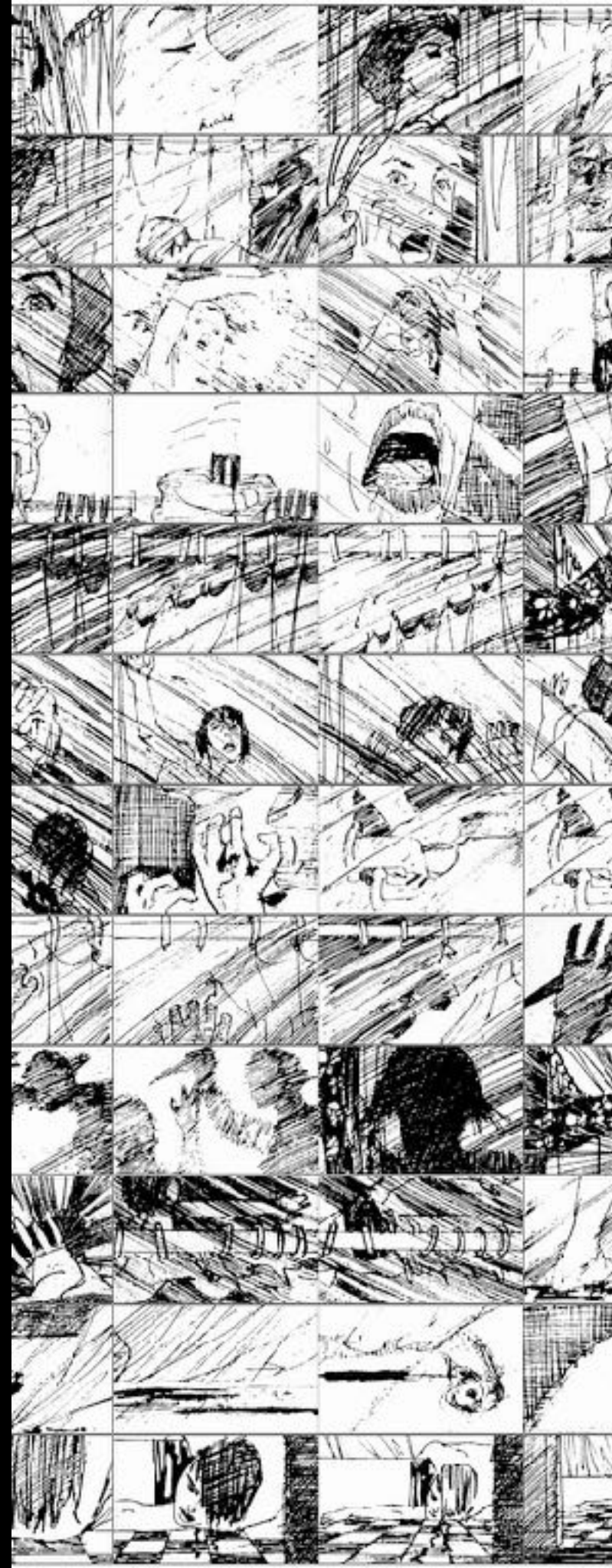
time + space

if the world is an infinite possible frames -
a sequence is an infinite set of relationships between those frames, or whatever.

storyboard

Saul Bass

Psycho



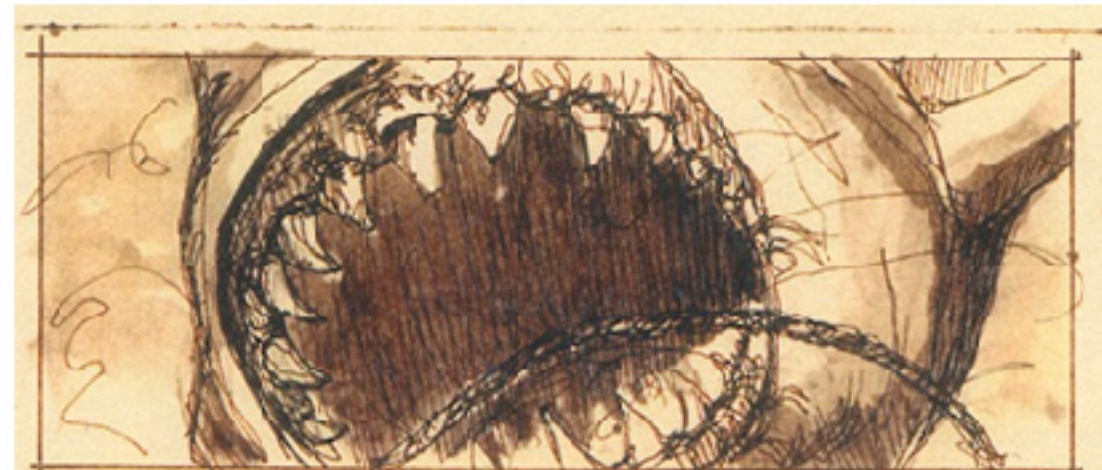


Chris Bonura

Forest Gump



203 a / SHARK TURNS ON SIDE / ROPE
IN MOUTH - MOUTH CLOSES ON ROPE
(R. TO L. SHARK) (R. TO L. PLATE SHARK)



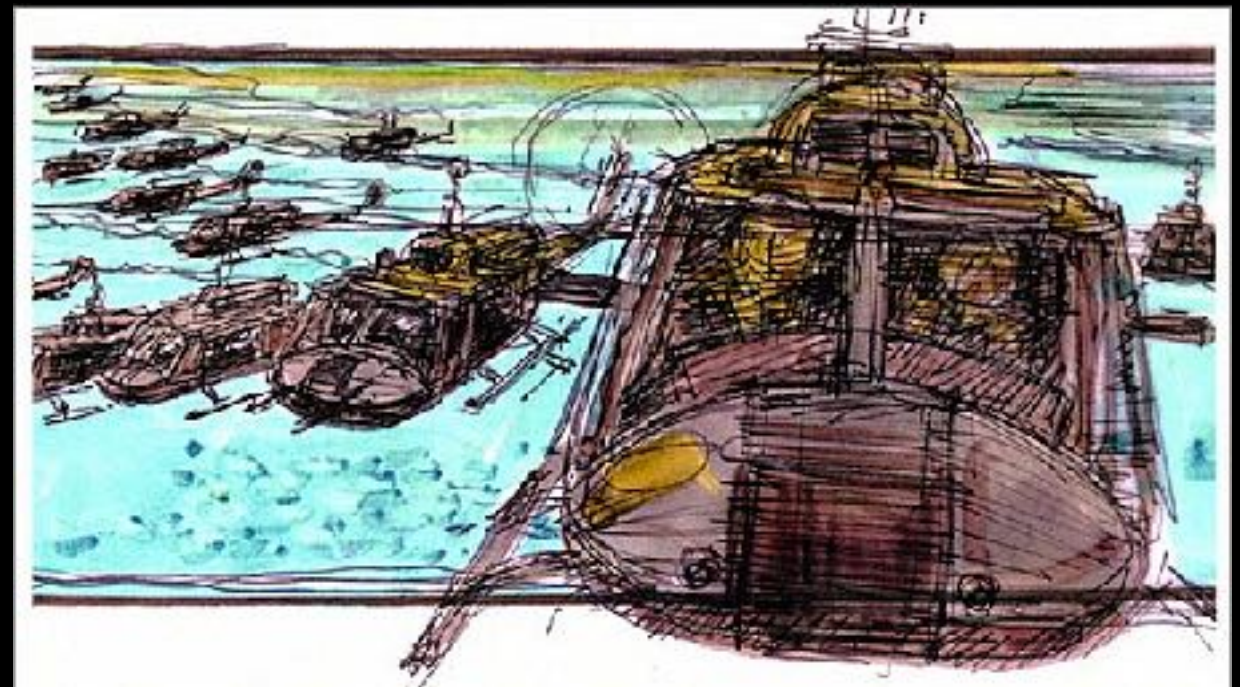
203 b SHARK MOVES INTO CLOSE
SHOT OF MOUTH (R. TO L. SHARK)



246A / SHARK IN CABIN - BRODY
SHOVES AIR TANK IN SHARK'S
MOUTH

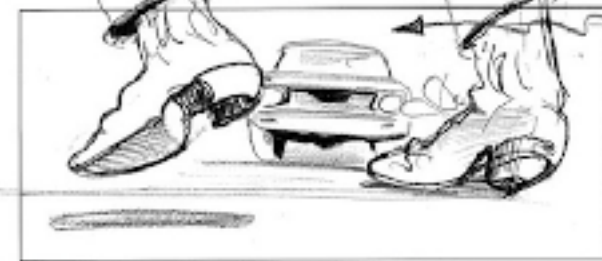
Joe Alves
Jaws

Dean Tavoularis
Apocalypse Now



J. Todd Anderson
No Country for Old Men

SCENE 105-109
 SET UP 12



12. LOW ANGLE WIDE - THE TRUCK IN THE BG AS MOSS FEET ENTER AND HE RECESSES TOWARD THE TRUCK, BLEEDING ONTO THE STREET

SCENE 105-109
 SET UP 27



27. WIDE ON ACCIDENT SITE CHIGURH ENTERS

SCENE 105-109
 SET UP 38



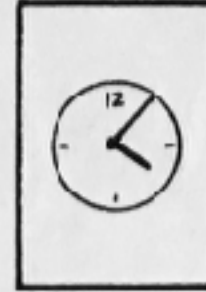
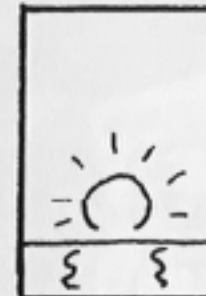
38. PULLING CHIGURH TO CAR
 PULL

SCENE 105-109
 SET UP 43



43. WIDE LOW ACROSS THE STREET LOOKING AT THE CAR CHIGURH DIVED BEHIND AS THE SHOTGUN CHEWS IT - MOSS' FEET ENTER AS HE WALKS TO THE CAR AND STOPS - PICKS UP CHIGURH'S GUN

sequence



shot reverse shot

Press esc to exit full screen



▶ ⏮ 🔊 0:40 / 4:30

CC ⚙️ 🔍

Notre Musique, 2004
Jean Luc Godard

"Cinema of Attractions"

- Filmed by stationary camera
- distinct dramatic scenes
- interrupted by visible editing
- Use of special effects
- substitution splice
- multiple exposure
- pseudo-tracking shot using a chair

Georges Méliès, France
A Trip to the Moon, 1902



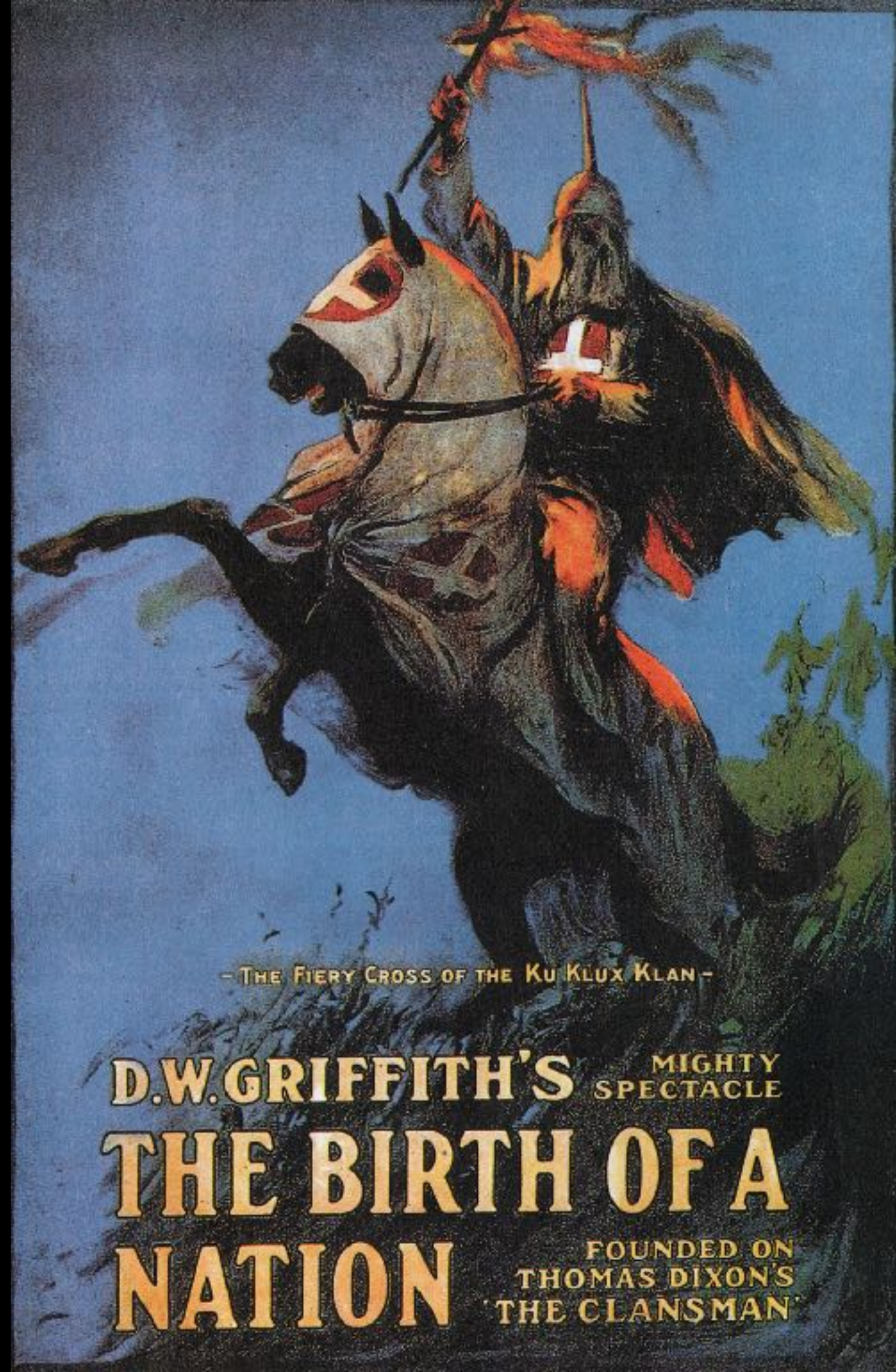
Georges Méliès, France
The Haunted Castle, 1896



LE MANOIR DU DIABLE

GEORGES MÉLIÈS
1896

D.W. Griffith - USA
First Feature Length Film
The Birth of a Nation, 1915



Editing

Narrative film started with static camera.

Editing later adopted:

varied camera angles , intercutting, juxtaposition, time-lapse photography, dissolves, and hand-painted color, storyboards, non-linear story telling

Continuity Editing

Continuity elements: stylistic, sound (Lcut), camera angles

Screen Direction - 180degree rule

Camera Angles

Camera Movement

Editing

Camera Angles:

Close-up/ extreme close up

Medium-Shot

Long Shot

Extreme Longshot

Over the shoulder

Point of view

Dutch angle/Canted angle

Camera Movement:

Tilt up Tilt Down

Pan left Pan right

Tracking shot

Dolly

Zoom

Hand-Held

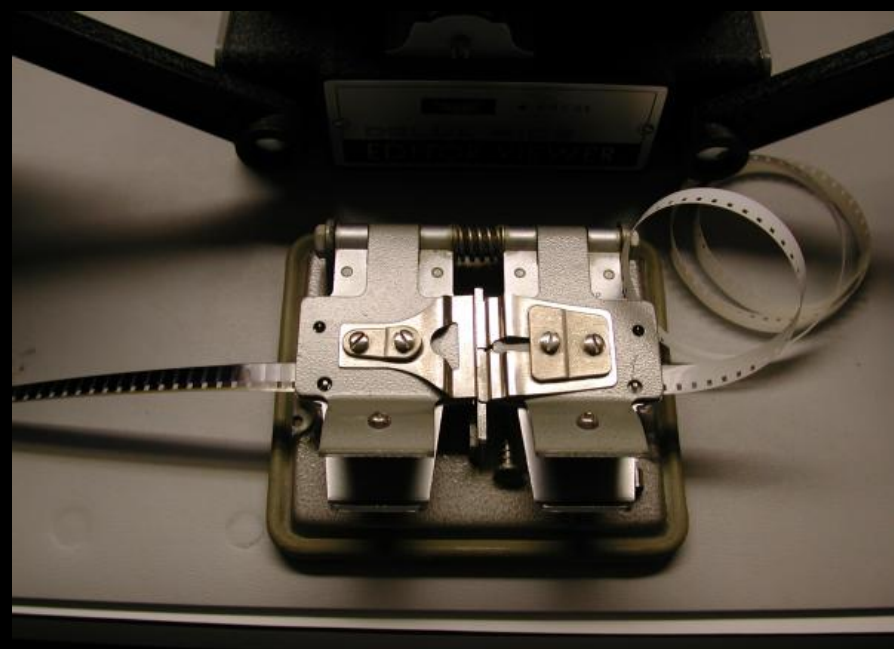
Editing - Steenbeck



Editing



Film Editing Bin



Film Splicer

Video Editing / Montage theori

Andre Bazin Vs. Sergei Eisenstein

Psychoanalytic Film Theory

The Gaze

-Michel Foucault

-Jean Paul Sartre

-Jacque Lacan

"In our relation to things, in so far as this relation is constituted by the way of vision, and ordered in the figures of representation, something slips, passes, is transmitted, from stage to stage, and is always to some degree eluded in it that is what we call the gaze."

Feminist Film Theory

Laura Mulvey

In Kuleshov's view, the cinema consists of fragments and the assembly of those fragments, the assembly of elements which in reality are distinct. It is therefore not the content of the images in a film which is important, but their combination. The raw materials of such an art work need not be original, but are pre-fabricated elements which can be disassembled and re-assembled by the artist into new juxtapositions.

–wikipedia

Lev Kuleshov, Russia
The Kuleshov Effect

Sergei Eisentein - Russia
Battleship Potemkin, 1925



Eisenstein's METHODS OF MONTAGE

1. Metric - cutting based on the length of the shot. to the beat
2. Rhythmic - time and tempo but concerning what's in the action of the shot
3. Tonal - aesthetic tones, lighting, shapes in the frame. formal
4. Overtonal - how whole sequences play against each other
5. Intellectual or ideological - abstract ideas by creating ideas with opposing concepts.



Chris Marker, country of origin unknown lived in France
La Jetée, 1963
(on vimeo)