IB Film Studies
Summer Reading Assignment

Directions: Complete each of the components below using the text Understanding Movies. Note: READ EVERYTHING IN THE CHAPTER! Including the descriptions under the pictures...

1. Read Chapter 1 “Photography” pp. 2-45. A test will take place, most likely during the second week of school, after we go over the chapter in class.
2. Read Chapter 2 “Mise en Scène” pp. 47-94. An analytical paper based on this information will be assigned after we go over the chapter in class.
3. Read Chapter 3 “Movement” pp. 96-132. Answer the series of questions found in the next to last paragraph on page 133 as a guide to analyze ONE scene each from TWO of the following films referenced in the chapter (try to select films that you have NOT seen):

- Batman Begins (2005)
- *Enter the Dragon (1973)
- *Run Lola Run (1998)
- *The French Connection (1971)
- Forrest Gump (1994)
- Cabaret (1972)
- *Singin’ in the Rain (1952)
- *Gangs of New York (2001)
- Chicken Run (2000)
- *Glory (1989)

*denotes film is rated R; refer to www.imdb.com for rating description

For this assignment, please list each scene’s duration (time) and describe the individual scenes you have selected so that I can grade it accurately; the assignment should be indicative that you have seen the films in their entirety with the scene in context. Also, utilize film language in your analyses, be as specific and descriptive as possible, and ensure that the assignment is typed in narrative (essay) form. This will be due on the first official day of class (not the first day where you attend all eight periods...so the second time you see me next school year). This assignment is worth 5 grades.
**SCALE**

**Extreme close-up (E.C.U.):** A shot with a very narrow field of view that gives the impression that the camera is very close to the subject. For instance, a part of a person's face.

**Close-up (C.U.):** Same as above, but with a slightly larger field of view. A character's head and shoulders, for example.

**Medium shot (M.S.):** A shot in which the field of view is between those of the long shot and the close-up. The camera sees the actor from the waist up.

**American shot** (also called Hollywood, Cowboy, or Knee shot): A shot that frames a figure from the knees up.

**Full figure:** Shot composed around the scale of a full human figure. Also known as a full shot (F.S.).

**Long shot (L.S.):** A shot giving a broad view of the visual field; the camera appears to be far away from the subject (the z axis).

Camera angle refers to where the camera is placed; whereas, framing refers to how much the viewer can see of the subject.

Eye-level shot: the placement of the camera approximately 5 to 6 feet off the ground corresponding to the height of an observer on the scene.
**Wide shot (W.S.):** Shot composed to see a wide vista (the x axis).

**Single:** A shot with only one person.

**Two shot:** The camera frames two characters in a scene.

**Insert:** Often photographed by the second unit, this shot, frequently a close-up, reveals details not seen in the master shot or missed by the general coverage, i.e., a hand opening a purse and pulling out a gun.

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ANGLE

High angle: A shot taken from an angle above the object.
Aerial shot: A very high angle shot, often accomplished with a helicopter or an airplane. Also known as a birds-eye view shot.

Low angle: A shot taken from the placement of the camera below the object.

High Hat shot: A very low angle shot, positioned as if it were a hat's height off the floor. The name is taken from a piece of equipment called a high hat, which is laid on the floor and is designed to hold the camera. Also known as a worm's eye view shot.

3/4 shot: A shot that is positioned halfway between a frontal angle and a profile. Can be either a front or a back shot.

Profile: Shot from a side angle.

Straight on, or frontal: When the camera is looking directly at an object.
Over the Shoulder shot (O.T.S.): Usually a shot of a character in conversation with a second person, whose shoulder you shoot over.

Canted frame: Also called “dutch” or “chinese” angles. The camera is tilted sideways, setting the objects off the vertical axis.

3 dimensions of movement
IMPORTANT!!!

CAMERA MOVES

Dolly shot: Also called “tracking” or “trucking” shot. Camera travels on dolly tracks. Usually used to describe shots moving on the z axis (pushing in or pulling out). dolly in or out; camera moves

Pan: The camera swivels on the horizontal (x) axis, often used to follow the action. pan left or right; camera is stationary

Swish Pan: A very swift pan that blurs the scene in between the starting and ending points.

Tracking shot: Camera moves to left or right. Often used to follow a figure or vehicle. track left or right; camera moves
**Tilt:** The camera pivots up and down from its base, which does not move.
Tilt up or down; camera is stationary

**Boom shot:** The camera travels up and down on a boom arm. Often combines with a dolly move.

**Crane shot:** A shot taken from a crane that has the ability to boom down and track in long distances without using tracks.

**Car Mount:** A shot taken from a camera that is mounted directly onto a vehicle. (You can use a GoPro for this)

**Stedicam shot:** Any shot where the camera specifically does not move. (E.g. a pan or tilt)

**Steadicam shot:** A shot using the Steadicam, a camera that attaches to a harness and can be operated by a single person in handheld situations; the resulting footage will appear to be shot with the smoothness of a tracking shot.

**Zoom:** Refers to the movement of a zoom lens. Usually used in video. Image is magnified or reduced; an unnatural camera movement because our eyes cannot do this

**Dolly:** A technique in which the camera dollies in and zooms out at the same time, or the reverse—zoom in and dollies out simultaneously. Also called a Dolly with counter zoom. See Hitchcock (Vertigo), Spielberg (Jaws), Scorsese (Goodfellas). Also known as a dolly zoom
Smash Zoom: Very fast zoom.

Handheld: Operator braces the camera on the shoulder or at hip height. Often used in point of view shots or in documentary-style footage.

Follow shot: Any moving shot that follows an actor.

Traveling shot: Any shot that utilizes a moving camera body (a dolly is, a pan isn’t).

EDITING, TRANSITIONS, AND CAMERA POINT OF VIEW

Objective shot: The camera sees the scene from an angle not seen by a character in the scene.

Subjective shot: A shot taken from the position of someone in the scene. A Point of View (P.O.V.) shot is an example of a subjective shot.

Master shot: Also called a Cover shot. Usually a medium to wide-angle shot of a scene that runs for the duration of the action.

Establishing shot: Often a wide shot of the location. It tells the audience where they are.

Coverage: All the set-ups needed to edit the scene aside from the master shot.

Set-up: Refers to the position of a camera and the lighting of a shot or shots. A "new set-up" means that the camera is moving to a new position, which also requires re-lighting.
Off screen (O.S.): Also called O.C., off-camera. A description of what is heard but not seen on the screen.

Reaction shot: Usually a close-up of a character reacting silently to action they have just seen or dialogue they are listening to.

Cutaway: An editing term concerning a piece of information not seen in the master or previous shot.

Jump cut: Editing term for successive shots that cut in on the same axis. Also, successive cuts that disrupt the flow of time or space.

In-line Edit: Contemporary term for cutting on the same axis.

Match Cut, or Match Dissolve: Cutting or dissolving from one similar composition to another, i.e., from a close-up of a wheel to a shot of a globe of the world, so that both objects fill the same size and position in the frame.

Montage sequence: transitional sequences of rapidly edited images, used to suggest the lapse of time or the passage of events.