

Cinema/TV Department

Cinema 2 Assignment- Basic Dozen-Camera Shots

PROJECT #1 – Shot List with Slates

PRODUCING PROJECT 1:

The student practices cinematography by taking a series of motion picture shots. The student learns the operation of the camera & gains familiarity with the basic shot types used in cinema. The student learns how to use slates and the basics of ordering shots by editing.

This 12 shot sequence (including opening title) is to be shot and presented in the order written here. Each raw shot should run 5 to 15 seconds. If you make a mistake when filming, simply redo the shots as a separate 'take.' The 12 live action shots must be separate, uncombined shots, without camera moves or zooms not specifically indicated in the instructions. The finished project will include these raw slated shots to be played silent, followed by an optional, extra credit edited version, to be played with an optional soundtrack.

CAMERA/CINEMATOGRAPHY

Focus & Exposure: (4 points)

Achieving correct focus and appropriate exposure is fundamental to all cinematography. Each shot should be composed and captured or photographed with sharp focus (points will be lost for soft focus shots) and with a brightness level that allows the viewer to see what is important in the shot. You may use the default auto settings on the camera to set focus and exposure, but you are encouraged to gain familiarity with the manual settings. Shoot outdoors in daylight to get the best overall brightness level. Place subjects (onscreen talent) in the light.

Smooth Camerawork: (4 points)

Use a tripod or camera grip or gimbal or for all shots. (Points could be lost for shaky camera work). For shots with camera movement (pans, tilts, handheld), rehearse the move before filming to practice smoothness. Run the camera a few seconds in a static position before the action begins and a few seconds at the end to avoid cutting off movements. For the handheld shot, practice making it as smooth as possible. Compose pictures with attention to angle, framing, foreground, midground and background. Fill the frame with subject matter when appropriate.

Slates: (4 points)

Photograph a numbered slate for 2 seconds at the beginning (head) of every shot. Frame the slate so it is readable. Slate every shot with a sequential number beginning at 1, regardless of whether the take is good or bad or repeated. On the slate, write a short description to help identify the type of shot (i.e. "CU"). Use letter paper or index cards & dark markers to make 12 slates. Some students

use a clipboard to hold the paper. You can also use a digital slate on another phone screen or tablet. Digislate is a free app. <https://proffilmakerapps.com/app/digislate/>

Photograph the slates uncut within the shots they mark. Do not insert slates afterwards or shoot the slates separately (points will be lost); the correct order is 'roll camera,' 'slate,' and... 'action.'

PLEASE REMEMBER – carefully plan, frame & stage each shot. Do not include production material (equipment, tripod, crew) in the shot (points will be lost). Remember to slate each shot and have the slate be a part of the shot and readable for several seconds.

12 SHOTS IN ORDER FOR PROJECT 1 (4 points each):

1. Title – one physical card, photographed on camera, with student name, Cinema 2 section number, Project #1, and date.
2. Pan Right – following a car or wheeled vehicle moving from camera left to camera right (start and stop the shot with the car offscreen; begin and end the shot with the camera not moving). Try to maintain a consistent framing of the car or vehicle throughout as you pan to the right. The correct order is: 'roll camera,' slate,' wait a couple seconds, car enters frame, pan with car, stop pan at desired spot, car leaves frame, wait 2 seconds, 'cut.'
3. Medium Shot - (MS – shot of a person from just above the waist up) of person watching car – person moves head and eyes, looking from camera's right to left, as if the person is watching the car drive by that you filmed in the pan shot #2. These 2 shots will be edited together to learn timing. The best way to have smooth eye movement from the subject is to have them follow your hand as you move it for them behind the camera while rolling the shot.
4. Tilt Up or Down – Starting with the camera pointed down (high angle) or level, tilt up (no additional movement other than the tilt; begin and end the shot with the camera not moving). Or... start with the camera pointed up (low angle) or level, tilt down (no additional movement other than the tilt; begin and end the shot with the camera not moving). A good tilt shot is one with smooth movement and that reveals something to the viewer.
5. Handheld: moving camera shot – camera follows a person walking away from the camera for 10 seconds. Try to maintain a uniform distance and framing.

Different Angles:

6. Low Angle of person (shoot up at the person looking straight forward). This angle should give a sense of power or dominance.
7. High Angle of person (shoot down on person looking straight forward) this angle should give a sense of smallness or weakness.

8. First angle of an inanimate 3-D object.
9. Second angle of the same inanimate 3-D object (Try to make the object look different from shot #8 in the way you frame it and angle it)

Three static shots: of the same complete action from the same general angle; no camera movement; action should be repeated in exactly the same way in each shot; camera work should be smooth: on a tripod, camera grip or gimbal. The action: Subject enters frame, approaches a door, opens it, and walks through it, the door closes.

10. Long Shot (LS) of person performing complete action. We see their full body from head to toe, as well as the full door.
11. Medium Shot (MS) of person performing complete action. We see a medium shot of their waist up.
12. Close Up (CU) of complete action, centering on the hand on the doorknob. As the door closes, we are close up on the door knob/handle.

SUBMITTING PROJECT 1 FOR CREDIT:

Project 1 must be submitted one of two ways:

- 1) Directly into Canvas Assignments. Note: Canvas works best if your project file size is less than 500 Mb
- 2) Directly into One Drive (Every LACCD student has 1Tb of cloud storage through Office 365)

Present one version of just your raw shots one after another in the order above. Slate to slate. This will give you a dozen shots to show in order. No soundtrack is required. Movie directors learn to watch their dailies (raw footage) with no sound in order not to detract from the visual storytelling.

Extra Credit: Present a second version with each shot edited together for continuity, timing and (5 points). You may present the edited version with a soundtrack if you wish.

YOU WILL LOSE POINTS FOR EACH OF THE FOLLOWING:

(1) shots missing or different in any way from what's described above (2) added zoom or camera move (3) out-of-focus shots (4) unsteady camerawork (5) missing slates (6) shots excessively short or long (7) equipment in shot. (8) Late - 5 points will be subtracted for each week the project is late.

REMEMBER SAFETY FIRST AT ALL TIMES DURING SHOOTING.

Follow CoVid-19 health rules: wear masks, clean hands and social distance when working with others. Consider working with crew or actors who are already part of your "germ bubble". You, the filmmaker, are responsible for the health and safety of your cast and crew in every aspect.