

FILM ANALYSIS		
Storytelling (Plot)	Cinematic technique (Shot)	Theatrical elements (Set)
Characterization Point-of-view Narrative technique	Framing <ul style="list-style-type: none"> • <u>Close-up</u>: captures the emotions of the character or draws attention to a specific thing • <u>Long shot</u>: the whole setting, may be used to make characters appear small • <u>Medium shot</u>: often used in dialogue so that you can see the body language of the characters 	Set design (da. scenografi) Most times, the surroundings say a lot about the characters' inner emotions (how is the character placed in his or her surroundings)
Distribution of Knowledge Who knows what, when (audience, characters, narrator)	Angles <ul style="list-style-type: none"> • <u>Low-angle</u>: makes a person seem big and powerful • <u>High-angle</u>: makes a person seem little and weak • <u>Eye-level</u>: makes us feel on the same level as a character 	
Time aspect	Lines <ul style="list-style-type: none"> • <u>Horizontal lines</u>: calm • <u>Vertical lines</u>: power, grandiosity • <u>Diagonal lines</u>: disorder, action 	Costumes Give us a clear image of what type of person we are looking at
Symbols	Composition <ul style="list-style-type: none"> • <u>Foreground, Middle-ground, Background</u>: the relation between these three levels is often important in a shot • <u>Position of characters</u>: says something about their relation to each other (e.g. two shot, triangular comp.) 	
Theme	Camera movement <ul style="list-style-type: none"> • <u>Pan</u> (↔) or <u>Tilt</u> (↑) • <u>Steady-cam</u>: calm, dreamy camera movement • <u>Hand-held</u>: chaotic, disorderly, subjective 	Props May have specific relevance in a particular film or clear-cut cultural connotations, helping us to decode their meaning as symbols and the character's relation to them
Message	Editing <ul style="list-style-type: none"> • <u>Parallel editing</u> (=) vs. <u>cross-cutting</u> (X) • <u>Point of View</u> (+ subjective use of camera): what we see seems as if we are seeing it through the eyes of a specific character • <u>Long takes</u>: slow-paced editing signaling calm • <u>Short takes</u>: fast-paced editing in intense and/or hectic sequences • <u>Transitions</u>: dissolve (da. <i>overblending</i>), fade to black 	
	Sound <ul style="list-style-type: none"> • <u>Diegetic sound</u> (from the film's location): dialogue, real sound and music that the characters can hear • <u>Non-diegetic sound</u> (not from the film's location): voice over, sound effect/music that the characters cannot hear • <u>Contrapuntal sound</u>: stands in direct opposition to the images of the film (a happy tune while watching a murder) 	
	Lighting and Color <ul style="list-style-type: none"> • <u>Low-key lighting</u>: dark, contrast-filled (negative mood) • <u>High-key lighting</u>: brightly lit sets (light, positive mood) • <u>Color symbolism</u>: all colors have both positive and negative symbolic meanings, it all depends on how they are used in a particular film 	
		Acting style The ways the actor captures the essence of a character



THIS COLUMN IS ELABORATED BELOW

Cinematic Technique – elaborated

Shot, editing, and sound make up film and television's language

A) SHOT

Camera distance -

Kameraafstand

1. Cityscape /

Extreme long shot



2. Long shot

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Totalbillede / supertotal

(Background dominates so that the audience will understand *where* the action will take place)



3. Establishing shot /

medium long shot

(Still information about setting)

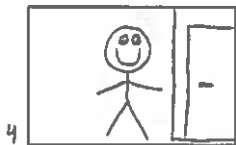


4. Medium shot

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Halvnær / mellembillede

(neutral)



5. Medium close-up

(Head and shoulders)



6. Close-up

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Nærbillede

(Just face – to show feelings)



7. Big close-up

(middle of forehead, just above chin)

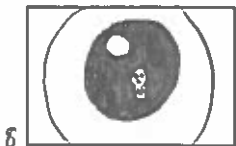


8. Extreme close-up

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Ultra-nær

(significant details – something *really* important)



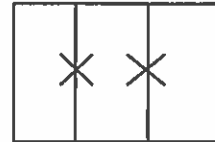
Framing - **Indramning**

The frame produces a vantage point¹. It gives a point of view, one that is used to select some details and not others. It determines what we look at and how we look at it.

Usually the frame has a horizontal axis with the exception of the “canted” frame, which suggests the point of view of a character that is psychologically unstable.

Rule of thirds = never place the subject in the center of the frame, but divide the frame into three “rooms” and place the subject in the right or left “room” →

In this way there is room for the subject to move and such and there is room for other subjects to enter the frame.



Mise-en-scène: refers to all the visual details a filmmaker can include in the screen image (props, lighting and setting)

Focus - **Fokus**

Filmmakers can use focus to make the audience pay attention to certain details.

Out-of-focus shots may also be used to indicate a character losing or regaining consciousness.

- Deep focus: Foreground, middle ground and background in focus at the same time

Two kinds of focus change:

- Follow focus: Keeps focus on subject while background changes
- Pull or rack focus: when the focus is suddenly changed to direct attention away from subject and towards another

Camera angle - **Kameravinkler**

Helps to create / establish the spatial and emotional relationship the audience has with the subject of the shot – or the spatial and emotional relationship the characters have with each other.

Eye level shot - Normalperspektiv
(neutral)

Low angle shot - Frøperspektiv

(The viewer is inferior / threatened and the subject is superior / overpowering the subject)

High angle shot - Fugleperspektiv

(The subject is inferior / vulnerable and the viewer superior)

¹ Udkigspunkt

Camera movements - Kamera bevægelser

The movement within a shot directs the audience to where they should look.

Stationary camera - Ubevægeligt kamera

(neutral)

Pan - Panorering

Tilt - Tiltning

Zoom in / out - Zoom ind / ud

Travelling / Dolly shot - Travelling

Crane / boom shot - Kranbevægelse

Hand-held camera - Håndholdt kamera

(often 'point of view' shot - Subjektivt perspektiv)

B) EDITING

Editing - Overgange

Shot-to-shot relationships

A typical Hollywood film contains between 800 and 1200 shots.

In its simplest form, editing may be defined as the process of coordinating and connecting one shot with the next. Editing is used, most commonly, to reproduce a sense of narrative and spatial continuity that is often referred to as the 'invisible style'.

Editing involves a dilemma. On the one hand the break between one shot and another potentially interrupts the audience's attention. On the other hand, there is no other way of constructing a film.

(Straight) cut/

Invisible style - Klip

(neutral)

Fade out - Udtoning

Fade in - Optoning

Dissolve - Overblænding

Wipe (split screen) -

Cross cutting - Krydsklipning

Associational cutting - Associationsklipning

C) SOUND

Sound has three dimensions in TV and film: Music, sound effects / noise, and dialogue

We are programmed with associations between sound and meaning from our earliest memories and experiences. Most of these associations are universal in any language – e.g. loudness and volume are associated with drama.

Speech	-	Tale
Voice-over	-	Underlagt fortællerstemme
Dialogue (neutral)	-	Dialog
Intertitles	-	Tekstskilte
Direct sound (neutral)	-	Reallyd (Diegetic*)
Sound effects	-	Effektlyd
(and background noise help to create the sense of reality)		
Music	-	Musik (Non-diegetic*)
(manipulates emotions)		
Underscoring	-	Underlægningsmusik
(manipulates emotions)		

The music can either parallel the image (= parallel sound: the sound is logically connected with the image) or it can be used as a contrast to the image (= contrapuntal sound: the sound is not necessarily logically connected with the image, but it provides a commentary on the image, e.g. in *A Clockwork Orange* Beethoven's symphonies were contrasted with violent futuristic scenes)

* Diegetic: elements assumed to exist in the world that the film depicts

* Non-diegetic: Brought from "outside" the story world. E.g. credits and orchestral-underlying music

Links:

- Camera movement:

<http://www.youtube.com/watch?v=45e1XuA-oLY&feature=related>

- Shot composition (framing and focus):

<http://www.youtube.com/watch?v=FHK1kyTZKIk&feature=re>

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