SUBCOURSE
SS0535

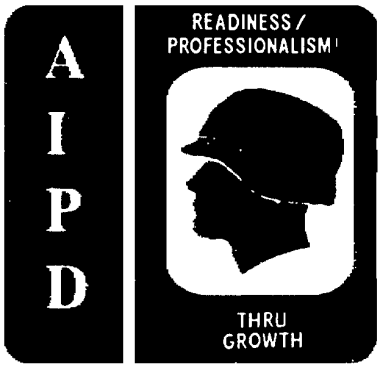
EDITION
7

FILMING UNCONTROLLED ACTION

(DEVELOPMENTAL DATE: 30 JUNE 1987)

THE ARMY INSTITUTE FOR PROFESSIONAL DEVELOPMENT

ARMY CORRESPONDENCE COURSE PROGRAM



US ARMY MOTION PICTURE SPECIALIST
MOS 84C SKILL LEVEL 1 COURSE

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FILMING UNCONTROLLED ACTION

(Developmental Date: 30 June 1987)

SUBCOURSE NO. SS0535-7

US Army Signal Center and Fort Gordon
Fort Gordon, Georgia

Three Credit Hours

GENERAL

This Filming Uncontrolled Action subcourse is designed to teach you the knowledge necessary to perform tasks relating to uncontrolled and semicontrolled 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 also intended to provide transition and merger training for soldiers holding MOS 84F, Audio, Television Production Specialist. This course is presented in two lessons, each lesson corresponding to a terminal objective listed below.

Lesson 1: PREPARATION

TASK: Prepare outline and equipment.

CONDITIONS: Given information and diagrams relating to preparing to film uncontrolled and semicontrolled action.

STANDARDS: Demonstrate competency of the task skill and knowledge by correctly responding to 85 percent of the multiple-choice test covering preparation.

(This task supports SM Task 113-578-2025, Prepare a Shooting Outline for Uncontrolled Action.)

Lesson 2: FILMING TECHNIQUES

TASK: Shooting uncontrolled action.

CONDITIONS: Given information and diagrams relating to uncontrolled and semicontrolled action.

STANDARDS: Demonstrate competency of the task skill and knowledge by correctly responding to 85 percent of the multiple-choice questions covering filming techniques.

(This objective supports SM Task 113-578-2044, Use Filming Techniques.)

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

***** IMPORTANT NOTICE *****

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

PLEASE DISREGARD ALL REFERENCES TO THE 75% REQUIREMENT.

INTRODUCTION TO FILMING UNCONTROLLED ACTION

These two lessons on filming uncontrolled action are designed to teach you the methods of filming uncontrolled action within your unit. The techniques are based on motion picture cameras. However, these lessons are equally adaptable to television camera usage. The television cameraperson can and should use these same techniques. Army Visual Information units are becoming more tactically oriented and will require efficient motion picture filming. Most of this motion picture filming will be performed in the field. Your ability to support the Army with usable motion picture or television documentation may well spell the difference between mission failure and mission accomplishment.

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

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LESSON 1
PREPARATION

TASK

Prepare outline and equipment

CONDITIONS

Given information and diagrams relating to preparing to film uncontrolled and semicontrolled action.

STANDARD

Demonstrate competency of the task skills and knowledge by correctly responding to 85 percent of the multiple-choice test covering preparation.

REFERENCES

FM 11-82

Learning Event 1:
DOCUMENTING ACTION

1. Uncontrolled action is usually associated with combat, news, sports, and field training. Uncontrolled action is any action that you cannot control in any way. The opposite is controlled action. Controlled action is usually a production-type situation. Semicontrolled action is a situation where you have some, but not total control over the action. Before you can shoot uncontrolled documentation action, you must be well grounded in the mechanics of television and film making. This includes: basic sequence, reestablishing, use of cut-ins and cut aways, screen direction, and continuity. When you understand how a good film is made, then you can make a good documentation film or a television tape.

2. One of the most difficult assignments a cinematographer has to handle is uncontrolled action. You must not only be technically correct, but must also think ahead for the next shot. This can be very difficult. One method of making the job easier is to use the shooting outline.

a. Unlike a script, the outline is a rough sketch of what the cameraman wishes to film. Except for spot news, most filming is planned. This planning may take days or it may take hours. Nevertheless, there is some planning that can be done before a mission is filmed.

b. Documentary filming is a vital component in the overall assignment of keeping the commander informed. The sight-and-sound report of daily happenings is measured by a narrow strip of celluloid or tape that mirrors the events which affect the lives of all who are part of this modern world of shrinking distances.

c. Every assignment is a challenge. The cameraman is a documentor armed with a delicate precision instrument. He must be thoroughly schooled in techniques of motion picture photography.

d. The ability to film motion picture or television footage of technical excellence is not the sole criterion of a documentation cameraman. True, they must have the previously mentioned qualifications, but coupled with this, they must be resourceful and capable of thinking clearly and quickly.

e. One of the biggest problems new cameramen have is filming under stress. That is, when the action will occur only once and there is no time to get a repeat shot, or when there is a time limit to get the film completed.

3. Elements of news documentation.

a. It is not simple to formulate a definition of news. A formal definition might be “until now, unpublished reports of those activities of mankind calculated to interest, inform, and/or entertain the public.” Such a definition might satisfy Webster, but to really understand what makes news requires a knowledge of which activities interest people. Just what is it that interests the public?

b. Let's look into the mind of a news editor. When an editor evaluates material for newsworthiness, what do they look for? Some of the elements of news which the news editor considers are immediacy, proximity, consequence, prominence, oddity, conflict, sex, emotion, and progress. Let's consider these elements one at a time.

(1) Immediacy, or timeliness, relates to news being news. People are interested in current events. An editor may change the content of the news for an important event that occurred in the last hour, but tomorrow the same film may not even be considered because it is already "old stuff."

(2) Proximity relates to events that happen close to home. People want to know what goes on around them. If a soldier at Fort Carson receives a commendation for saving another soldiers life, it might appear on Colorado Springs' television at 6 PM, possibly on Denver television at 10 PM, but probably not at all on Los Angeles television.

(3) Consequence appears when newsworthy events affect human relationships or present a change in the status quo. News that affects many persons, even in a small way, is usually widely read.

(4) Prominence simply refers to the greatness or importance of the subject. Editors will run, as news, insignificant events if they happen to someone of consequence, such as the president.

(5) Oddity in an event is that which causes it to deviate from the normal. Unusual events or occurrences are inherently newsworthy.

(6) Conflict implies physical contact. Exploits of a football or baseball team are tales of conflict. Films contain conflict when they show man pitted against man, or man against the elements, or describe battles, riots, etc.

(7) Sex receives a large play in the news reporting. As military cameramen, direct your thinking to that which interests the sexes. Male readers are usually interested in sports, finances, and those things that affect their work. Women, while also interested in these things, are also usually interested in fashions and social events.

(8) Emotion is an all-inclusive term that sums up all the feelings, curiosity, sympathy, and anger possessed by human beings. It ranges from satisfaction of purely animal instincts to the highest spiritual strivings. It includes innate desire for food, clothing, and shelter; the ebb and flow of ambition, hate, love, envy, generosity, humor; and many other instincts.

(9) Progress is news that shows a change for the better. Anything concerned with maintaining peace, atomic energy, a cure for cancer, or technical developments, contains a newsworthy element that not many editors will pass up.

4. Treatment of documentation.

a. The most important thing to do when filming or taping documentation is to orient yourself to the event or happening. Then lay out a mental or written shooting script. Film your key shots first. Think in terms of a one or two-minute edited story.

b. Provide as much pictorial continuity as the situation allows. Locate the scene. Show where the event is happening. This would be the establishing shot. Try to create interest through a good choice of angles. Show people whenever possible and avoid static scenes. If possible, stage action when the situation permits. Complete the story by filming any immediate consequence of the event.

c. Try to think ahead so as to anticipate the action. Try to find out as much as possible about the event before you start filming. Ask questions of people in charge. This could be the police, fire fighters, or public officials. When possible try to speak to the highest official available on the scene. Many times the person closest to the action is not aware of the overall event. Locate the best camera angles before the event whenever possible.

d. If possible, duplicate important scenes. The second scene may result in a better expression or action. Try to vary the angle, distance, or where necessary, the focal length. When the action moves from one area to another or lighting conditions change, it is important to maintain proper exposure.

e. Shoot a lot of cut-ins and cutaways. Cut-ins very often can be obtained before or after the event. About 1/3 of your footage should be devoted to cut-ins and cutaways. These are absolutely necessary for the editor to put together a film that will fit into the time available. The final thing to do is to submit detailed caption information. This subject will be discussed in the next lesson.

5. Problems with sports.

a. Photography of sports and action demands the utmost from the photographer. Shooting this type of assignment requires considerable mental and physical agility, and a great deal of emphasis is placed on mastery of equipment and anticipation of the action. If you are not ready at the right place and at the right time, you may as well have remained at home. Sports photography requires a little different approach from that needed for an action sequence. The difference is in preparing for the assignment.

b. The first step in a sports assignment is preparation. You must research the sport. Usually, the sports assignment goes to the cameraman with an interest and knowledge of the activity, and you may meet these requirements. But regardless of your knowledge of the sport, it pays off to refresh your knowledge by researching the players. Players are specialists in their field. Some break fast and move with deceptive speed. Others excel under the basket, or with a bat. Know the players and their characteristic specialties. If a ballplayer known for his base stealing prowess is on first base, you should be ready for the action at second base. Also, a scene showing players arguing with officials can add color to your coverage.

c. Being familiar with the playing field can help you select the best camera angles, best distances to action centers, and so forth. For example, some ball fields have a short left field that invites home runs or action on the third base line. Research the coaches or team managers. Their individual characteristics and personalities can provide vivid color for your report. Coordinate your desires with these individuals. Clear your way to get some shots during timeout, or in the locker room.

d. A major point to remember when shooting sports is that you cannot ask the player to go back and redo the play for you. You get only one chance for the big one. To be a competent sports cameraman, you must be physically alert, agile, and aggressive. You must always remain mentally alert to anticipate the action and be decisive when it occurs.

6. Understanding how to shoot uncontrolled action, whether it is documentation, sports, a field training exercise or a combat documentation, requires the same techniques. If you can shoot under one type of uncontrolled conditions, you can film or tape under all conditions.

Learning Event 2:
WRITE OUTLINE

1. Before you can shoot an uncontrolled action you must have a plan. The first part of planning is gathering the data necessary to prepare a plan.

a. Preplanning.

(1) Anything a person does in this world 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. The more planning that is done before starting a task, the quicker and more efficient will be the final outcome.

(2) Your preplanning must include such things as assembling equipment, notifying team members, ordering transportation, contacting the Public Affairs office if necessary, coordinating with other agencies that may be involved with the mission, researching the subject and writing a shooting out line.

(3) 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. Weather and climatic extremes could pose technical problems if you were not aware of them. You may be stationed at a post where the temperature is 70° and the sun is shining; but where you are going the temperature is 10° and it is snowing. You must make sure you and your equipment are prepared for any climatic extremes at the area you will be working in.

b. Research.

(1) Once you are aware of what the mission is to be, you can start your researching. First of all, are you familiar with the subject matter? If not, researching is the first thing you should do. You may want to go to the library and look up the subject and find out 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 filming the subject. It would be difficult for you to effectively film a golf match if you did not understand how the game is played. It is the same with any assignment. You can be a more effective cameraman if you understand the subject. Researching a subject before going on a mission has saved more cameramen from doing a poor job than you can imagine.

(2) 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 your unit publication files, technical orders, or regulations. You may have a unit on your base or post that does essentially the same job. You could get the basic facts about the job there. Do not forget about your post library. You would be surprised as to the wealth of information and facts that are available at your library.

2. After all the necessary data has been assembled, you are ready to write a shooting outline. The outline is not a script as you would use in a production. It is a plan of what scenes you want to shoot in order to document a complete story.

a. The shooting outline is one of the first steps in preparing to film a story. Let us say you receive notice that a high ranking dignitary will arrive on the post and you will be required to document his visit.

(1) Your first step is to contact the public affairs office and the protocol officer. These contacts will advise you as to date and time of arrival, place of arrival, number of people in the party, and length of stay. As soon as possible, obtain a copy of the itinerary so that you can plan your filming locations.

(2) Next, you will want to go to the various locations and spot your shooting positions. Some of the things to check are: location of sun (try to keep sun behind you), if indoors, is power available for lights or will portable sun guns be necessary, what areas would be best for filming, and what angles would be best. Also, if power is available, you need to know how many extension cords are necessary.

b. Let us take a hypothetical assignment. Your unit received the following orders: "The Chief of Staff of the Army and his party are expected to arrive at your post tomorrow. Command requires complete picture coverage of all official activities of the Chief of Staff and his party while on our post." Your assignment is to get the motion picture or television coverage.

c. After you check with the protocol and public affairs office in charge of this event, you find that the Chief of Staff and party are expected to arrive by aircraft at 1300 hours tomorrow. The party will consist of the Chief of Staff and three aids. The purpose of their visit is to inspect the post and to award several decorations. The Chief of Staff and party plan to depart by aircraft at 1700 hours on the same day.

3. Writing.

a. With this information, you can now write your shooting outline and estimate the number of people and the equipment you will need to accomplish your mission. In an event of this kind, you cannot expect to stage or control many shots. It is similar to a grab bag--you reach in and take what you can, when you can. The following shooting outline is representative of what you might come up with:

(1) Scene 1. A series of shots from different angles of the Chief of Staff's helicopter as it lands at the heliport.

(2) Scene 2. Various shots of the Chief of Staff and party as they disembark from the helicopter and are greeted by the Post Commander. One stationary and one hand-held camera.

(3) Scene 3. Various angles as the party inspects honor guard. Two hand-held cameras.

(4) Scene 4. Multiple angles of the Chief of Staff presenting awards. One stationary and two hand-held cameras.

(5) Scene 5. Chief of Staff making a short speech. One stationary and two hand-held cameras.

NOTE: The term "hand-held camera" is used interchangeably with camcorder or ENG camera.

(6) Scene 6. Series of shots showing party touring the post. Two hand-held cameras working in a leapfrog pattern.

(a) Dining hall 1st Brigade.

(b) Post gymnasium.

(c) Post library.

(d) Maintenance Battalion.

(7) Scene 7. Multiple shots as the Chief of Staff returns to the parking ramp, boards aircraft, and it takes off. Two stationary and two handheld cameras.

(8) Your shooting outline should look like Figure 1-1.

SHOOTING OUTLINE

SUBJECT: Chief of Staff Visit & Inspection WO No. 87-110 DATE AND TIME 1000 11 Apr 87

LOCATION: Ft Carson 4th Inf Div (Mech)

SCENE No.	PROBABLE ACTION	LOCATION	TYPE OF SHOT/LENS	CAMERA LOCATION/ANGLE/LIGHTING
1.	Arrival at heliport	Front of Div Hq	LS,MS, Circling, landing	1 stationary, 2 hand held
2.	Disembark	Heliport	LS,MS,CU C/S & party exit	1 stationary, 1 hand held
3.	Honor guard	Front of Div Hq	LS,MS,CU of C/S & Div Cdr and honor guard members. Get lots of CU & CA shots	2 hand held Get salute as pass flags
4.	Awards presentation	Front of Div Hq	LS,MS.CU of presentations, get CU of soldiers faces	1 stationary, 2 hand held
5.	C/S speech	Front of Div Hq	MS,CU of C/S speaking. Get CA of crowd and other spectators	1 stationary, 2 hand held
6.	Tour of Post	Dining hall bldg 112 Post Gym bldg 255 Post library bldg 14 4th Maint Bn-bldg 670	LS,MS,CU of tour. Leapfrog to each new site.	2 hand held
7.	Return to Heliport	Heliport, front of Div Hq	LS,MS.CU party boards helicopter takes off	1 Stationary, 2 hand held
8.	Fly away	Helicopter exits Ft Carson	LS of helicopter leaving	1 stationary. Use back light and have helicopter exit frame

Figure 1-1. Shooting outline

(9) It could also be a very simple list of shots. This would include the scene number and probable action columns from the more formal shooting outline. Wherever possible, use the more formal style of outline. Whichever you use, the outline is an important part of your planning.

b. In analyzing your shooting outline scene by scene, you know that you need one tripod-mounted 16mm sound or television camera with two personnel, one to shoot and one to operate sound. Also, you need two hand-held cameras and one operator for each camera. As for film and tape requirements, each powered camera should have at least three loaded 400-foot (121.92m) magazines of film available or three 20-minute TV tapes. The two hand-held cameras should have no less than 600 feet (182.88m) of film or three 20-minute TV tapes available for each camera. This amount of film or tape for the four cameras allows for proper coverage of any normal camera, film, tape, or magazine malfunction. Now, let's see how the cameras might be used.

(1) In scene 1, the stationary camera (tripod-mounted) could be placed in a high position for an establishing shot showing the entire parking ramp with troops standing in formation, and the Chief of Staff's helicopter arrives at its designated parking spot. At the same time, the second stationary camera can be shooting a closeup of the helicopter as it is taxiing toward the parking position. During this period the two hand held cameras should be moving about picking up additional shots of the troops at attention, closeups of the Post Commander and various base personnel as they are awaiting the arrival, shots of the spectators, and a few shots of the band playing. In other words, capture all possible color for the opening scene.

(2) In scene 2, if possible, a stationary camera should be used for a medium shot showing the Chief of Staff and party descending the stairs leading from the aircraft and being greeted by the Post Commander. At this time, a hand held camera should be used for extreme closeups of both the Chief of Staff and the Post Commander as they are greeting each other.

(3) In scene 3, the two hand-held cameras should cover the Chief of Staff and Commander as they walk between ranks and inspect the honor guard. You should shoot from different angles, high and low, to provide as much variety as possible. This is a good chance to get a lot of cut-ins and cutaways.

(4) In scene 4, a stationary camera should be used for a medium long shot to establish the scene. The hand-held cameras should be used for closeups of the Chief of Staff as he pins the decorations on and shakes hands with the recipients.

(5) In scene 5, the stationary camera can be used for a medium shot showing the Chief of Staff in the foreground as he makes a short speech to the troops. This angle should include the Chief of Staff with the official party shown in the background. The hand-held cameras can be used during this time to film the reaction of the troops while the Chief of Staff is speaking.

(6) For scene 6, the two hand-held cameras should be used. Having studied the schedule, you have picked the highlights of this tour and will

shoot them. Always be ready for the unexpected. Many times things that you had not planned on will happen. So be prepared to shoot these unexpected happenings.

(7) Scene 7, showing the departure of the Chief of Staff, is practically a reversal of the first scene. The stationary camera can be used again for a medium shot showing the farewell, also the Chief of Staff and his party boarding the plane. The two hand-held cameras should be used for the closeups during this time. As the helicopter starts up, the stationary camera should follow it until it is out of sight.

c. At this time you might ask, "Why so many different camera angles for each scene?" Remember, you are following the action, scene by scene, as it happens, and there are bound to be breaks in continuity. The reason for different camera angles, whether they be long, medium, or closeup scenes, is to give the film editor ample footage to provide overlapping or matching action between scenes. This creates more audience interest, particularly when you move from a long or medium shot to a closeup. The long shot allows the audience to gather the full scope of the proceedings, and in the closeups, it sees exactly what is taking place at the point of interest. The fact that you will shoot cut-ins and cutaways goes without saying.

d. You can see that the shooting outline not only serves as a program for planning the sequence of coverage, but it also provides a basis for determining equipment, supplies, and personnel requirements, as well as, planning camera placement, movement, and shot framing. It also provides the time and date and where to report.

4. Prepare equipment.

a. After you have written the outline, you must get your equipment together.

b. After analyzing your outline you realize that you will need more than one camera and cameraman. This is when you must go to your NCOIC and present your outline. The NCOIC may modify it to use less equipment or personnel, but if you prepared a good outline, it should be justification for this effort.

c. In addition to equipment, you will need film, or tape, batteries, and a few extra items for backup.

d. Depending on which position you will be assigned on the mission, you must select your camera and equipment.

(1) Will you be shooting from a stationary position with a tripod-mounted camera or be mobile with a hand-held camera? If tripod-mounted, you will need large magazine or tape capacity, a tripod, and extra loaded magazines or tape.

(2) Do you have sufficient spare parts and extra expendables for the mission? Extra batteries are always first on a list of "spare parts." Extra film reels and cables, spare light bulbs for lamps, extension cords, and filter. Something as simple as a broken takeup reel could completely stop a filming session for quite a long time. It is usually the little things that cause a mission to abort. A good cameraman usually has all the little things necessary to keep the mission going.

e. The last thing you want to happen is that you run out of film, or tape, or your batteries die. Select your equipment, test it, and make sure your film is of the right ISO and matches the other cameramen.

f. Make sure you have the correct conversion filters, whether you are filming or taping.

LESSON 1
PRACTICE EXERCISE

1. What is the most important thing to do when filming documentation?

   a. Prepare equipment
   b. Orient yourself
   c. Load camera
   d. Write script

2. If possible, when filming what should you do for important scenes?

   a. Duplicate them
   b. Shoot around them
   c. Add cut-ins and cutaways
   d. Provide pictorial continuity

3. To be a competent sports cameraman, what must you be?

   a. On time
   b. In the right spot at the right time
   c. Properly equipped
   d. Alert, agile, and aggressive

4. If the President of the United States makes a statement, what element of the news does it fall into?

   a. Proximity
   b. Progress
   c. Prominence
   d. Oddity

5. When filming a subject, what extra equipment should you carry for backup?

   a. Tripods
   b. Batteries
   c. Cameras
   d. Empty cases

6. When must you research a subject?

   a. When outline is complete
   b. During preplanning
   c. After shooting
   d. While preparing captions

LESSON 2
FILMING TECHNIQUES

TASK

Shooting uncontrolled action.

CONDITIONS

Given information and diagrams relating to uncontrolled and semicontrolled action.

STANDARDS

Demonstrate competency of the task skill and knowledge by correctly responding to 85 percent of the multiple-choice questions covering filming techniques.

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. Do not be disturbed at the mention of "camera technique" or "basic sequence," and anticipate many complicated rules to be followed. They are 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 so as 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.

a. In 1907 most films were still produced as though they were plays. Each scene began with the entrance of the actors and lasted, unbroken, until their exit. The players were always shown full size and at a fixed distance from the camera. The motion picture still looked to most people like a shadowy carbon of the living theatre. No one knew how to break away from the older medium.

b. The man who did break away, and brought to life a new art, was David W. Griffith. He made his first radical innovation in 1909 when he departed from the old "one scene--one shot" method by demanding a change of camera position in the middle of the scene. In moving the camera closer to the actors, he had invented the "full shot" in which only the upper half of the

player's body was shown. The studio managers were shocked and believed people would think the camera work amateurish and that this scene had been included in the film by mistake. But the audiences, pleased at being able to read the actor's thoughts in their expressions, unmistakably endorsed the new method. Despite studio opposition, Griffith moved his camera nearer and nearer to the players.

c. As Griffith began to take closeups not only of his actors' faces but also of objects and other details of the scene, he demonstrated that it was the "shot" and not the actor which was the basic unit of expression of the motion picture. When, to the full shot and the closeup, he added the extreme long shot in 1909, he had completed the "long shot--medium shot--closeup" combination which remains today the classic approach to the material in every motion picture scene. After he also added a method of assembly and composition of these lengths of film taken of action at varying distances, the basis of modern technique had been established.

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 usually work from a script when shooting controlled action, and you will furnish the scenes called for. But, since much of your time is likely to be spent shooting uncontrolled action, you must be well-founded in the basic shot techniques so that you can apply them to your shooting.

c. In this learning event we will discuss the basic shot breakdown and some of the techniques involved in applying it. We want to emphasize that these techniques are not absolutely rigid rules. You must know that the difference between a passable production and an outstanding work is the skill and imagination you use with these various techniques. Almost any cameraman can perform adequately by paying reasonable attention to applying the basic techniques. But the outstanding cameraman is the one who uses these techniques to create an interesting and imaginative production.

3. Basic sequence.

a. Every motion picture or television story is made up of one sequence or more. A sequence is a series of related scenes photographed with the long

shot, medium shot, and closeup technique. Each sequence is a complete story within itself.

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 closeup (CU). Let's take 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 our standing person would 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, taking his seat and preparing to start the motor. Then an extreme closeup of his hands on the motor 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 humming bird 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.

(4) At this point you are probably wondering where all these shots are used. Actually, it is a rather simple procedure and closely corresponds to the way the written story can be broken down to a basic structure of words, sentences, paragraphs, and chapters.

(5) 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.

(6) 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.

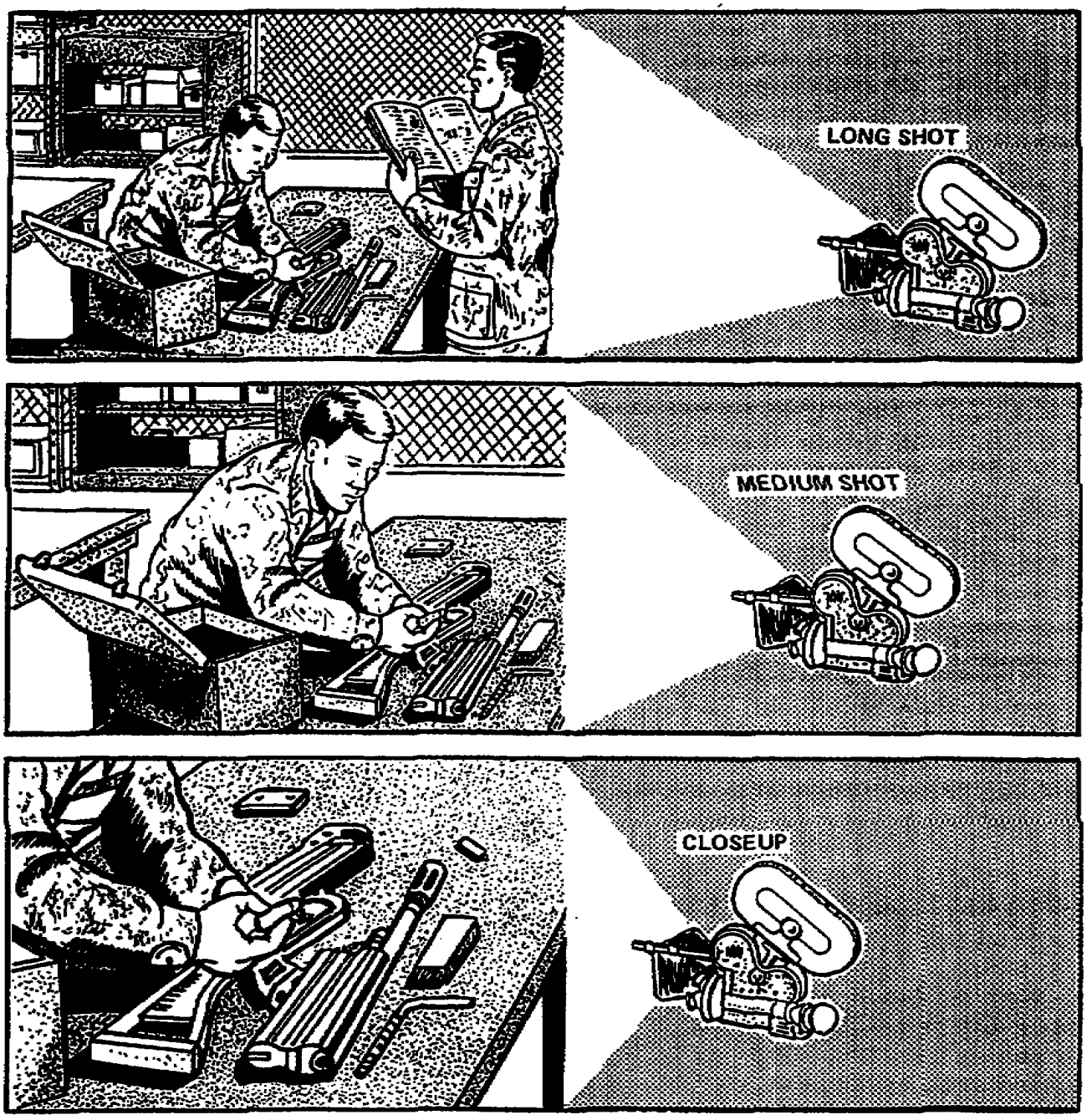

Figure 2-1. The three basic shots

Notice 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're 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 closeup. Each shot shows the action in more detail until, in the closeup, 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.

(7) The shot breakdown, long shot, medium shot, and closeup, is a transition 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.

(8) 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 use such a technique. 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 overturned lamp and table. Immediately the viewer knows 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.

(9) 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 that there is a logical reason when you deviate from the normal pattern. Remember, in most cases, the audience wants to see the action as if they were actually there.

(10) 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 can not 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.

b. The long shot. This normally is the first shot of the sequence, and it 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.

c. 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 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?

d. The closeup.

(1) The closeup 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 his face and picking out various details. Certainly you don't back off about 20 feet while talking with him. The same thing applies when shooting your film.

(2) The closeup is the most important shot of a sequence. It shows detail of the action thereby holding the audience's interest. 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 closeup. In training films, the closeup shows the viewer what he is supposed to learn. Through the closeup, 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 closeups, perhaps three or four. After that, it is necessary to reestablish the scene to remind the viewer of the action as a whole.

4. 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 closeups. The average person viewing a film or tape on the screen ordinarily will retain only one or two scenes immediately preceding the scene being projected. With so much of the surroundings being eliminated in closeups, the audience occasionally must be reoriented in relation to those surroundings. Closeups without reorientation will tend to confuse, and may even completely "lose" the spectator; especially where several closeups appear consecutively. This reorientation is accomplished by making what is generally termed the reestablishing 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 closeup with the addition of extreme long shots and extreme closeups.

c. Finally, the entire sequence can be reversed. Start with a closeup and move back to the long shot.

Learning Event 2:
SHOOT REESTABLISHING SHOTS

1. Reestablishing.

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 reestablishing shots.

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

(2) The reestablishing shot (RS) usually is a medium or long shot. It usually follows a closeup and is used to reestablish the general scene. In other words, it reminds the audience where they are.

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

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

(1) In the reestablishing shot, the camera is moved back from the closeup position and a scene is made in which the spectators once again will see where the closeups were taking place in relation to the surroundings. Usually a medium or medium-close shot will serve very well for reestablishing, after which it is perfectly permissible to move in again for more closeups.

Not only does the reestablishment shot keep the audience oriented at all time, but it lends variety in camera positions which is always a desirable factor.

(2) Instead of ending a sequence with a closeup, use a reestablishing shot. 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 closeup while expecting a continuation of the action.

(3) Reestablishing is also used to tie two sequences together. One way of accomplishing this is to reestablish 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."

(4) Two sequences also can be tied together by making the reestablishing shot and then panning with the person as he moves from the location of the first sequence, using the pan shot as the opening scene of the second sequence, and continuing the second sequence with medium and closeup shots.

(5) 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.

c. Methods of reestablishing.

(1) There are three methods of reestablishing a scene. 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. 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. The third method is shooting a reverse angle. This is done turning the camera around 180° from the preceding shot. It is usually used to show a subject changing location over a great distance.

(2) Transitional devices are sometimes used to reestablish action. These devices are: gesture or implication; in and out of frame; clean exit and entry, and optical effects.

(3) 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 to happen next.

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

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

(6) Optical effects are mechanical methods done in the laboratory to reestablish 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.

d. These techniques are all part of filming a production. That is, you control all the action. Understanding what makes a good documentary will also help you provide good footage when shooting uncontrolled or semicontrolled 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 documentation films or tapes.

2. Camera angles.

a. Although the subject of camera angles is different from that of the basic sequence breakdown, the two are very closely tied together. Refer to 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.

b. It should be apparent that 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. 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 angle more than 45° between shots.

(1) 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

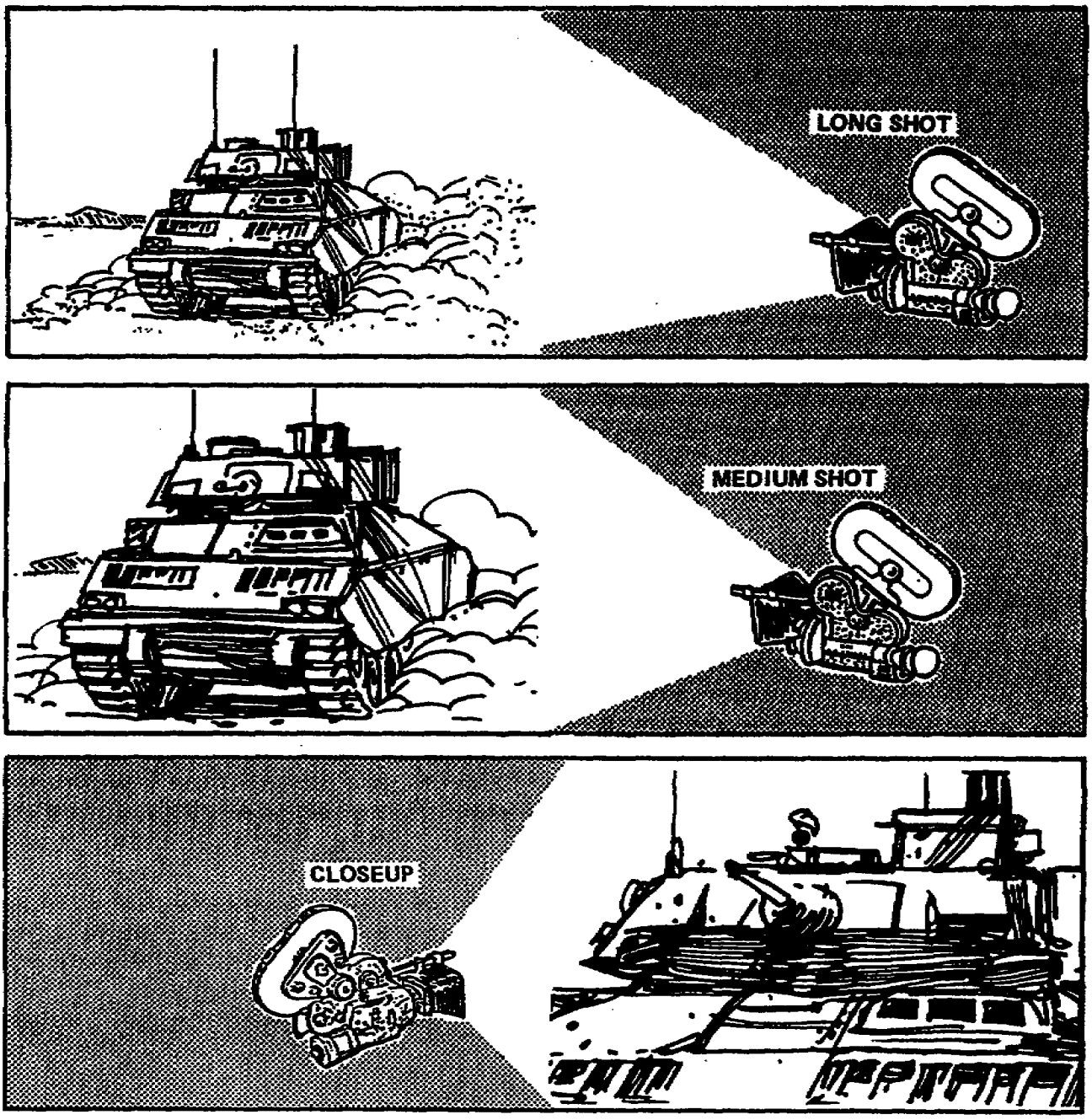

Figure 2-2. Angle and distance variation

on the circumstances of the sequence and the mood you are trying to convey. 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° should be the maximum.

(2) Very often mechanical features of the terrain force you to make a change in camera angle. Using Figure 2-1 as an example, it is possible that an object such a cabinet might be in the way, causing you to shoot from the rear of the table instead of the side. 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. Here again, your judgement, and eventually your experience, plays a large part. By combining the three different techniques--varying subject distance, changing camera angle, 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. It may be that a change in camera angle will not help the scene, or it may be impossible to vary the camera height. So once again your judgement and experience, coupled with the story and combined with the many other consideration, will determine your approach.

(3) By regulating the angle at which the action passes across the axis of the lens, angle shots can serve to speedup or slowdown action. Objects moving at right angles to 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.

d. 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.

e. The one important thing you should 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.

3. Sequence development.

a. The basic-sequence technique is the fundamental step in producing 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. 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. 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 isn't doing the job it was designed to do.

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 cuts into the action taking place and is usually a closeup or extreme closeup.

b. In a sequence showing two people meeting, a closeup 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) To illustrate, suppose you are filming a golf tournament. The highlights of the action in a golf game are the drives, the various approach shots, and, of course, the putts. Then, there is a great deal of walking in between these bits of action. The walking is part of the game, but it would be ridiculous to try to show it all. In the first place, you 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.

(3) Use your imagination, but do not overdo a good effect. Remember one point, however, a cut-in does just that, it cuts into the action and must be established in the previous scene.

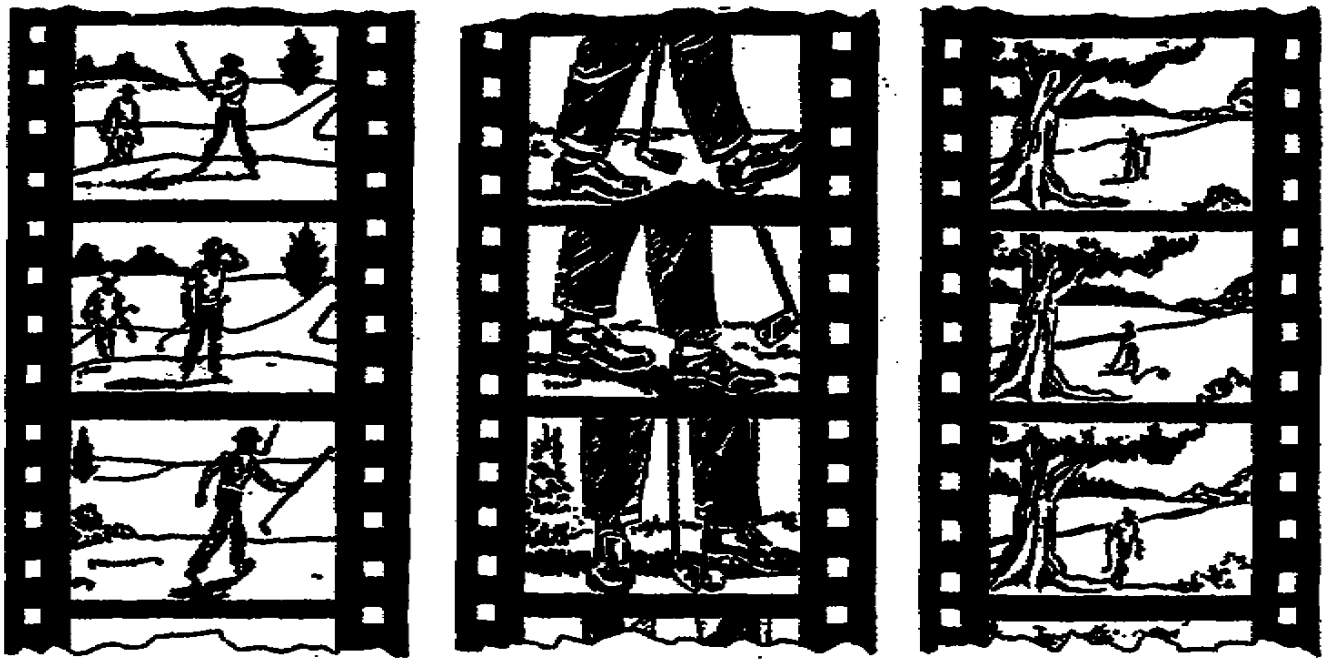

Figure 2-3. The cut-in

3. Cutaways.

a. An opposite, but also effective, technique from the cut-in is the cutaway. In a cutaway, the camera is directed away from the main action 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, although not part of it, it is a part of the story and must be shown. The cutaway smoothes 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 missile launching, cutaways of the block house and the strained faces of the engineers might transmit the feeling of excitement to the audience. Or, suppose you are covering boxing matches. Most of the action is exciting but there are lull periods. These can be filled with cutaways of the time keeper, of the referee, and the spectators. The drama and suspense of the fight might be heightened by extreme closeups of the moving second hand on the timekeeper's stopwatch, and by a shot of the clapper striking the bell at the start or end of a round.

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 if it is part of the story. Thus, the audience is able to follow the plot and even though the story shifts from one area to another, 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.

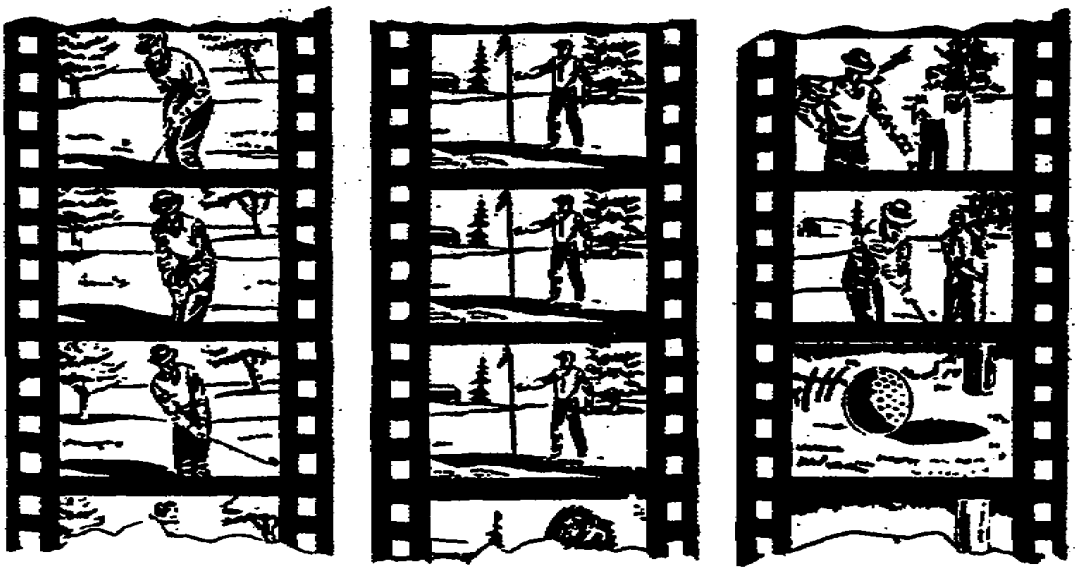

Figure 2-4. The cutaway

4. Requirements and limitations.

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

(1) They 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) They 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 as to what is occurring, such footage would only serve to confuse the viewers and contribute to the loss of continuity.

(3) 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 street where the tenement fire was taking place, would show the spectators which would normally be expected at the site of a catastrophe. Later, scenes of one or more of these bystanders could be used as cutaways. The audience had previously been made aware of these people by actually seeing them. Should the cameraman have failed to film these onlookers, he could still use shots of these people as cutaways. The audience would assume that these shots were of people watching the fire.

b. Because a cut-in must have been clearly brought to the attention of the audience, 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 closeup.

c. Cutaways, not part of the immediate action, but pertaining to the story, do not necessarily appear in the preceding scene, but must 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 closeup.

Learning Event 4:
MAINTAIN SCREEN DIRECTION

1. Screen direction.

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 covering an Armed Forces Day 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.

c. It is not difficult to maintain screen direction when you are shooting controlled action or uncontrolled action that behaves in a predictable manner. A simple method for establishing and maintaining screen direction is by using an imaginary line drawn through the direction of travel. In the case of the parade (fig 2-7) 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 of your shots will have left to right screen direction. When you are shooting from a script (controlled action), screen direction is easily controlled. However, when you are filming an uncontrolled subject, it helps to note the subject's direction at the end of each scene and refer to it before shooting the next scene.

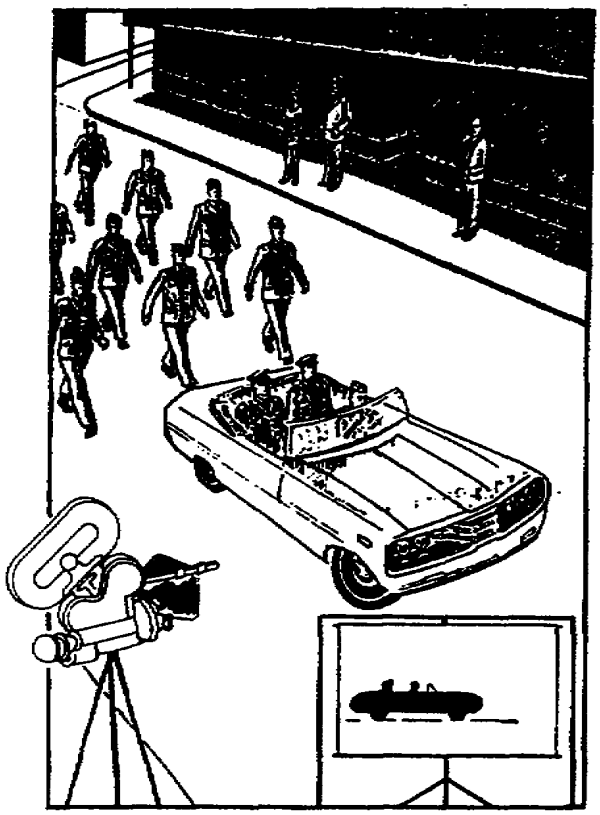

Figure 2-5. Screen direction Figure

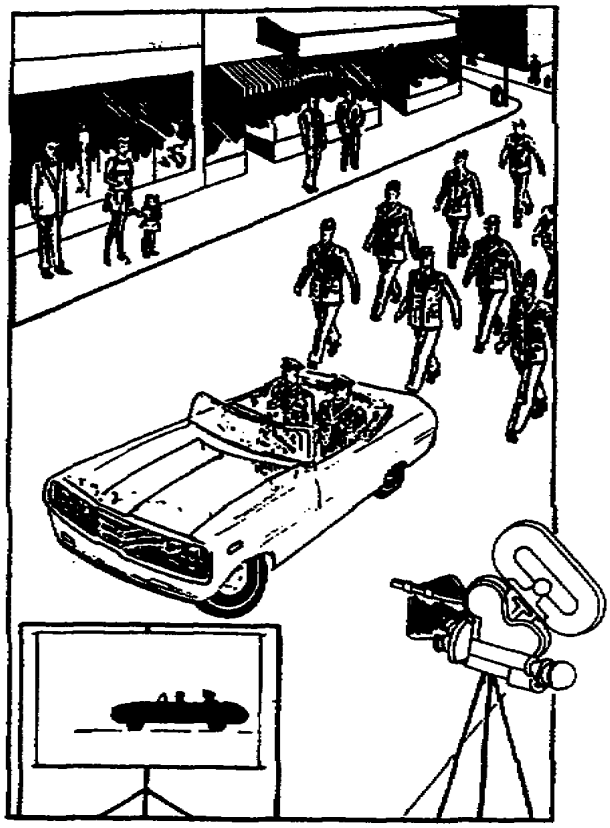

Figure 2-6. Screen direction reversed

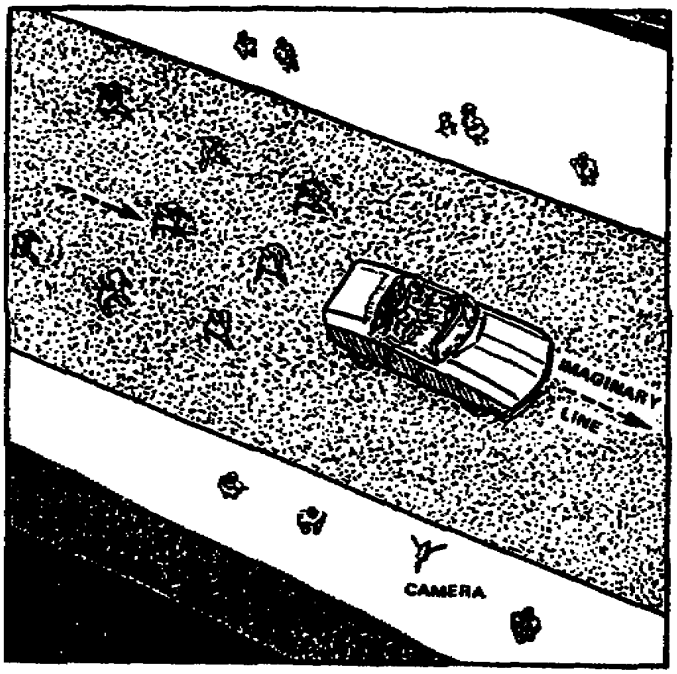

Figure 2-7. The imaginary line

d. 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:

(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 this 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 audience can recognize. If, for example, our subjects in the parade should be passing toward a prominent statue. One cameraman filmed the scene from one side and another camera 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.

(5) Contrasting screen direction. Abrupt changes in screen direction are sometimes used to create special effects. 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 always be from left to right, and the direction of the train must always be from right to left. The whole effect will be lost should the car or train change direction.

(6) Dynamic screen direction is shown as moving bodies either from left to right or right to left and neutral 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. Contrasting screen direction creates suspense and in travel sequences remember your map consciousness. 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.

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

a. Remember the direction 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 that 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. Closeup
   c. Reestablishing shot
   d. Extreme closeup

2. What is the foundation of good camera technique?

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

3. What is the main goal of a cinematographer?

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

4. What shot is used to reorient the audience?

   a. Change in angle
   b. Extreme closeups
   c. Cut-ins or cutaway
   d. Reestablishing shots

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

   a. Closeups
   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 audiences attention. What technique can you use?

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

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 closeup
   d. Shoot a reverse angle

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

   a. Rapid basic sequence
   b. A series of cut-ins
   c. Long shots and closeups
   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

LESSON 1

1.	b	Learning Event 1, para 4a
2.	a	Learning Event 1, para 4d
3.	d	Learning Event 1, para 5d
4.	c	Learning Event 1, para 3b(4)
5.	b	Learning Event 2, para 4c
6.	b	learning Event 2, para 1a(2)

LESSON 2

1.	d	Learning Event 1, para 4b
2.	b	Learning Event 1, para 1
3.	d	Learning Event 1, para 2a
4.	d	Learning Event 2, para 1a
5.	d	Learning Event 2, para 2d
6.	c	Learning Event 2, para 3b
7.	b	Learning Event 3, para 1
8.	b	Learning Event 3, para 3a
9.	a	Learning Event 4, para 1d(2)
10.	d	Learning Event 4, para 1d(5)
11.	c	Learning Event 4, para 1d(6)