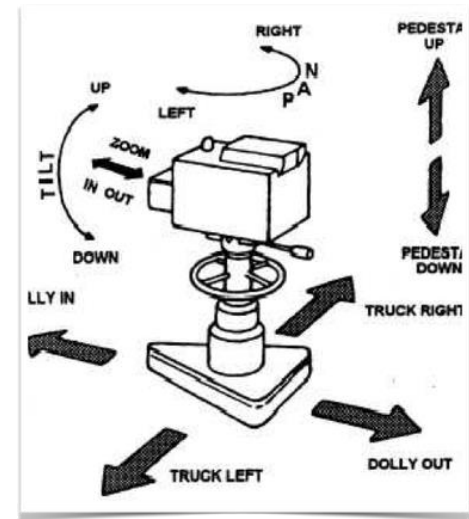


The camera is more than just a way view a rendered shot. Camera

movements and techniques are powerful ways to tell a story and convey emotion. The way you manipulate a camera can show an entire emotional arc a character may be having, or it can confuse the audience. There are rules in cinematography that can help you get what you want across without losing your viewers. The goal is not to get the audience to notice the cinematography, but to notice the story.

Camera movements

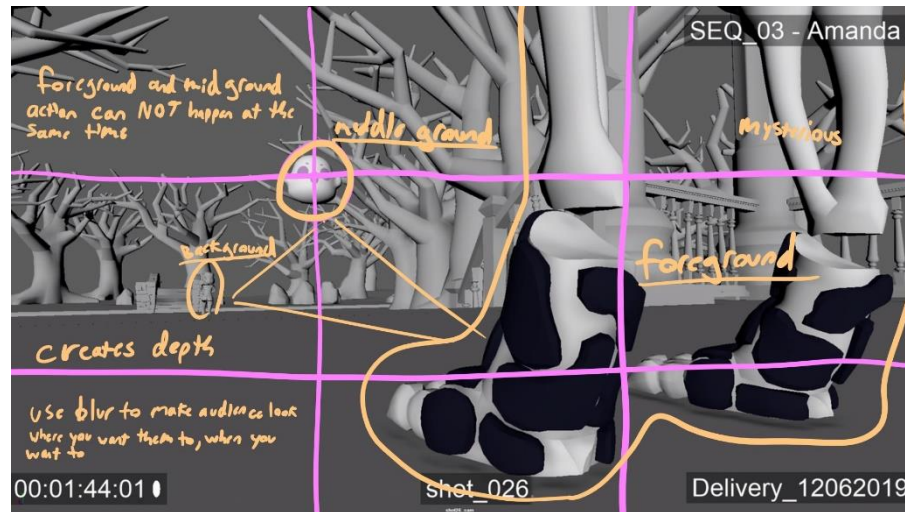
Basic camera movements are pan, tilt, dolly, truck, crane, and zoom. A **pan** is a horizontal axis of camera movement, meaning the camera can turn left or right. The way I remember it, is I picture a pan on a stove, and the handle being the lens. A **tilt** is a vertical axis of camera movement, looking up and down. These are commonly used to reveal something large, or to make the viewer feel big or small. They can be powerful opening shots, like in star wars. A **Truck** is when the camera itself moves horizontally through space. **Dollying** a camera is similar to trucking, but instead moves forwards and backwards. A **crane** shot is a camera movement that creates a sweeping motion that moves the camera closer or away from a subject. These make unique camera moves that you could not get from a simple dolly or tilt. A **zoom** is a little different from the rest, it is a manipulation of the camera lens itself with no camera movement. Focal lengths are gradually changed to make a subject appear closer or farther away from the screen.



All of these types of movements can be used independently, or in combination to create new types of camera movements. For example, a **dolly zoom** is when you dolly in a camera but pull out the zoom, creating a vertigo effect. Coincidentally, it was first made famous in Alfred Hitchcock's film Vertigo. A **slow pan** can give us time to take in the landscape, like in the shot where Persephone sees the underworld for the first time. There is the **Whip pan** which is similar, but moves much faster from point A to B, having a blur between them. The difference between the two, is that a whip creates a jolt of energy, while a slow pan focuses on the journey between the two. We chose a slow pan to avoid that jolt. **Quick zooms** can be a funny punctuation to a joke because of how sudden it is, and is usually used to zoom in on a face. We use it to show Persephone's discomfort



with her new environment and add humor. Another shot that doesn't move the camera, but moves the lens to reveal something, is the **rack focus**. It's a good way to bring something to the viewers' attention while minimizing the number of shots. When we the first ghost goes after Persephone, we see part of Lucy as well. Instead of having 3 separate shots that go between the two, if we have both of them in one frame, we can use foreground and background blur to go back and forth between them. We now have 3 points of interest in each field of depth. Shots like this draw interest and create tension.



It is very easy to move a camera too much. Although its tempting, moving a camera constantly can make an audience feel motion sick, so it is best to know when to use certain camera moves and when to let the audience rest. One of the most important rules in camera placement is the **180 rule**. It involves keeping the camera on one side of an imaginary axis between two characters in order to maintain consistent screen direction. If you don't it is very easy for an audience to become disoriented and have no idea where things are in a space.

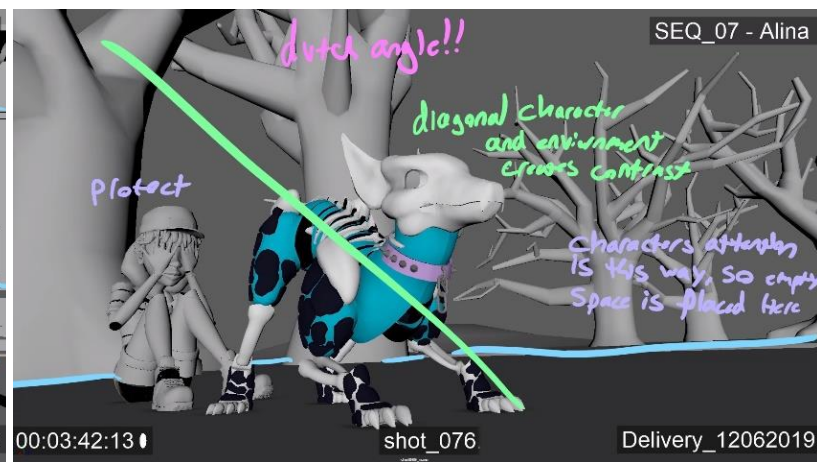
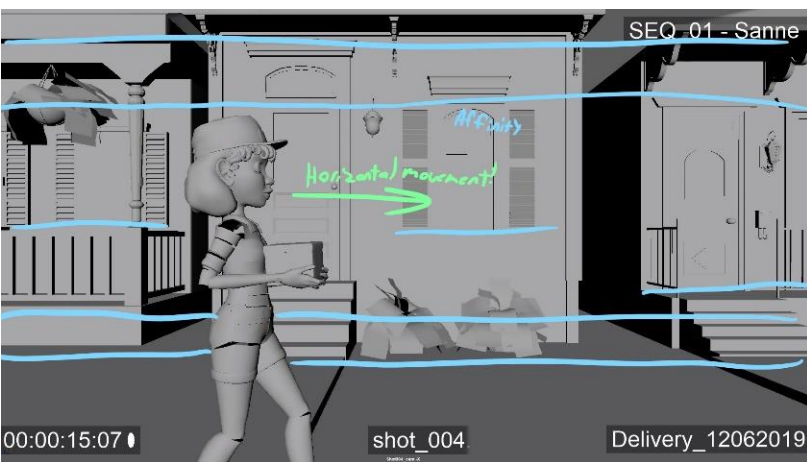
A way to keep a cut from being too jarring is by utilizing the **match cut**. This is when you cut on action or cut on a look. **Cutting on an action** is when something is started on one frame, and finished on the other. It doesn't always have to be on a punch or kick, but it can be a character turning or throwing something. Cutting on a look is when an actor turns to view something, we cut to that image. It is natural for us to see something new as the character sees it, or if we are paying attention to an action. Also it can be done by cutting from one shot to a shot with a similar composition or action. These make a cut as seamless as possible. **Jump cuts** on the other hand are cut on the same shot and meant to be jarring, they can often show the passage of time. They add a level of urgency to a scene.

Framing

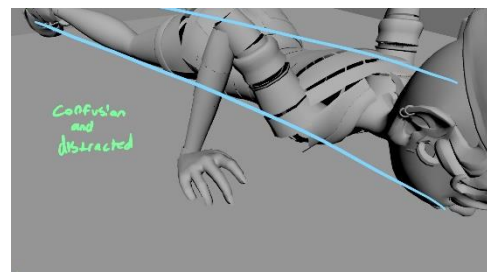
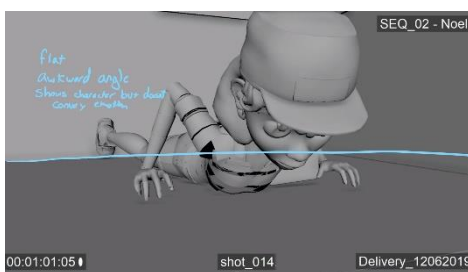
This brings us to **linear motifs**. Any picture can be reduced to simple lines, and a motif can be any combination of circular, straight, vertical, horizontal, or diagonal lines. Diagonals are the most intense, with horizontal being the most calm. Line is used to produce **contrast** and **affinity** using orientation, direction, and quality. An easy way to see if your film has contrast is by squinting at it. Wherever your eye notices the most is what your viewer will notice the most, make sure its what you want them to be looking at. Linear motif will decrease and increase the visual intensity of any sequence.

Contrast and affinity can be created with movement. It works in hand with linear motifs in that **horizontal movement** is at a low intensity, and **diagonal movement** is most intense. How a character moves in relation to their environment can also be affected. If a character and an environment are both moving horizontal like in the beginning of delivery, there is maximum affinity. Maximum contrast

happens when two opposing diagonal lines cross each other, like when Lucy rushes in to save Persephone. This is how we get the **Dutch angle** in film, when a camera is intentionally tilted sideways for a shot to give it intensity.



Camera placement can be used to manipulate the composition of your environment. In Delivery we start out with very flat shots in the above ground with horizontal lines and movements. Flat shots can be used to make the audience to feel lonely or trapped, or in our case it is to show boredom and monotony for how Persephone's life usually is. Where a character is placed can change how we perceive them. It is important to give a character a halo of breathing room when acting, unless your goal is to have them be closed in. Having shots with no general focus can tell us what a character is experiencing. If we take the shot where Persephone is disoriented on the ground and skew it, we as the audience also feel that lack of attention to her surroundings. She is focusing on getting up, and we get a hint something might be coming that we aren't paying attention to.

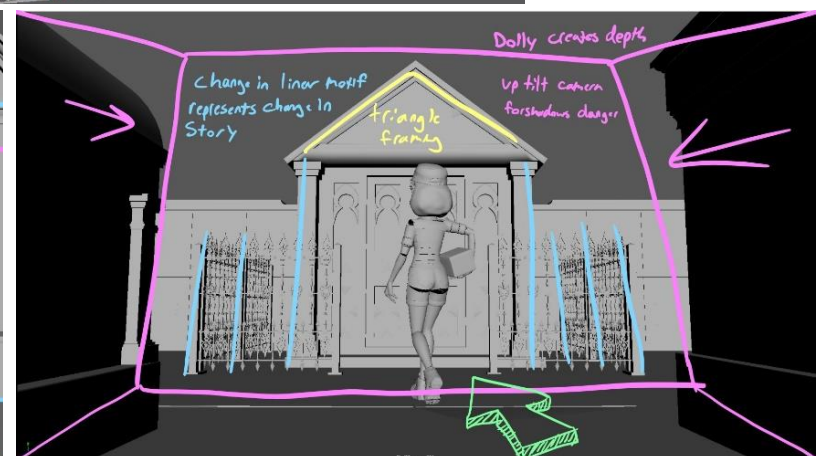
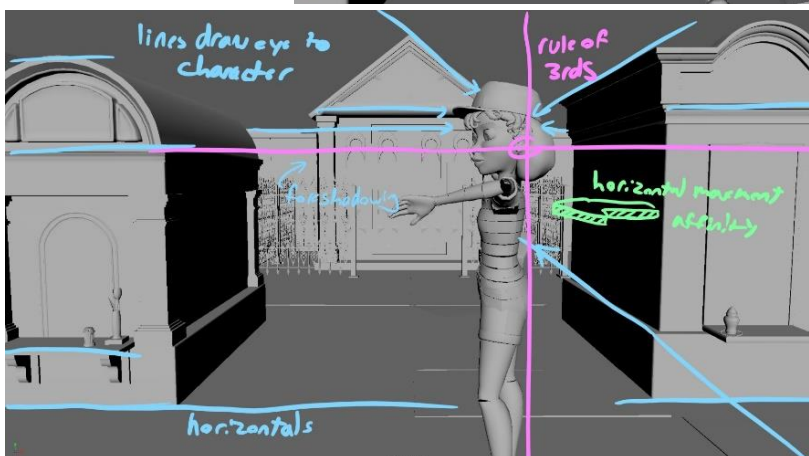
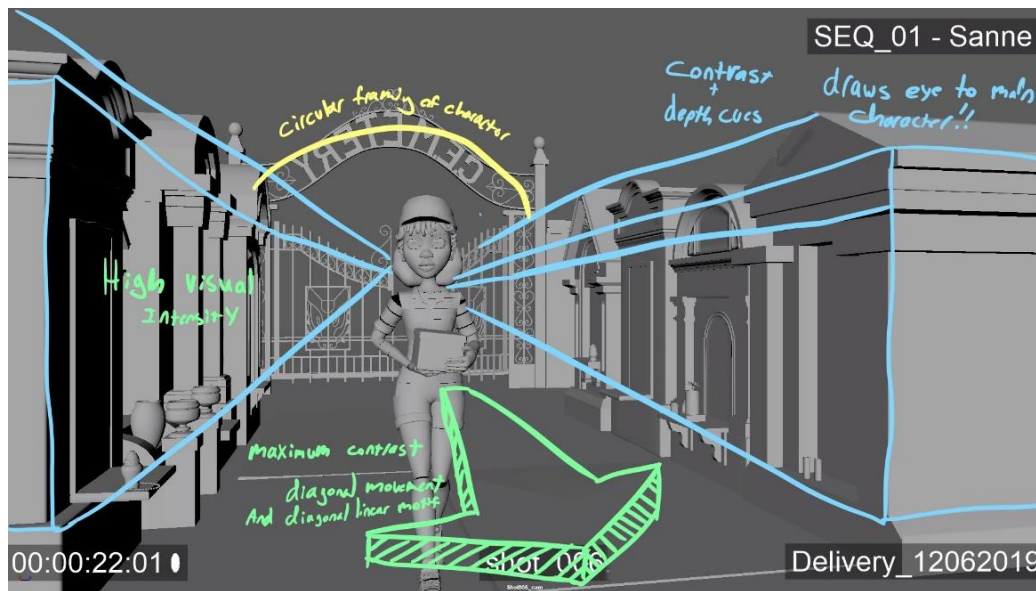


One of the most essential and basic rules of camera framing is **the rule of thirds**. You find it by dividing your picture into 3 lines horizontally and vertically, this is a technique artists have used for hundreds of years. By placing objects of interest in the intersecting points we create an image that is more pleasing to the eye. Just by adjusting the camera a little to accommodate it, it can drastically improve your shots. In wide shots it can be used to create balance, and in close up shots you line up a characters eye line at these



points to draw us to them. It is possible to still have appealing shots and not follow this rule perfectly. **Center framing** is similar, but instead has a single subject at the center of the frame. Our eye is drawn immediately to the center, which can work well for quick editing because our eye does not have to travel much during a scene. It is used to create symmetry and keep the audience focused on a subject. Also avoid **tangents** in film. Tangents are created when two objects, such as a line or shape, touch but do not overlap. Because they can be visually awkward or ambiguous, tangents tend to draw the viewers attention or just generally be unpleasing to the eye. Shifting the camera or the subjects is a quick fix to that.

It is also important to know when to use these techniques in relation to your film. For example, Delivery had a shot of Persephone walking into a cemetery. The shot had high contrast and broke the horizontal motif of the above ground, then 4 shots later she goes down to the underworld where that motif is meant to be broken. The shot by itself did a good job of using depth and framing to highlight the character but created to contrast too soon. The motif is meant to be broken when she reaches the hellveator. So to fix that, I turned the shot to the side to maintain the horizontal affinity and movement, and the hellveator looms in the background, but when she goes toward it that's when everything changes. The camera dollies into a upward tilt, then the linear motif turns vertical. This creates a more deliberate visual shift at the appropriate time.



Depth cues are also important in film, it creates a more visually appealing image and helps us determine where things are in a scene. This can be most commonly done with perspective. An objects vanishing point draws our eye from one end to the other, we are also drawn to horizon lines. This is useful in framing characters, that's why in older cartoons the horizon line is usually eye level with the characters. We can use the characters themselves as depth cues, placing them in the foreground, midground, and background makes a scene more visually interesting. Tilting the camera above an object can make it feel small and powerless, like when we look down on Percy from the trees. A shot down on a specific character can give us the feeling they are being watched, and can make the audience feel nervous. On the other hand, tilting it up at an object can make it seem big and imposing. We accomplish this by having most shots of Lucy be from below her until we reveal her friendly nature. We place the camera above her when she is trying to win over Persephone, to show her as no longer a threat and she's submissive. Like an open hand.

