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CMM281

RESEARCH TO INFORM MODULE 5:

The Bare Bones Camera Course for Film and Video:

Chapter 1:

While cameras imitate the eye, we can't expect them to do the same things that our eyes do naturally—like regulating light and exposure. This chapter goes into the basics of how to create a similar shot to that of our eyes. Using different f-stops and changing the color temperature are just parts of getting the "perfect shot" Overall, Chapter one is just the basics, with the other chapters going more in depth about working the Camera.

Chapter 2: Composition:

Composition is the makeup of the shot and what decisions you make to determine that shot. The chapter can definitely be summed up by the second line, "How close your version comes to reality depends on your camera skills and how you use them" (Page 21). Camera skills are the end all be all of filming, and this chapter breaks down each of those skills and how to improve upon them. Rule of thirds is the end all be all of the shot. The eyes naturally go towards those points in the shot, so lining up your shot there keeps the attention in the right place.

Creating leading looks for the shot is one of the most understated skills in a shot. I think leading looks and Rule of Thirds can go hand in hand, because the leading looks means to keep enough room in the shot to interact with the subject's actions. For example, if a subject is looking off to the side of the shot, then they need some lead room in order to show what that subject is looking at.

Chapter 5: Camera Moves.

As someone who has been learning more about the camera over the past month, I struggle with the importance of camera moves, more specifically, sometimes I can't understand why we don't move the camera. Still, sometimes the best move to make is no move. If the shot is lined up and works, sometimes you don't have to change it. Sometimes the move makes sense for effect, and if it does, make sure to get some stills anyways just in case.

Whether you decide to move the camera or not, the chapter goes through all of the different types of moves. Those being the pan (side-to-side), the tilt (up-to-down), the zoom in (wide-to-close) and zoom out (close-to-wide).

Chapter 6: Montages.

What our assignment is on, and this will be my second montage in the past two months. Still, there is a lot to learn, so if you're planning on doing a montage, here is what you should know. Keep the shots noticeably different each other.

FILMS WITH INCREDIBEL VISUAL COMPOSITION:

The Lighthouse: As these two are beginning to lose their minds, this "cooking scene" does something very interesting with the lighting. Being lit by one lantern on the floor, it gives the effect of distorting the facial features of both characters. This really shows during Willem Defoe's Monologue. His face is distorted by the lack of light, and his eyes punch out through his skull. Likewise, the use of the characters to create the dynamic of power is incredible. Robert Pattinson is backed up on the floor against the bedframe in the wall, with nowhere to go. Whereas Willem Defoe is literally standing over him, it's an incredibly shot scene.

The Great Gatsby: The introduction to Jay Gatsby is more than just a meme, it's an incredible scene showing how magnificent Gatsby is. Whether it be the fireworks, the slow motion raising of the glass, the confetti and the masses standing around and watching this whole scene unfold really show the legend of Gatsby in the best way possible.

Ferris Bueller's Day Off – Museum Scene: One of my favorite films has this impactful scene in the museum. We see a montage of paintings in this museum that, taken at face value, don't make too much sense. The best shot in this scene is Cameron staring into the painting of the child. John Hughes talked about it at one point, describing how the scene portrays Cameron's inner struggle to find himself. "As he looks closer into the painting, he sees less and less, which is how he sees himself." It is a masterful display of building a story within the scene itself.