Chapter 1 : The best cinematography apps for iPhone

The five C's of cinematography are outlined by Joseph V. Mascelli in his book, "The Five C's of Cinematography: Motion Picture Filming Techniques." The five C's represent important fundamental concepts and techniques of film making and are essential areas of study for aspiring filmmakers.

Posted 02 January - The screenwriter starts out with a story a series of events , from which they have to make a plot the employment and arrangement of those events. You can motivate non-linear storytelling plenty of ways: Tarantino motivates it through authorial presence his movies are obviously crafted by an outside voice, his own ; in Memento, Nolan motivates the non-linear story through the subjective experience of a crazy person. How much do we know relative to each character? How much is the writer guiding us or do we have a lot of freedom as audience members? No shot is entirely objective. Just by selecting a moment time and space that choice favors whatever is present there. But an objective shot is one that lets the viewer see everything without a lot of stylization. A long take tableaux or a big crane move following everything somewhat transparently would be relatively objective. This is where the camera evokes what a character thinks or feels. POV shots are directly subjective. You literally see what a character sees. Eye lines are HUGE in film and are overlooked, especially by naifs life me. This is complicated territory. But it starts at the script stage. And while I agree with the examples above, you can have a movie with multiple subjectivities a horror movie where different characters die and you identify with each one prior to that, a screwball comedy or thriller, a story told from multiple perspectives, etc. Zooms in POV shots are directly subjective. This is the basis of a zoom: The cinematic equivalent of this is a black frame or blur or something engulfing the entire frame except the detail. But now blow up that area of detail to the full size of the screen. You get a zoom. Zooms not in POV shots may be indirectly subjective or authorial Kubrick. Just to give some context: Influenced by theater and radio. So Hitchcock creates suspense with authorial inserts, character identification with indirectly and directly subjective cues. He loves POV shots and uses them better than any other director. Spielberg is the master of indirect subjectivity. He is not a very authorial director, with Munich being his most authorial film. How you feel about a character is largely predicated on proximity--the closer the more empathetic. Push ins, pulls outs, aperture framing and mirrors, etc. The Coens rely on multiple subjectivities. The Wachowskis are all about transcendent experience and unity. Genres are important in terms of placement of the audience: The director must be subtle and transparently authorial. Inserts and reaction shots are the soul of contemporary film comedy. Superbad is one of the best comedies in recent years in that it provides subjective access but then cuts to authorial and objective shots to articulate the misunderstandings inherent to comedy and make the "dangerous" safe. Horror modulates between subjective POV and indirectly subjective shots motivated by suspicion or feeling, frequently pain, but not seen through a POV during scare sequences with more conventional storytelling during story-driven and expository sequences. Better but more difficult is to use potential threats to build suspense, reveal the danger for surprise. Tragedy is all about distance. But comic distance and tragic distance are quite different and different from voyeuristic distance and Brechtian distance , though the same cinematic techniques can achieve both. Brechtian critique is about a LOT of distance and distance that is not transparent.

Chapter 2 : What Are the Five C's of Cinematography? | Our Pastimes

It's rather dense (~ pages), but it's still one of the best books on cinematography I've read so far. It equips the cinematographer with a better understanding of why certain visual/technical choices work over others.

Motion Picture Filming Techniques. They are camera angles, continuity, cutting, closeups and composition. Camera Angles Camera angle refers to the angle at which a camera is positioned when filming. High-angle shots look down on a subject. Low-angle shots aim up at a subject to make the subject appear big and dominant in the screen. A film must flow naturally to make sense to a viewer and shots are recorded avoiding inconsistencies in characters, plot or subject matter. Continuity means that clothing, sets and objects are not suddenly altered between shots in the same scene. It also means that characters sustain consistent personalities and that objects do not suddenly change, appear or disappear. Cutting Cutting is how shots are organized in sequence. This means viewers are unlikely to follow or be affected by a film when its shots do not follow naturally. One example of a cutting technique is cross-cutting. This is when a camera moves from one scene of action to another to show two events taking place simultaneously. Cutting on action is another technique where one shot finishes on an action that leads to the next shot. Closeups Closeups are detailed shots of a subject. Small details in these shots appear large on a movie screen. There are different degrees of closeups, including medium closeups and extreme closeups. Composition Composition refers to how images in a shot are arranged and organized. In other words, composition is the visual order of a shot. Mascelli; About the Author Miles Jarvis has been writing since , with expertise in the field of East Asian languages and culture. He earned a B.

Chapter 3 : Cinematography Courses in Mumbai | Cinematography Classes Academy, School, Institute

Placed an Order for 5c's & Cinematography - posted in Books for the Cinematographer: Hi friends i have ordered for a copy of The 5c's of cinematography & Cinematography(3rd Edition)am sure ill learn a lot fom these 2 books.

The earliest film cameras were thus effectively fixed during the shot, and hence the first camera movements were the result of mounting a camera on a moving vehicle. Although listed under the general heading of "panoramas" in the sales catalogues of the time, those films shot straight forward from in front of a railway engine were usually specifically referred to as " phantom rides ". In , Robert W. This device had the camera mounted on a vertical axis that could be rotated by a worm gear driven by turning a crank handle, and Paul put it on general sale the next year. Shots taken using such a "panning" head were also referred to as "panoramas" in the film catalogues of the first decade of the cinema. This eventually led to the creation of a panoramic photo as well. This had a glass roof and three glass walls constructed after the model of large studios for still photography, and it was fitted with thin cotton cloths that could be stretched below the roof to diffuse the direct ray of the sun on sunny days. The soft overall light without real shadows that this arrangement produced, and which also exists naturally on lightly overcast days, was to become the basis for film lighting in film studios for the next decade. Image sensor and film stock[edit] Cinematography can begin with digital image sensor or rolls of film. Advancements in film emulsion and grain structure provided a wide range of available film stocks. The selection of a film stock is one of the first decisions made in preparing a typical film production. Aside from the film gauge selection â€" 8 mm amateur , 16 mm semi-professional , 35 mm professional and 65 mm epic photography, rarely used except in special event venues â€" the cinematographer has a selection of stocks in reversal which, when developed, create a positive image and negative formats along with a wide range of film speeds varying sensitivity to light from ISO 50 slow, least sensitive to light to very fast, extremely sensitive to light and differing response to color low saturation , high saturation and contrast varying levels between pure black no exposure and pure white complete overexposure. Advancements and adjustments to nearly all gauges of film create the "super" formats wherein the area of the film used to capture a single frame of an image is expanded, although the physical gauge of the film remains the same. The larger the film gauge, the higher the overall image resolution clarity and technical quality. The techniques used by the film laboratory to process the film stock can also offer a considerable variance in the image produced. By controlling the temperature and varying the duration in which the film is soaked in the development chemicals, and by skipping certain chemical processes or partially skipping all of them , cinematographers can achieve very different looks from a single film stock in the laboratory. Some techniques that can be used are push processing , bleach bypass , and cross processing. Most of modern cinema uses digital cinematography and has no film stocks[citation needed], but the cameras themselves can be adjusted in ways that go far beyond the abilities of one particular film stock. They can provide varying degrees of color sensitivity, image contrast, light sensitivity and so on. One camera can achieve all the various looks of different emulsions. Filters[edit] Filters , such as diffusion filters or color effect filters, are also widely used to enhance mood or dramatic effects. Most photographic filters are made up of two pieces of optical glass glued together with some form of image or light manipulation material between the glass. In the case of color filters, there is often a translucent color medium pressed between two planes of optical glass. Color filters work by blocking out certain color wavelengths of light from reaching the film. With color film, this works very intuitively wherein a blue filter will cut down on the passage of red, orange, and yellow light and create a blue tint on the film. In black-and-white photography, color filters are used somewhat counter intuitively; for instance a yellow filter, which cuts down on blue wavelengths of light, can be used to darken a daylight sky by eliminating blue light from hitting the film, thus greatly underexposing the mostly blue sky while not biasing most human flesh tone. Certain cinematographers, such as Christopher Doyle , are well known for their innovative use of filters. Filters can be used in front of the lens or, in some cases, behind the lens for different effects. Christopher Doyle was a pioneer for increased usage of filters in movies. He was highly respected throughout the cinema world. Lens[edit] Lenses can be attached to the camera to give a certain look, feel, or effect by focus, color,

etc. As does the human eye , the camera creates perspective and spatial relations with the rest of the world. Variation in focal length is one of the chief benefits. The focal length of the lens determines the angle of view and, therefore, the field of view. Cinematographers can choose from a range of wide-angle lenses , "normal" lenses and long focus lenses , as well as macro lenses and other special effect lens systems such as borescope lenses. Wide-angle lenses have short focal lengths and make spatial distances more obvious. A person in the distance is shown as much smaller while someone in the front will loom large. On the other hand, long focus lenses reduce such exaggerations, depicting far-off objects as seemingly close together and flattening perspective. The differences between the perspective rendering is actually not due to the focal length by itself, but by the distance between the subjects and the camera. Therefore, the use of different focal lengths in combination with different camera to subject distances creates these different rendering. A zoom lens allows a camera operator to change his focal length within a shot or quickly between setups for shots. As prime lenses offer greater optical quality and are "faster" larger aperture openings, usable in less light than zoom lenses, they are often employed in professional cinematography over zoom lenses. Certain scenes or even types of filmmaking, however, may require the use of zooms for speed or ease of use, as well as shots involving a zoom move. As in other photography, the control of the exposed image is done in the lens with the control of the diaphragm aperture. The choice of the aperture also affects image quality aberrations and depth of field. Depth of field and focus[edit] A deep focus shot from Citizen Kane Focal length and diaphragm aperture affect the depth of field of a scene â€" that is, how much the background, mid-ground and foreground will be rendered in "acceptable focus" only one exact plane of the image is in precise focus on the film or video target. Depth of field not to be confused with depth of focus is determined by the aperture size and the focal distance. A large or deep depth of field is generated with a very small iris aperture and focusing on a point in the distance, whereas a shallow depth of field will be achieved with a large open iris aperture and focusing closer to the lens. Depth of field is also governed by the format size. If one considers the field of view and angle of view, the smaller the image is, the shorter the focal length should be, as to keep the same field of view. Then, the smaller the image is, the more depth of field is obtained, for the same field of view. Therefore, 70mm has less depth of field than 35mm for a given field of view, 16mm more than 35mm, and early video cameras, as well as most modern consumer level video cameras, even more depth of field than 16mm. In Citizen Kane , cinematographer Gregg Toland and director Orson Welles used tighter apertures to create every detail of the foreground and background of the sets in sharp focus. This practice is known as deep focus. Deep focus became a popular cinematographic device from the s onwards in Hollywood. Today, the trend is for more shallow focus. To change the plane of focus from one object or character to another within a shot is commonly known as a rack focus. Early in the transition to digital cinematography, the inability of digital video cameras to easily achieve shallow depth of field, due to their small image sensors, was initially an issue of frustration for film makers trying to emulate the look of 35mm film. Optical adapters were devised which accomplished this by mounting a larger format lens which projected its image, at the size of the larger format, on a ground glass screen preserving the depth of field. The adapter and lens then mounted on the small format video camera which in turn focused on the ground glass screen. Digital SLR still cameras have sensor sizes similar to that of the 35mm film frame, and thus are able to produce images with similar depth of field. The advent of video functions in these cameras sparked a revolution in digital cinematography, with more and more film makers adopting still cameras for the purpose because of the film-like qualities of their images. More recently, more and more dedicated video cameras are being equipped with larger sensors capable of 35mm film-like depth of field. Aspect ratio and framing[edit] The aspect ratio of an image is the ratio of its width to its height. This can be expressed either as a ratio of 2 integers, such as 4: Different ratios provide different aesthetic effects. Standards for aspect ratio have varied significantly over time. During the silent era, aspect ratios varied widely, from square 1: However, from the s, silent motion pictures generally settled on the ratio of 4: The introduction of sound-on-film briefly narrowed the aspect ratio, to allow room for a sound stripe. In , a new standard was introduced, the Academy ratio of 1. For years, mainstream cinematographers were limited to using the Academy ratio, but in the s, thanks to the popularity of Cinerama , widescreen ratios were introduced in an effort to pull audiences back into the theater and away from their home television sets. These

new widescreen formats provided cinematographers a wider frame within which to compose their images. Many different proprietary photographic systems were invented and utilized in the s to create widescreen movies, but one dominated film: The first commonly used anamorphic format was CinemaScope , which used a 2. After the "widescreen wars" of the s, the motion-picture industry settled into 1. This is a cropped version of 1. Europe and Asia opted for 1. Certain "epic" or adventure movies utilized the anamorphic 2. In the s, with the advent of high-definition video , television engineers created the 1. Until that point, nothing had ever been originated in 1. Today, this is a standard for high-definition video and for widescreen television. Lighting[edit] Light is necessary to create an image exposure on a frame of film or on a digital target CCD, etc. The art of lighting for cinematography goes far beyond basic exposure, however, into the essence of visual storytelling. Lighting contributes considerably to the emotional response an audience has watching a motion picture. The increased usage of filters can greatly impact the final image and affect the lighting. Techniques range from the most basic movements of panning horizontal shift in viewpoint from a fixed position; like turning your head side-to-side and tilting vertical shift in viewpoint from a fixed position; like tipping your head back to look at the sky or down to look at the ground to dollying placing the camera on a moving platform to move it closer or farther from the subject , tracking placing the camera on a moving platform to move it to the left or right , craning moving the camera in a vertical position; being able to lift it off the ground as well as swing it side-to-side from a fixed base position , and combinations of the above. Early cinematographers often faced problems that were not common to other graphic artists because of the element of motion. Most cameras can also be handheld , that is held in the hands of the camera operator who moves from one position to another while filming the action. Personal stabilizing platforms came into being in the late s through the invention of Garrett Brown , which became known as the Steadicam. After the Steadicam patent expired in the early s, many other companies began manufacturing their concept of the personal camera stabilizer. This invention is much more common throughout the cinematic world today. From feature-length films to the evening news, more and more networks have begun to use a personal camera stabilizer. Special effect The first special effects in the cinema were created while the film was being shot. These came to be known as " in-camera " effects. Later, optical and digital effects were developed so that editors and visual effects artists could more tightly control the process by manipulating the film in post-production. The movie The Execution of Mary Stuart shows an actor dressed as the queen placing her head on the execution block in front of a small group of bystanders in Elizabethan dress. This trick was worked by stopping the camera and replacing the actor with a dummy, then restarting the camera before the axe falls.

Chapter 4 : Steam Community :: Guide :: Cinematography in GoldSrc (w/o HLTV)

Joseph v. Mascelli - The 5 C's of Cinematography - Ebook download as PDF File .pdf) or read book online. Scribd is the world's largest social reading and publishing site.

Is it an active competitor or a potential threat? What are their products exactly? What are their strengths and weaknesses? Collaborators â€" Determine if there is any outside source that can help the company such as distributors, suppliers, etc. Context â€" Determine if there are any limitations due to Political issues such as legal problems, trade regulations, taxation, and labor laws, Economic concerns such as growth rate, labor costs, and business cycle stage, Social impacts such as demographics, education, and culture, and Technological developments such as the impact on cost structures. These forces can be dramatic and difficult to predict. Strategic marketing decisions are mostly based on price and quality. A product can be of exceptional quality at a high price like a Rolls Royce, or of a lower quality but lower price like a Hyundai. Economically, it is not expected that the price of a Rolls Royce will be the same as that of a Hyundai. A strategic decision companies face is to choose whether they will compete on price or quality. Marketing would then focus its efforts on the results of that decision. For example, if the company were a thrifty clothing store, the message would focus on the low price for its everyday goods. If the company were a Beverly Hills clothing store, the message would focus on the elite quality and design with the price being of little concern. Companies also compete on service such as post-sales support and warranties. They can also compete based on the novelty, design, prestige, ease of use, and technical sophistication of the product. Product differentiation, like improved performance, improved appearance, and improved image, is a good way to make a product different from others like it. Overall, the essential goal of a marketing strategy is to have a competitive advantage and to get that word out to the marketplace. A market-driven company looks for and listens to customers to learn why and how customers use their products. They look at trends in the marketplace in technology, pricing, and packaging, not to mention watching what their competitors are doing. Marketers also try to understand who will likely influence the decision-making process for their target market. They will not only try to design their promotions around the buyer, but also all those who may also be involved. For example, the father will make the decision on which vacation package he will buy, however, he will also be influenced on other factors such as his wife and children. Here are the 5 decision-making steps: The initiator, who might be the child who wants to go to Disneyland. The influencer, who might be a travel agent. The buyer, who might be the father who used his credit card. The user, who reaps the benefits, which in this case was the child who was the initiator. The buying process consists of: Problem recognition, which could be a simple need, to a complex want. Information search, which is how they will find the need or want. Evaluation of alternatives, which is when they compare with other products. Purchase decision, which is made after all alternatives have been evaluated. Most buyers wait to buy something new until the more innovative buyers adopt the product first.

Chapter 5 : 5C. Film | Summer English Language Studies

The five C's of Cinematography, as outlined by Joseph V. Mascelli in his book The Five C's of Cinematography: Motion Picture Filming Techniques, is a set of fundamental concepts essential to filmmaking.

Chapter 6 : Cinematography - Wikipedia

Nuance & 5Cs of Cinematography, Film and television institute of hyderabad, sri nagar colony, Hyderabad , Hyderabad, India. Sat Oct 27 at pm, About the event: Learning and understanding the difference between Phtography, Videography and CinematographyWhat you will learn in.

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Chapter 8 : The Infamous 5 C's of Cinematography - U2 Media Group

5C's of Cinematography. Movie - Baby The storytelling of the movie Baby is quite exciting. Baby's actions are very realistic, hardcore and has a lot of hand-to-hand combat.

Chapter 9 : What is 5 C's Of Credit? definition and meaning

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