A. The Shot (the period of continuous filming between cuts)
   a. Shot length (the relationship between camera and subject, as contrasted to shot duration); definitions vary: typically a medium shot is from the waist (or knees) to the top of the head; a medium close-up is a/k/a a "bust shot."
      i. Extreme long shot
      ii. Long shot
      iii. Medium long shot
      iv. Medium shot (Subject is seen from the waist to top of head)
      v. Medium close-up shot ("Bust shot")
      vi. Close-up shot
      vii. Extreme close-up shot
   b. Shot angle
      i. High angle (camera looking down on subject)
      ii. Low angle (camera looking up at subject)
      iii. Canted angle (camera tilted so that vertical lines in the frame are not parallel to the frame)
   c. Camera movement:
      i. Tracking shots
         1. Dolly-in/-out shot (closing in on subject; moving away from subject)
         2. Trucking right/left shot (camera moves parallel to the subject)
         3. Pedestal up/down shot (camera rises or falls with the subject)
         4. Following shot (camera follows behind or in front of subject)
      ii. Axial movement of the camera on a fixed base
         1. Pan (right/left)
         2. Tilt (up/down)
         3. Whip pan: very rapid pan where the action is blurred
   d. Lens
      i. Depth of field
         1. Deep focus: the entire scene is in sharp focus
         2. Shallow focus: only part of the scene is in focus
         3. Rack focus: in the shot focus changes from one object to another
         4. Soft focus: objects in the shot are deliberately blurred
      ii. Focal length
         1. Wide angle (wide field of view, expands background)
         2. Telephoto (narrow field of view, shrinks background)
         3. Zoom
            a. Dolly zoom (e.g., in *Jaws* or *Vertigo*)
   e. Lighting
      i. High key (low contrast, few shadows) (e.g., comedies, musicals)
      ii. Low key (high contrast, shadows) (film noir, drama)
      iii. Back lighting
   f. Mise-en-scène: Colors, objects, positioning of characters

B. The Cut (filmic editing, i.e., the space/relationship between shots)
   a. Continuity editing
       i. Transitions: Fades, irises, dissolves, shutters
       ii. Reverse shot (a/k/a shot-reverse/shot): a shot from the opposite angle; in a two person scene, over-the-shoulder reverse shots are common
       iii. Insert shot / cut-in shot: A closer view of something in the same scene
       iv. Matches (continuity editing)
           1. Graphic/color match
           2. Match on action
           3. Eyeline match (a character looks in a direction, we then see what they are looking at)
       v. Cutaway shot: Breaking away to a new scene
       vi. Crosscutting (Cutting back and forth between two scenes, often suggesting the two scenes are occurring concurrently)
       vii. J-cut: Sound precedes video, i.e., the video of the current shot includes audio from the following shot; L-cut: Video precedes the sound
   b. Discontinuity editing
       i. Jump-cut (e.g. of discontinuous editing)
       ii. Juxtapositions
C. Intratextuality and intertextuality
   a. Objects
   b. Filmic "rhyming," (a/k/a simile or intellectual montage): using the same filmic device to tie together two shots.
   c. Borrowing (intertextuality)

Clip #1. Shot #1

Length: medium long
Angle: high (bird's eye)
Camera movement: none
Depth of field (focus): ? deep
Lighting: dark, low key
Mise-en-scène (colors, objects, positioning):

Transition: Cutaway to temple

Shot #2

Length: medium long
Angle: low
Camera movement: None
Depth of field (focus): deep
Lighting: dark, high contrast
Mise-en-scène (colors, objects, positioning):

Transition: Cutaway to temple interior

Shot #3

Length:
Angle:
Camera movement:
Depth of field (focus):
Lighting: low key
Mise-en-scène (colors, objects, positioning):

Transition:

Shot #4

Length:
Angle:
Camera movement:
Depth of field (focus):
Lighting:
Mise-en-scène (colors, objects, positioning):

Transition:

Shot #5

Length:
Angle:
Camera movement:
Depth of field (focus):
Lighting:
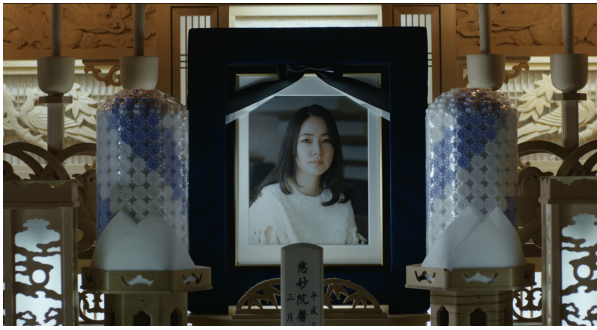Mise-en-scène (colors, objects, positioning):

Transition:

Shot #6

Length:
Angle:
Camera movement:
Depth of field (focus):
Lighting:
Mise-en-scène (colors, objects, positioning):

Transition:

Shot #7

Length:
Angle:
Camera movement:
Depth of field (focus):
Lighting:
Mise-en-scène (colors, objects, positioning):

Transition (to the next shot):

Shot #8

Length:
Angle:
Camera movement:
Depth of field (focus):
Lighting:
Mise-en-scène (colors, objects, positioning):

Transition (to the next shot)::

Shot #9

Length:
Angle:
Camera movement:
Depth of field (focus):
Lighting:
Mise-en-scène (colors, objects, positioning):

Transition (to the next shot):

Shot #10

Length:
Angle:
Camera movement:
Depth of field (focus):
Lighting:
Mise-en-scène (colors, objects, positioning):

Transition (to the next shot):

Shot #11

Length:
Angle:
Camera movement:
Depth of field (focus):
Lighting:
Mise-en-scène (colors, objects, positioning):

Transition (to the next shot):

Shot #12

Length:
Angle:
Camera movement:
Depth of field (focus):
Lighting:
Mise-en-scène (colors, objects, positioning):

Transition:

Film analysis in close-up :
Une Partie de Campagne, **Jean Renoir (1936)**

Name the shots, editing styles, and camera movements that you see on screen.

1.   Shot #1_____

2.   Shot #2_____

3.   Shot #3_____

4.   Shot #4_____

5.   Shot #5_____

6.   Shot #6_____

7.   What do you note about the composition of this shot?
      (For ex, you could write here about the mise-en-scène)

_____
_____
_____

8.   Camera movement #1_____

9.   Camera movement #2_____

10. What were the main ideas of this opening sequence?

11. How are these ideas related to the filmmaking elements you noted above ?

12. What's interesting to you about the sequence? Why? Could you make an argument about the sequence that is supported by the director's choice of elements? What would it be ?