

**CAREER
PATHS**

ANGIE BEAUCHAMP - JENNY DOOLEY

CINEMATOGRAPHY



Book
1



Express Publishing

Scope and Sequence

Unit	Topic	Reading context	Vocabulary	Function
1	Cinematography	Assignment	cinematography, collaborate with, color, establishing, frame, lens, light, movement, scene, visual texture	Agreeing with an opinion
2	Movies	Review	climax, closing, credits, film, motion picture, movie, opening, resolution, rising action, sequence	Politely disagreeing
3	Parts of a Camera	Course description	electronic, film, focus, global shutter, image sensor, lens, mechanical, rolling shutter, videotape, viewfinder	Troubleshooting a problem
4	The Frame	Handbook excerpt	digital, film frame, frame line, frame rate, interlaced scan, KeyCode, progressive scan, projection screen, static frame, video frame	Showing understanding
5	Design Principles	Email	balance, contrast, design principles, directionality, proportion, rhythm, symmetrical, texture, unity, visual tension	Asking for assistance
6	The 3-D Field	Textbook chapter	3-D field, atmospheric perspective, chiaroscuro, depth, foreshortening, left/right, linear perspective, overlap, relative size, vertical location	Correcting an error
7	Lighting 1	Journal article	ambient light, backdrop, hard light, lighting, mood, separation, shape, soft light, texture, tone	Asking for confirmation
8	Lighting 2	Memo	backlight, bounce light, downstage, fill light, key light, kicker, motivated lighting, practical, sidelight, topser, upstage	Expressing necessity
9	Lighting Techniques	Advice column	ambient base, available light, back cross keys, carry the lamp, diffusion, from the floor, from the grid, on location, open shade, overhead silk, wall spreader	Expressing concern
10	Lighting Sources	Advertisement	baby, ballast, fluorescent, Fresnel, HMI unit, LED, open face light, studio, tungsten light, xenon	Recalling information
11	Camera Movements	Email	axis of motion, camera movement, circle track move, countermove, dead center, pan left/right, reveal, tilt up/down, tracking, zoom in/out	Asking for advice
12	Camera Mounting 1	Webpage	camera head, camera mounting, Dutch head, fluid head, geared head, handheld, high hat, remote head, rocker plate, tilt plate, tripod, underslung head	Offering assistance
13	Camera Mounting 2	Email	aerial shot, Cablecam®, car shot, crash cam, hostess tray, mini-helicopter, splash box, Steadicam®, underwater housing, vehicle-to-vehicle	Clarifying information
14	The Crab Dolly	Course description	boom up/down, crab dolly, crab left/right, dance floor, dolly in/out, dolly left/right, extension plate, front porch, push bar, riser, sideboard, Z-bar	Showing understanding
15	Crane Movements	Manual excerpt	arc, axis, chassis, crane, jib arm, ladder, non-booming platform, pedestal, stack, Technocrane	Making a recommendation

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- 5 Listen to and read the review again. What does the reviewer think of the director, Sandra Pho?

Listening

- 6 Listen to a conversation between two audience members. Choose the correct answers.

- 1 What is the conversation mostly about?
- A a comparison of two movies
 - B an overview of the storyline in a movie
 - C a recommendation to see a particular movie
 - D the speakers' opinions about a movie
- 2 What does the woman say about the movie?
- A It was exciting.
 - B Its rising action was slow.
 - C It had an interesting climax.
 - D It had too little character detail.

- 7 Listen again and complete the conversation.

Man: The Danger People was a great motion picture! Didn't 1 _____ ?

Woman: Actually, I 2 _____ it.

Man: Really? I thought it was a 3 _____ .

Woman: The 4 _____ moved too fast for me.

Man: That was 5 _____ the rising action. It was leading to the big climax.

Woman: I see what you mean, but it didn't give enough detail about the characters. So the climax 6 _____ .

Speaking

- 8 With a partner, act out the roles below based on Task 7. Then, switch roles.

USE LANGUAGE SUCH AS:

Actually, I ...

Really? I thought ...

I see what you mean, but ...

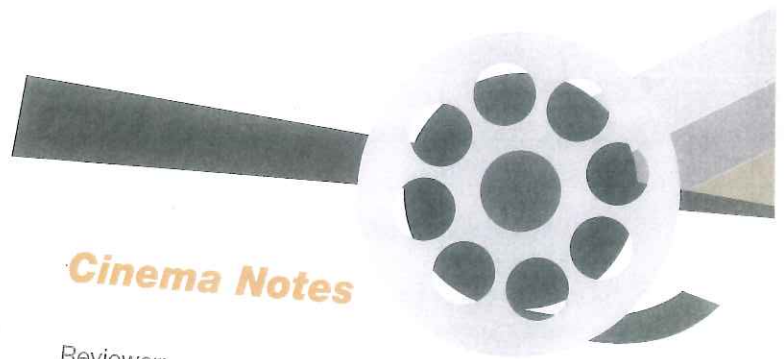
Student A: You are an audience member. Talk to Student B about:

- a movie that you both saw
- your opinion of the movie
- his/her opinion of the movie

Student B: You are an audience member. Talk to Student A about your opinion of the movie.

Writing

- 9 Use the review and the conversation from Task 8 to complete the movie review.

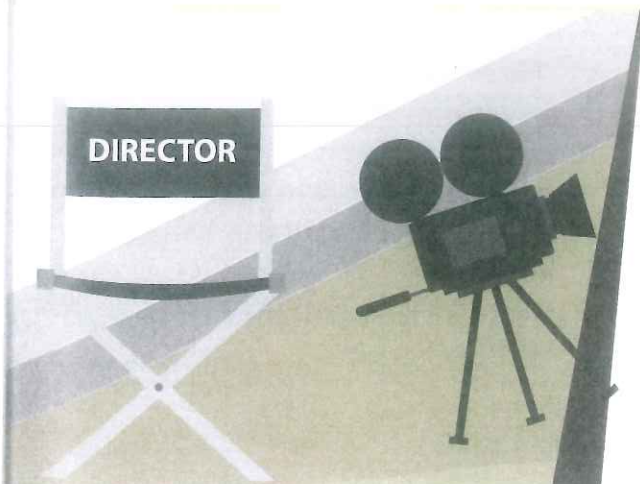


Cinema Notes

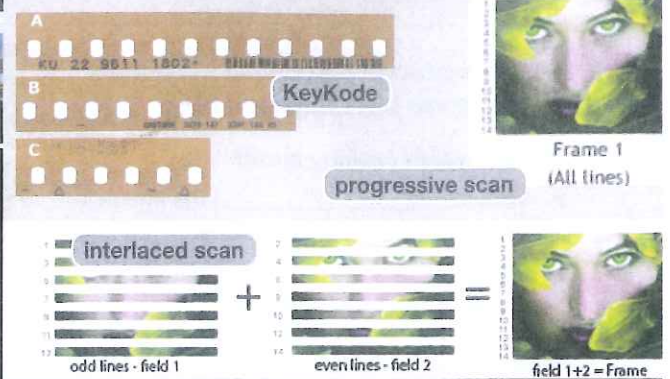
Reviewer: _____
 Movie: _____

This movie was _____. It was about _____. The _____ was exciting. Then, the _____ was surprising. I also liked _____. I didn't like _____.

Rating: Great Fair Poor Terrible



4 The Frame



Graybell Studios

Crew Handbook

Frames – Film vs. Video

A **film frame** is a still film image. **Frame lines** separate the frames on physical film. Graybell Studios uses **KeyCode** to label film frames. KeyCode markings are on the edge of the film. That's so they do not appear on the **projection screen**. We use a **frame rate** of 24 fps. (This means 24 **static frames** per second.)

A **video frame** is not a physical frame. It is an electrical representation of the image. Graybell Studios uses **digital** video technology. We do not use **progressive scan**. We always use **interlaced scan** for television productions. Clients may convert the video, if necessary.

Get ready!

1 Before you read the passage, talk about these questions.

- 1 What is the difference between a film frame and a video frame?
- 2 What is the difference between interlaced scan and progressive scan?

Reading

2 Read the handbook excerpt. Then, choose the correct answers.

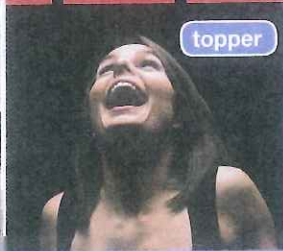
- 1 What is the passage mostly about?
 - A the difference between different types of video scan systems
 - B a studio's specifications for film and video technology
 - C how to convert film frames to video frames
 - D why the studio switched from analog to digital technology
- 2 What prevents KeyCode markings from appearing on the projection screen?
 - A They are removed when converting film to video.
 - B They appear too briefly to be seen.
 - C They are not used on the final cut of the film.
 - D They are printed on the edge of the film.
- 3 Which is NOT one of the studio's procedures?
 - A They use a frame rate of 24 frames per second.
 - B They convert to progressive scan at the client's request.
 - C They use digital video technology.
 - D They produce video in interlaced scan format.

Vocabulary

3 Match the words or phrases (1-7) with the definitions (A-G).

- | | |
|-----------------|-----------------------|
| 1 __ digital | 5 __ video frame |
| 2 __ frame line | 6 __ interlaced scan |
| 3 __ frame rate | 7 __ progressive scan |
| 4 __ film frame | |

- A a way of displaying video by painting the odd and even lines separately
- B an empty space between frames on a roll of film
- C an electrical representation of a single image
- D the number of frames projected during a set stretch of time
- E made up of pixels with numerical values
- F a single image on a reel of physical film
- G a way of displaying video by painting each line in sequence



topper



key light



fill light



kicker

backlight

Get ready!

1 Before you read the passage, talk about these questions.

- 1 What are some different types of film lights?
- 2 What is motivated lighting?

Reading

2 Read the memo. Then, complete the table.

Goal	Solution
Motivated lighting without practicals	1 _____
2 _____ _____	use a key light and contrasting backlight
3 _____ _____	use basic key and fill lights upstage and a bounce light downstage

Vocabulary

3 Match the words or phrases (1-7) with the definitions (A-G).

- | | |
|----------------|-------------------------|
| 1 __ topper | 5 __ key light |
| 2 __ kicker | 6 __ fill light |
| 3 __ practical | 7 __ motivated lighting |
| 4 __ sidelight | |

- A a light that comes from the left or right relative to the subjects
- B a light source that is placed in a shot
- C a primary light on the main subjects in a shot
- D a light that brightens shadows created by the key light
- E a prop light that appears in a scene
- F a light that strikes an actor's face on the fill side
- G a light placed directly above the subjects

memo

From: Lloyd Best

To: Lighting Crew

Subject: Lighting for this week's commercials

Steam Premium Beverages:

I want to use dramatic light for this commercial. Use a **key light** and a contrasting **backlight**. Let's keep the **fill light** very subtle. Bring **kickers** in a variety of different colors. I want to try blue and magenta gels.

Mount Vernon Children's Foundation:

This ad features children in a ballet class. The client wants to use **motivated lighting**. Unfortunately, there is no place to put **practicals**. Use a **sidelight** and **toppers** for this shoot.

Silva's Paper Plates:

We need to emphasize the humor in this ad. Use basic key lights and fill lights **upstage**. We're going to use a **bounce light downstage**.

4 Read the sentence pairs. Choose which word or phrase best fits each blank.

1 **backlight / bounce light**

- A A _____ illuminates the main subjects from behind.
- B A _____ is reflected off of a surface onto the actors.

2 **downstage / upstage**

- A Walking towards the background is walking _____.
- B Walking towards the camera is walking _____.

Glossary

- overhead silk** [N-COUNT-U9] An **overhead silk** is a lightweight, semi-transparent fabric made of silk that serves as a screen and that filters the light from a light source, making the light softer and more even.
- overlap** [N-UNCOUNT-U6] **Overlap** is the state of having one object in front of another, obscuring it from view.
- pan left/right** [V-I-U11] To **pan left/right** is to shift the view of a camera from side to side, without changing the camera's location.
- pedestal** [N-COUNT-U15] A **pedestal** is a camera mount that allows smooth up-and-down vertical movement of a camera (not tilting), without creating an arc.
- practical** [N-COUNT-U8] A **practical** is an actual prop light (a lamp, a TV, etc.) that appears in a scene.
- progressive scan** [N-UNCOUNT-U4] **Progressive scan** is a technique for displaying video in which each line of an image is drawn in order, from one side of the image to the other.
- projection screen** [N-COUNT-U4] A **projection screen** is a large flat surface onto which images are projected.
- proportion** [N-UNCOUNT-U5] **Proportion** is the relative size of something as compared to something else.
- push bar** [N-COUNT-U14] A **push bar** is a handle that a camera operator uses to control the movement of a dolly.
- relative size** [N-COUNT-U6] **Relative size** is the proportion of one object to another within a particular visual field.
- remote head** [N-COUNT-U12] A **remote head** is a camera head that operates by remote control, so the camera operator can be some distance away, and enable pan, tilt, zoom functions.
- resolution** [N-COUNT-U2] A **resolution** is a part of a story in which the story's main problem or conflict is solved.
- reveal** [N-COUNT-U11] A **reveal** is the process of moving a camera to show something that was not previously visible.
- rhythm** [N-UNCOUNT-U5] **Rhythm** is the appearance of repeated or similar elements to create a sense of organization. For example, seeing factory workers in uniforms lining up.
- riser** [N-COUNT-U14] A **riser** is a device that extends the reach of a boom arm.
- rising action** [N-COUNT-U2] The **rising action** of a story is the series of events that occurs after the introduction and builds to the story's climax.
- rocker plate** [N-COUNT-U12] A **rocker plate** is a camera mounting surface that allows 360-degree left to right panning close to the ground during a shot. Some rocker plates are designed to do both panning and tilting movements.
- rolling shutter** [N-UNCOUNT-U3] A **rolling shutter** is a device that captures a frame by scanning across it over a period of time.
- scene** [N-COUNT-U1] A **scene** is a sequence of continuous action in a movie.
- separation** [N-UNCOUNT-U7] **Separation** in lighting is the distinction between the main subjects and the background.
- sequence** [N-COUNT-U2] A **sequence** is a set of scenes or actions that cover just one idea or event.
- shape** [N-UNCOUNT-U7] **Shape** is the form and geometric structure of an object.
- sideboard** [N-COUNT-U14] A **sideboard** is a removable surface along the side of a dolly where a camera operator can stand while the dolly is moving.
- sidelight** [N-COUNT-U8] A **sidelight** is a light that comes from the right or left side of the subject, e.g., a window or a lamp, to emphasize its texture or bring out its patterns in a dramatic way.
- soft light** [N-UNCOUNT-U7] **Soft light** is a type of lighting that is created with less intense light and can bounce light off a ceiling or another surface. Soft light creates diffused and subtle shadows or no shadows at all. For example, skylight on an overcast day comes from a large source from many directions and is soft on subjects.
- splash box** [N-COUNT-U13] A **splash box** is a case that protects a camera that is exposed to water, but is not sufficient to protect a camera while it is underwater.
- stack** [V-T-U15] To **stack** something is to place it on top of something else.
- static frame** [N-COUNT-U4] A **static frame** is a completely still image that makes up a part of a motion picture.
- Steadicam®** [N-UNCOUNT-U13] **Steadicam®** is a wearable camera mounting system in which the camera, monitor and batteries are attached or mounted to a vest that is worn by a camera operator. **Steadicam®** combines the stability a tripod provides, the fluid motion a dolly shot gives and the flexibility of a hand-held camera, allowing overall the smooth movement of the camera in places where the dolly is not practical.

4 Read the sentences and choose the correct words or phrases.

- 1 The crew could only shoot the scene once, so they used **triple-take / montage**.
- 2 The cinematographer shot several **moving masters / mini-masters** because the scene was complex.
- 3 The cinematographer used **freeform method / in-ones** to get several angles.
- 4 **Invisible technique / Master scene method** gives the editor several takes to choose from.
- 5 With **documentary style / moving master** the camera usually follows the person who is speaking.

5 Listen to and read the letter again. What shooting methods does the writer suggest for the upcoming film?

Listening

6 Listen to a conversation between a director and a cinematographer. Mark the following statements as true (T) or false (F).

- 1 The woman uses the master scene method for most scenes.
- 2 The car fire scene can be filmed with one vehicle.
- 3 The woman suggests using the in-one method for the scene.

7 Listen again and complete the conversation.

Director: Likewise. As you know, I need a cinematographer for my new film. What kind of 1 _____ do you use?

Cinematographer: Well, I shoot most scenes with the 2 _____.

Director: That 3 _____ give the editor the most options.

Cinematographer: Exactly. For 4 _____ scenes, I like to use a moving master.

Director: Do you see any drawbacks with the master scene method?

Cinematographer: The trouble is it doesn't work for all scenes. For instance, 5 _____ can only do a scene once?

Director: Then you don't have a chance to 6 _____. Yes, that's tough.

Speaking

8 With a partner, act out the roles below based on Task 7. Then, switch roles.

USE LANGUAGE SUCH AS:

What kind of ...?

For ... scenes, I like ...

How would you ...?

Student A: You are a director. Talk to Student B about:

- the shooting methods that he/she prefers
- the pros and cons of particular shooting methods
- how he/she would shoot a particular scene in your new film

Student B: You are a cinematographer. Talk to Student A about the shooting methods you use.

Writing

9 Use the conversation from Task 8 and your own ideas to complete the cinematographer's pre-production notes.

Pre-Production Notes

Project Name: _____

Scene: _____

Shooting method(s) to be used: _____

Pros and cons of this method:

