

assignment #9 – path

Think about the camera as the mind's eye.

Think about camera movement as the mind's eye in its environment -- moving, observing, noticing.

How do we really see?

Part One: Seeing

Start by going to an area on campus where there is some activity. Sit and observe the scene. Notice what you pay attention to, and how it shifts or changes. Next, take a short walk to another place on campus. Notice how your eye (and your mind's eye) moves as you move through space -- what you pay attention to and how it shifts or changes. Write this down as a series of discreet shots.

This constructed vision that we experience as smooth visual experience extends into a definition of editing called continuity editing. Continuity editing is a natural construction of shots that make up our visual continuum.

Part Two: Edited Path (In-camera Edit)

In this assignment, create an edited, in-camera path that incorporates camera movement as a vehicle of seeing and moving us along a **motivated path**. Path is defined as moving from point A to point B. Motivation is the content, or story, behind the path – where are you going and why are you going there? How does your motivation affect your movement?

- Are you going to get coffee because you're soooo tired and can't wake up?
- Are you late and rushing?
- Are you going to meet a friend you haven't seen for a long time?
- Are you afraid or trying to avoid someone?
- Is it a beautiful day and you're meandering home?
- Are you overwhelmed or upset, and you're taking a walk to clear your head?

Design an edited path of a sequence of at least 5 shots, incorporating camera movement. You should include at least two still shots. Your piece should have a clear beginning and end. Edit in camera, setting up each shot before recording, starting and stopping consciously. All editing will be in-camera, i.e. you will not do any editing in Final Cut.

Before you begin, practice shooting. Explore different camera movements, and angles, and ways of framing. On paper note the sequence of shots you intend to use.

PAN: Camera rotates L/R to show what's to the left or right of the screen. (Reveal setting, sweep across subject wider than screen, show relationship between two subjects.)

TILT: Camera rotates up/down to show what's above or below the screen. (Reveal parts of vertical subject, useful for showing tall objects, show relationship between parts of a subject, can add suspense or surprise.)

TRUCK: Camera physically moves to left or right around subject. (Reveal another side of subject, add dimension, show physical relationship between objects or subjects)

DOLLY: Camera physically moves toward or away from subject. (Change focus of attention from broad view to detail of subject or vice versa. Provides sense of physically moving closer or farther from subject.)

ZOOM: View of subject changes from tight to wide or wide to tight using the zoom control on the lens. The camera does not move. (Change focus of attention from broad view to detail of subject or vice versa, keep size of moving subject the same in frame, reveal surroundings of subject (zoom out). Provides sense of magnifying subject without getting physically closer (zoom in).)

LET IN/OUT: Camera is stationary and subject enters or leaves frame. (Allow subject to enter or leave scene, a transition between scenes or subjects. Let in can establish a setting and then bring attention to subject walking into setting. Let out can be used to end a scene.)

LET IN & FOLLOW: Subject enters camera frame and then camera follows moving subject.

SHIFT ATTENTION: Uses a pan, tilt or combination to change the main subject of a shot from one element to another.

FOLLOW FOCUS: Camera follows subject as they move. May involve panning, tilting, and zooming.

FRAMING

- Establishing shot (wide)
- Full shot (wide)
- Medium shot
- Medium close-up
- Close-up
- Extreme close-up

ANGLES

- High
- Medium
- Low