

the filmmaker's eye



Basic Cinematic Composition

Creating Meaningful Compositions



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“The artistic arrangement of the parts of a picture”

“A product of mixing or combining various elements or ingredients”

“The act of combining parts or elements to form a whole”

“An arrangement of the parts of a work, so as to form a *unified harmonious whole*”

A Unified, Harmonious, Whole

The foundation for
great visual composition



Main Subjects, Secondary Subjects

Arrange them...

馒头！馒头！

Into a Whole Idea, Thought or Feeling

Subjects arranged to help tell the story...





Why?

- To make the frame visually interesting
- Aesthetically pleasing
- The very first step, before lighting and sound

Your Mantra:
“Composition will help tell the story”

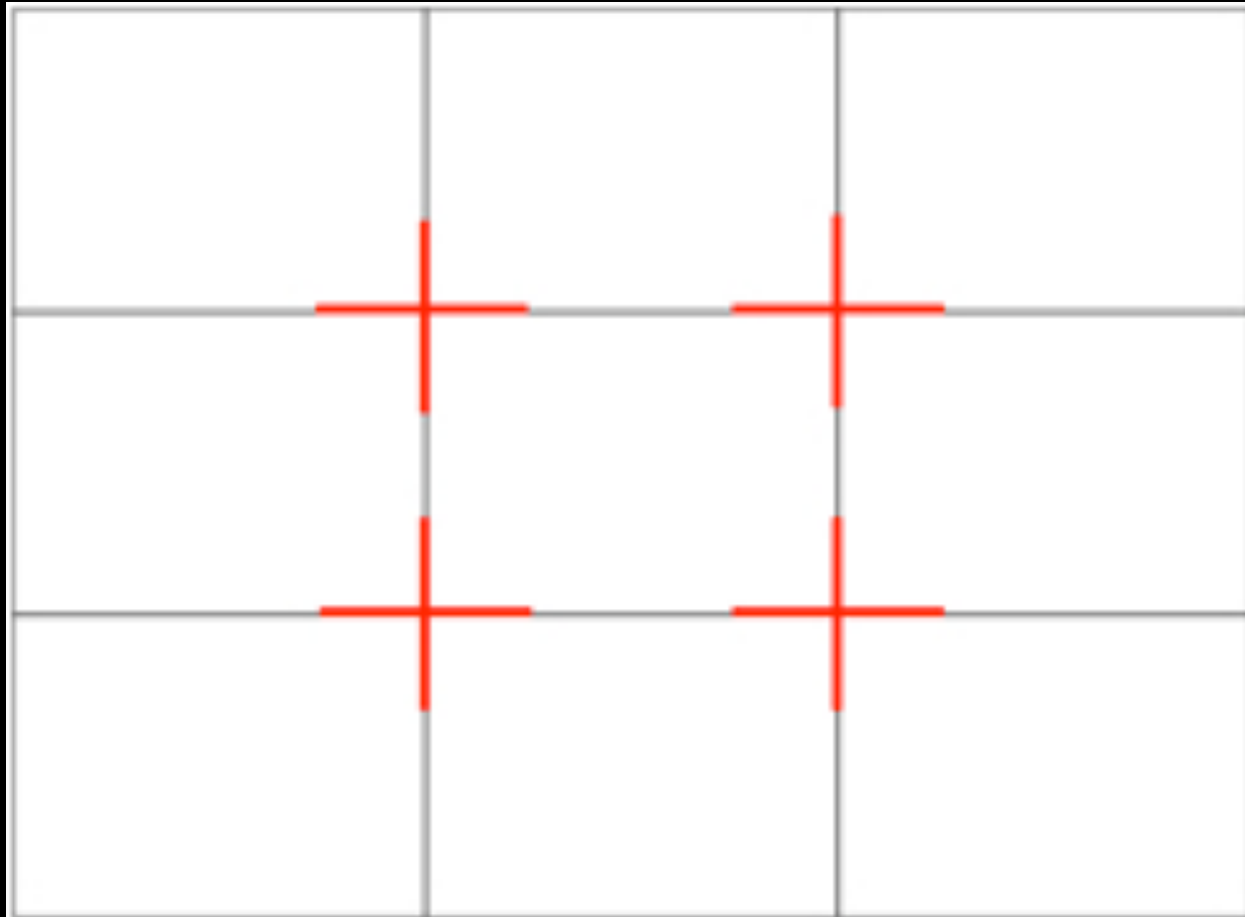




How do we do this?

- Rule of thirds
- Diagonals, patterns, shapes, rhythm, etc
- Creating balance
- Using backgrounds effectively
 - Does it help focus on or compete with subject?
 - Does it help tell or support the story?
- Framing
 - Fill the frame – eliminate dead space
 - Leave out extraneous details/objects
 - Use frames within frames

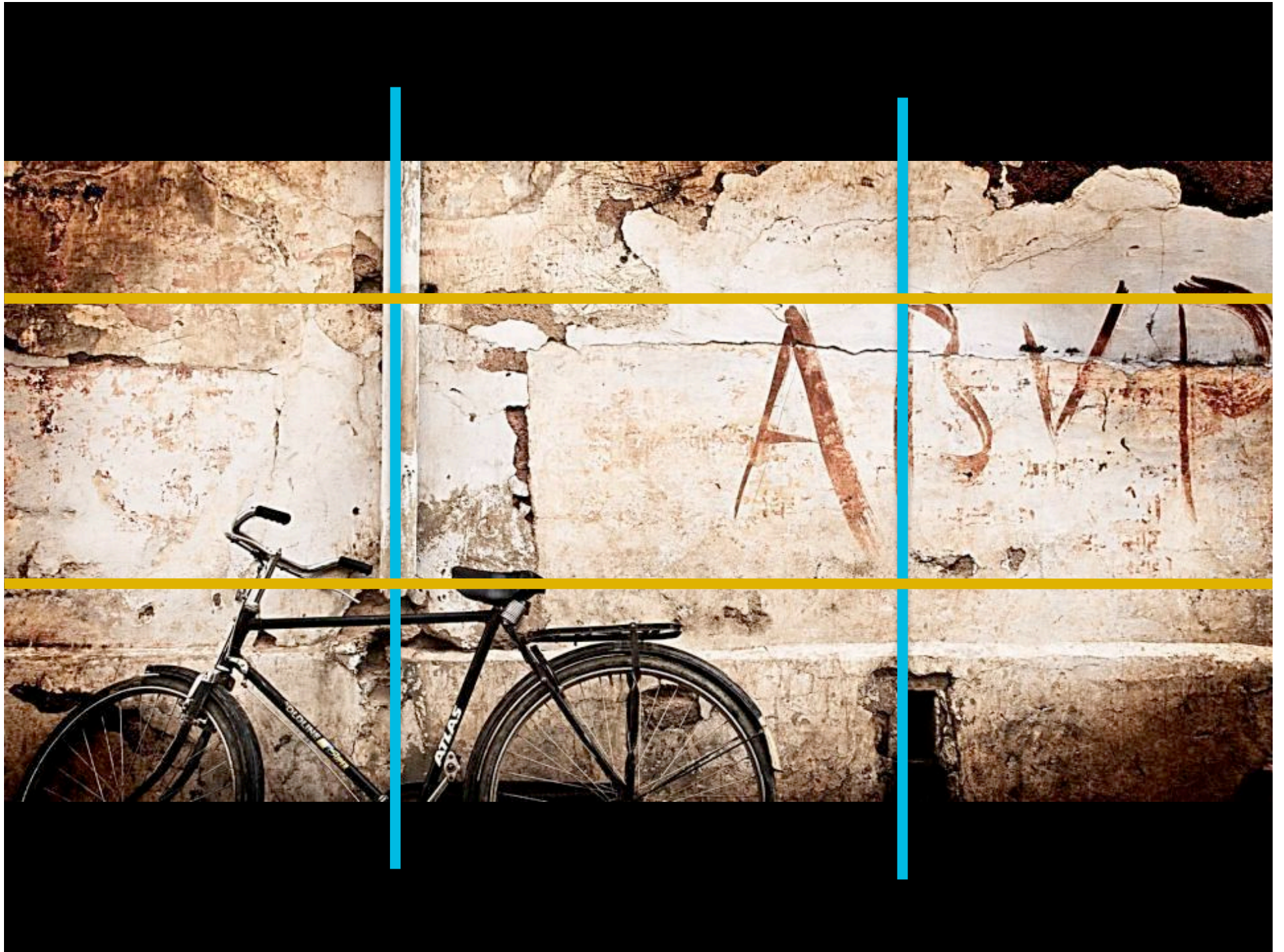
RULE OF THIRDS























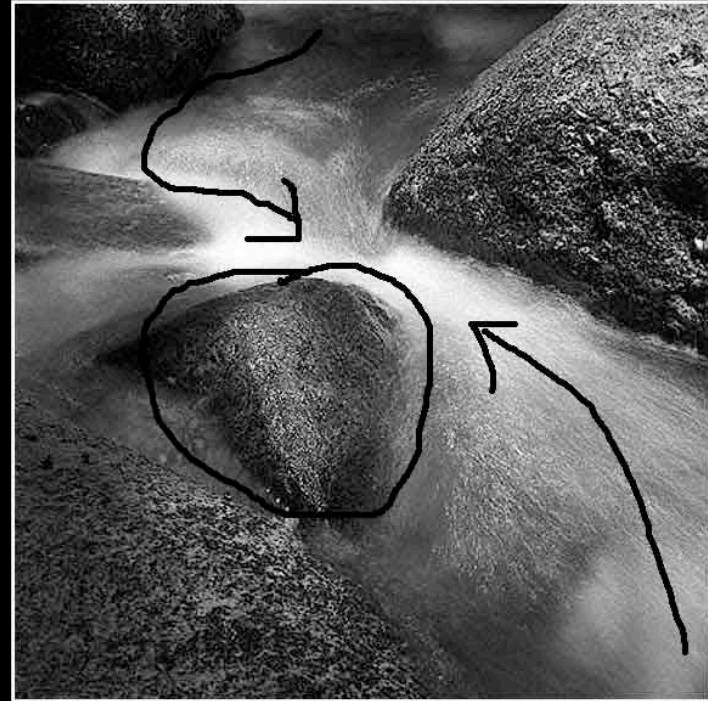
Diagonals



Diagonals



Leading lines



Patterns





Shapes



Shapes



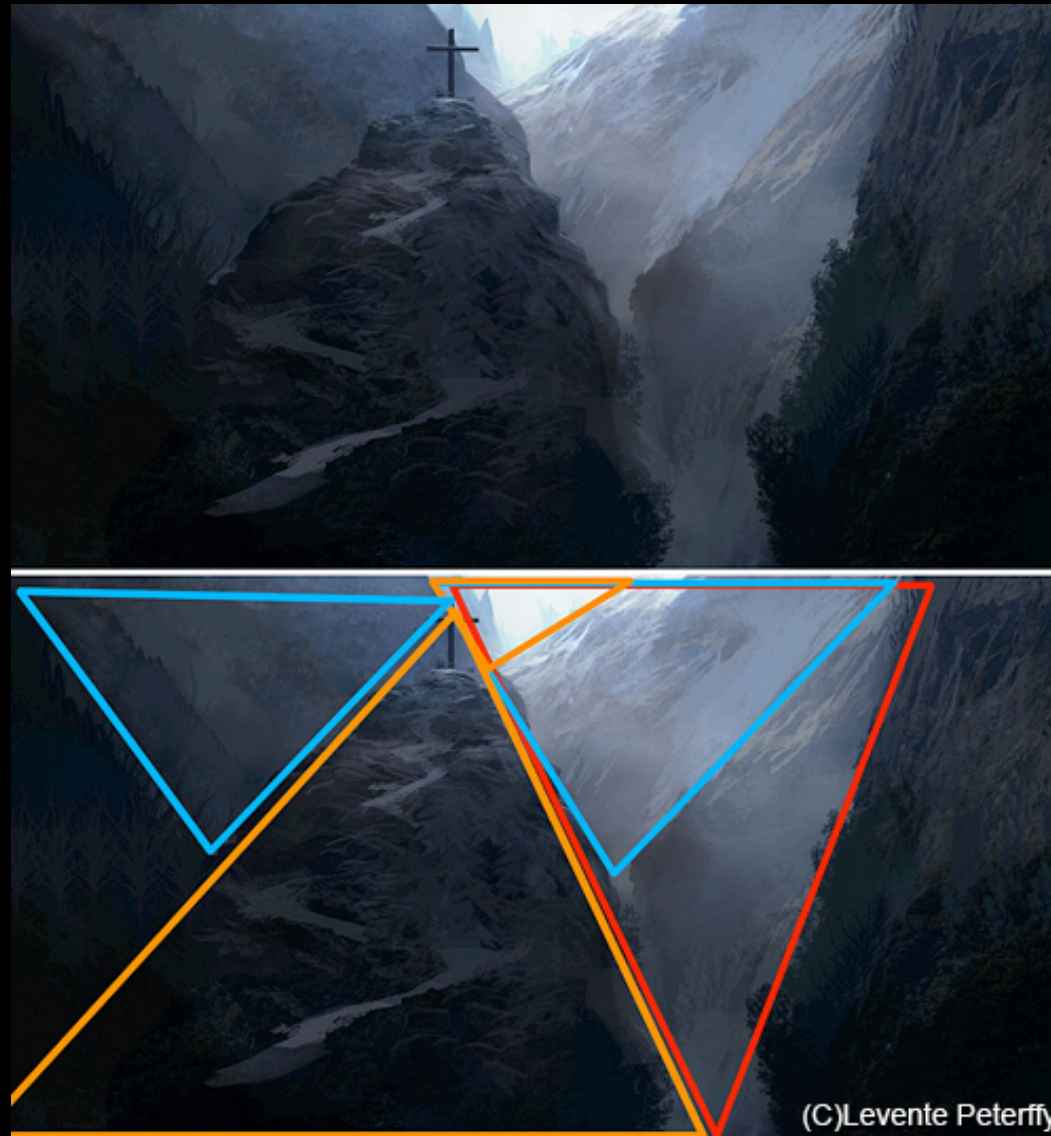
Shapes & Colors



Triangles



Triangles



(C)Levente Peterffy

Triangles



Rythym



Rythym



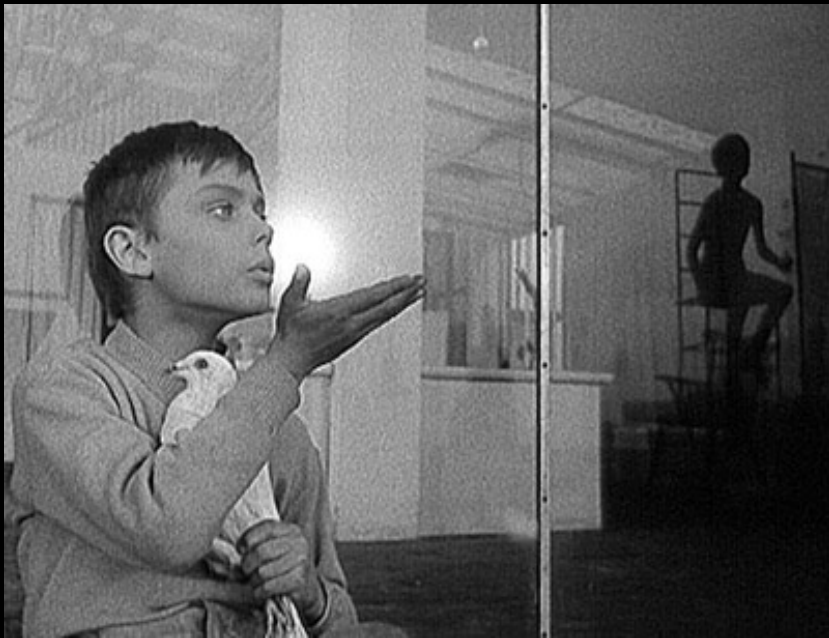
Balance



Balance



Balance



Backgrounds Will Help Tell Story







Frames within frames









Basic Shot Sizes and Shot Types in Cinematography

Shot Sizes

- Full Shot - FS
- Medium Full Shot - MFS
- Cowboy Shot
- Medium Shot - MS
- Medium Close Shot - MCS
- Close Shot - CS
- Wide Close Up - WCU
- Full Close Up - FCU
- Medium Close Up - MCU
- Extreme Close Up – XCU

Shot Types

- Single
- Two shot
- Three shot
- Insert shot
 - cut-away to a part of the scene
- Point of View (POV)
 - The view from a characters perspective
- Over the Shoulder (OTS)

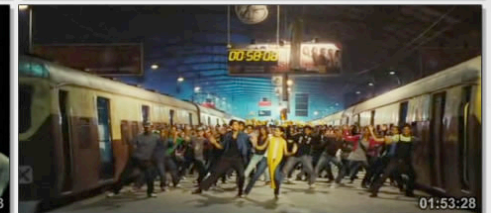
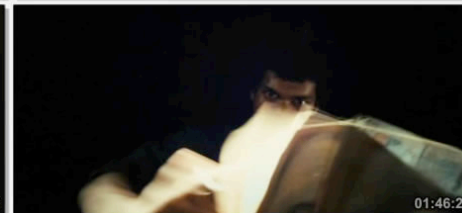
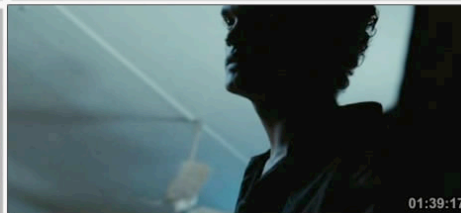
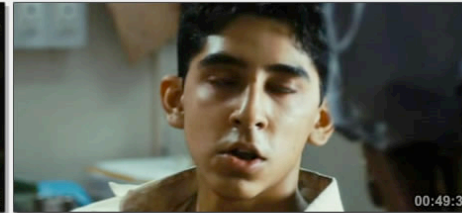
Identification with Character

- WS: less we identify with a character
- CU: more we identify with a character
- Eyeline matches:
 - Closer camera is to eyeline more personal and intimate.
 - Further away it is the less personal it is.

Shot Sizes and Types

File Name: Slumdog Millionaire.mp4
File Size: 701MB (735689157 bytes)
Resolution: 720x336
Duration: 02:00:34

Media Player Classic



File Name: Slumdog Millionaire (2008) DVDRip-CCnSS.mp4
File Size: 319MB (334641067 bytes)
Resolution: 480x204 (40:17)
Duration: 02:00:34

Media Player Classic

