

Sample of 10 (out of total 24) - **Practical Exercises.**

for Direction students to be done in collaboration with cinematography students/ independently / with the help of expert guidance.

❖ 1. Imaginary line: (TO BE ACCOMPANIED WITH .PPT)

Basic details: NOT to cross the line.

Advance Details: Subject travel may be considered as a line on a map, or an imaginary line made by an individual walking down a hall; or a vehicle driving on a road, or a plane flying through the air. This travel line is the action axis.

If all camera set-ups are positioned on one side of this line, screen direction will remain the same throughout a series of shots, regardless of camera angles.

Once the left-to-right or right-to-left directional movement is established, it can be maintained throughout a series of shots, by remaining on the same side of the action axis. A new location will require drawing a new axis, and remaining on the same side as the original axis to preserve established travel direction.

Basic details: to cross the line:

Advance Details: An exception to crossing the action axis occurs when two or more players walk side by side. The camera may track directly ahead or behind the moving players, to film neutral shots. Or it may track alongside to shoot a three quarter front angle - which will depict travel direction.

It is best to establish the moving players or vehicles in a long or medium shot; and then move in for a two-shot from the same side of the axis. An opposing two shot from the other side may then be filmed, based on the axis drawn through the players. Individuals opposing close-ups may also be filmed, if desired.

Total shots: 8-10

Edited Duration: maximum 60 sec.

❖ 2. DIRECTIONAL CONTINUITY. (TO BE ACCOMPANIED WITH .PPT)

Basic Details: importance of establishing direction.

Advance Details: The direction in which a person or a vehicle moves, or the direction in which a person looks, can cause the most vexing problems in motion picture continuity. If a complete production could be photographed in a single shot there would be no directional problems. There is only a single viewpoint: the lens of the camera. How the camera sees the subject is important- not how it appears in actuality.

SCREEN DIRECTION

There are two types of screen directions

DYNAMIC (Bodies in motion)

STATIC (Bodies at rest)

DYNAMIC SCREEN DIRECTION

Constant ; either left -to -right or right -to- left

Contrasting; both left -to -right and right -to- left

Neutral; toward or away from the camera

Constant screen travel depicts subject motion in one direction only .A series of shots of a person walking, a car driving, a plane flying - should move in the same direction to show progression.

Once screen direction is established for a particular travel pattern it should be maintained. This holds true for two shots, a series of consecutive shots, or a single shot inserted at intervals in the narrative.

When cutting from an exterior of the moving train to an interior shot , the camera angles may be varied as the interior sequences continues.

Contrasting screen travel is also employed to depict opposing subjects moving toward each other. Opposing screen movements are generally edited in an alternating pattern, to portray moving subjects that will meet or clash.

The hero leaves his ranch, riding left to right. Next, the heroine is shown leaving town, right to left. The audience will correctly assume that they are riding toward each other, and will meet.

Dramatic impact can be increased by introducing two football teams trotting on to the field from opposite directions.

Neutral screen direction depicts moving subjects traveling toward or away from the camera. Since neutral movement is non-directional, they may be inter-cut with scenes showing movements in either direction.

Head on and Tail away shots, in which the subjects move directly toward or away from the camera. Such shots are neutral only as long as the moving image remains centered in the frame.

A head-on shot may begin neutral and then exit one side of the picture to match-cut with a following directional shot. Or a tail-away shot may enter one side of the picture and then become neutral as it moves away from the lens.

Tracking shots, in which the camera moves directly ahead or directly behind the player or vehicles, are neutral if the subject does not enter or exit the frame.

If head on subject exits frame - proper exit side is important to preserve established screen direction.

Rider, above, must exit right side of frame in order to travel left-to-right in next shot, below.

Either a front or rear view is depicted. If a side or three-quarter angle is filmed. One side of the subject is favored so that the shot will indicate direction of travel.

High or low angle shots in which the moving subject travels directly toward and under or over the camera, so that it exits either bottom or top of the frame. A car filmed from a high angle may travel directly under the camera. A train or a jumping horse may travel directly over the top of a low-angled camera.

USE OF NEUTRAL SHOTS

To provide visual variety. A constant left-to-right or right-to-left series of shots may be broken up with neutral subject movement.

To provide greater audience impact. Head-on shots place the viewer dead center, with the action advancing toward him. An on-rushing train or a jumping horse, which exits at top of frame, will jar the audience into increased involvement with the screen action.

Head-on, Tail-away or front or rear tracking shots will allow the editor to reverse completely the original screen movement; without the abruptness of a direct cut from a shot moving in one direction to another shot traveling in the opposite direction.

❖ 3. Perspective.

Elaborate details: (To be given later)

Basic Details: Foreground objects and background action. Movement in foreground object

Special Equipment: wide angle attachment.

Edited duration: 30 Sec

Total shots: 10

❖ 4. Entry and exist

Elaborate details: (to be given later)

Basic details: Into the frame and complete exit in the frame of the charter.

Next shot again he enters in the frame and exist completely from the frame.

Edited duration: 6-shots and to be edited in *two different ways*.

Total shots: 10

❖ **5. Shoot to edit on fast Music.**

Elaborate details: (to be given later)

Basic details: a fast track will be given to the student of 30-60 sec duration on which they have to shoot in a single day 30-40 shots to be edited keeping in mind of the fast track.

Edited duration: 30–60 secs.
Total shots: maximum 30 shots

❖ **6. Over the shoulder.**

Elaborate details: (to be given later)

Basic details: Two people having conversation while sitting across the table. Over the shoulder shots of their conversation:

Edited duration: 30–60 secs.
Total shots: maximum 10 shots

❖ **7. The editing sense:**

Elaborate details: (to be given later)

Basic details: Re-edit the footage of already shot films (1) "50-RUPEES. (2) Monkey show to max duration.

Edited duration: maximum 3-mins.
Total duration: from the stock shot

❖ **8. Sense of background Music from -**

Elaborate details: (to be given later)

Basic details: *select the stock shots from any film and choose the music of your selection of two types which suits the visual.*

❖ **9. Select the Background music.**

Elaborate details: (to be given later)

Basic details: **this exercise is different from the above as already montage sequence of animal slotter house will be given to students and they need to choose appropriate music which will be evaluated by music composer of repute.**

❖ **10. Poster design:**

Elaborate details: (to be given later)

Basic Details: a lecture of poster designing will be given and students need to develop from an image the idea of designing a publicity poster for hypothetical film, a detail story line will be given

Note: A complete detailed list will be given to all the students on the day of joining.