Name_____Date_____

Chapter One - Outline

I. Types of Film

a. Realism

- **i.** _____ seen as founders of _____
- **ii.** Realist films attempt to reproduce the surface of reality with a _____ of distortion. Try to show that the world they film(ed) is not _____.
- **iii.** Film realism is the most realistic of all the arts according to many theorists. More like "being there" than any other artistic medium

b. Classicism

- **i.** *Mr. Deeds Goes to Town* (1936) – Frank Capra
- **ii.** Avoids the _____ of realism and formalism in favor of a slightly _____ that could at least be believed as being slightly/almost possible.
- **iii.** Based on a narrative – usually features _____ actors.

c. Formalism

- **i.** _____ seen as founder of the _____ tradition.
- **ii.** Formalists deliberately _____ their raw materials so that no one would mistake a manipulated image of an object or an event for the real thing.

II. The Shots

a. Shot: defined by the amount of subject matter included within the *frame* of the screen

- **i. Kinds of Shots**
  1. **Extreme Long Shot** – _____ Shows locale (usually exterior). Sometimes called _____ because they serve as spatial frames of reference.
     - **a. Ex:** _____
       _____
  2. **Long Shot** – ranges correspond approximately to the distance between the audience and the stage.

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3. **Full Shot** – closest range of long shot – includes _____ _____
4. **Medium Shot** – contains figure from knees or waist up. Used for _____
5. **Close-Up** – concentrates on relatively small object (face) – magnifies _____, tends to elevate the importance of things, _____ suggestion
6. **Extreme Close-Up** – variation of close-up, showing only eyes, mouth, etc.

III. The Angles

a. Angle: can serve as a authorial commentary on the subject matter

i. **slight** – subtle form of emotional coloration

ii. **extreme** – major meaning of an image

b. Realists tend to _____ extreme angles. Usually photograph from eye level – less dramatic because they're the norm.

c. Formalists are not concerned with _____ but with the message their image sends. Different angles send different messages.

i. **Basic Angles**

1. **Bird's Eye View** – most _____. Viewers feel godlike; make actors seem _____ or _____.
2. **High Angle** – give viewer general overview. Movement usually _____. Reduces _____ of subject
3. **Eye-Level**
4. **Low Angle –** motion _____. Violent scenes – low angles capture a sense of confusion. _____ of a subject. A person photographed from below inspires _____ and _____.
5. **Oblique Angle –** lateral tilt of camera – horizon is skewed. Characters will look like they're about to _____ _____.