

Level	Intermediate to Advanced
Type	Group Assignment (2 to 3 people)
Topic	Camera technique
Points	100 points
Media	Video
Objective	Students will learn several camera techniques.
Directions	<p>This category includes cinematic techniques that are achieved by dealing with the camera itself, rather than with a device that moves the camera through space, such as a dolly or crane. Many of these techniques could conceivably be achieved by a single camera operator. Some of them might require special equipment to get the full effect. Typically, a film camera has control for exposure, focus, and focal length (zoom lenses). In addition to these controls, the camera can be panned, rotated, or flipped over. By manipulating the camera controls, and by manipulating the camera itself, the fragments of a cinematic language are revealed. Demonstrate all ten of the following camera techniques.</p> <p>Whip Pan, Whip Cut With a <i>Whip Pan</i>, the camera is moved quickly from one angle to another, causing the image to blur from the motion. If the camera zooms in, the effect of the <i>Whip Pan</i> will increase. This is because more apparent distances is covered by the zoomed camera movement. <i>Whip Pan</i> is often accompanied by a swishing sound that emphasizes the effect.</p> <p>The blur that occurs during a <i>Whip Pan</i> can be used to make a creative <i>Whip Cut</i>. By starting out with a <i>Whip Pan</i> and cutting to another <i>Whip Pan</i>, the audience never notices the difference between the two blurs, making for a transparent transmission.</p> <p><i>Whip Cuts are used in <u>Some Like It Hot</u>. Whip Pans and Whip Cuts are used frequently in <u>Breaking the Waves</u>. Towards the end of <u>Casino</u>, Whip Pans express the escalating intensity of the story.</i></p> <p>Whip Zoom Look Zooming quickly toward an object creates <i>Whip Zoom Look</i>.</p> <p>Because zooming is an unnatural technique, whip zoom force our attention to a specific object or character in a scene.</p> <p>Search Up <i>Search Up</i> is a technique used to gradually “describe” a character or an object. The camera moves slowly over an actor’s body, gradually revealing information about the character. Finally, the camera ends up at the character’s face, revealing her identify. This technique works with inanimate objects as well.</p> <p>In the beginning of <i>Aliens</i>, the camera searches across Ripley’s body: from a cigarette clasped in her hand to her close up. In <i>Ace Ventura: Pet Detective</i>, <i>Search Up</i> is used when Lois Einhorn step into the room. In <i>Terminator 2: Judgment Day</i>, the camera <i>Searches Up</i> from Terminator’s boots to his face as he steps out of the bar.</p>

Back to Front

With *Back To Front*, we first see an action occur far in the background. As soon as that short scene is finished, the camera pulls focus and another scene occurs much closer to the camera.

Back To Front is used in *Terminator 2: Judgment Day*. First, Edward Furlong drives his motorcycle far in the background. Then the Terminator drives his motorcycle into frame very close to the camera.

Focus Out, Pass Out

Focus Out, Pass Out is a POV shot. The audience sees the world gradually losing focus as the character loses consciousness.

Focus Out, Pass Out is often used when a character has been knocked out cold, is falling asleep, or has been drugged.

Focus Out, Pass Out can be seen in *Point Break*, after Johnny Utah is knocked over the head during an attempted robbery. A modified version of this technique can be seen in *The Living Daylights*. When James Bond is drugged, we see his out-of-focus POV.

Focus Transition

Focus Transition is a specific type of transition achieved by changing an image's brightness over time to accomplish a fade to black.

This out-of-focus technique sometimes starts a new scene. The image will be very blurry. As the camera focuses in, the scene is revealed.

Another version focuses out to prepare for the end of a scene. Or, these two techniques may be combined. First, the current scene is focused out and then the film cuts to a new scene that is out of focus. Finally, the new scene gains focus. Because the images are blurred, this technique can be used to make subtle cuts between scenes. In *Batman*, the camera focuses in to a gambling scene.

Overexpose Fade, Underexposed Fade

These are two experimental techniques in which the exposure is changed gradually over time. The exposure controls the brightness of the film image. When an image is overexposed, it looks washed out. When an image is underexposed, it's difficult to make out details because of the dark image.

Overexpose Fade gradually overexposes the picture. This technique has been used to give a sense of enlightenment, or that something significant is beginning to change.

Underexpose Fade gradually underexposes the image. It can create a sense of foreboding or gloom. You can see both *Overexpose Fade* and *Underexpose Fade* in *Wall Street*.

Ceiling Twist

A *Ceiling Twist* is achieved by rotating the camera whenever it's pointed up toward

	<p>something of interest. The object is often a ceiling of some sort. The camera may also move toward the object or away from it to add yet another dimension of movement.</p> <p>A view of a ceiling by itself can be somewhat static and boring. A <i>Ceiling Twist</i> makes the simple act of looking up at something more interesting. The rotational energy transforms the shot.</p> <p>At the end of Coppola’s version of <i>Dracula</i>, the camera pulls down from a painted ceiling and rotates. At the end of <i>Titanic</i>, the camera looks up at the domed glass ceiling and rotates. In <i>Easy Rider</i>, the camera looks up at a painted ceiling and rotates.</p> <p>Flip Over Not only can the camera be tilted, panned, craned, dollied, and spinned, but it can flip over as well. <i>Flip Over</i> starts out looking at the world and ends up looking at the world upside down. Or vice versa.</p> <p>Shifting Angle A <i>Shifting Angle</i> is related to the Tilted Horizon technique. For a Tilted Horizon, the camera always stays tilted at the same angle. For a <i>Shifting Angle</i>, the camera continuously changes the viewing angle, inducing a dizzying effect. The camera continues to move and tilt back and forth.</p> <p>The use of <i>Shifting Angles</i> in <i>Natural Born Killers</i> adds an incredible kinetic energy to the film. This technique may make you sick if you are prone to dizziness. Near the end of the original <i>Dangerous Liaisons</i>, the camera shifts from a static angle to a tilted angle when pushing in to a female lover’s close-up. You can also experience this technique several times in <i>Raising Cain</i>.</p> <p>Sleepover For a <i>Sleepover</i>, the camera is positioned directly above an actor, looking down from a bird’s eye view. The camera rotates slowly, and may also rise or fall as it rotates to set up for a transition or a fade to black.</p> <p><i>Sleepover</i> is often employed when a character is asleep, unconscious, or lying down.</p> <p>Watch <i>Four Rooms</i> – when the bellhop is knocked unconscious, <i>Sleepover</i> is used. Notice in <i>Batman</i>, when the camera looks down at the Joker’s dead body from above. Towards the end of <i>Titanic</i>, the camera looks over Rose’s body on a raft and spins slowly above her.</p>
Format	Your final edited version should be transferred to DVD to turn in for grading. Make sure your credits list all members of your group.