



TECHNICAL UNIVERSITY OF MOMBASA

SCHOOL OF HUMANITIES AND SOCIAL SCIENCES

DEPARTMENT OF COMMUNICATION STUDIES

UNIVERSITY EXAMINATION FOR:

BACHELOR OF JOURNALISM AND MASS COMMUNICATION

BMC 4411: TELEVISION AND FILM DIRECTING AND LIGHTING

END OF SEMESTER EXAMINATION

SERIES: JUNE/JULY: Select series 2017

TIME: 2 HOURS

DATE: Pick Date Sep 2017

Instructions to Candidates

You should have the following for this examination

Practical Project.

Do not write on the question paper.

END OF SEMESTER PROJECT

Project Overview

This project is designed to help you to develop a broad and representative repertoire of directing and editing skills. In Part 1 you will plan and shoot and produce the long version of the film. In part two you will edit the long version into a more compressed version. This project aims to impart the following skills:

1. Controlling screen direction
2. Panning and tilting to follow action
3. Composition
4. Editing: action match cutting
5. Editing: cutting together different sizes of similar image
6. Telling a story through action and without sound
7. Compression of real-time situation into shorthand version

PART 1

The Task: PLAN AND SHOOT

A car draws up. Sharon, the car's occupant, approaches a house looking up at a window in pleased anticipation. She mounts a flight of steps to the front door. There she discovers she does not have her keys. Perplexed, she returns to her car, which she expects to be open. Finding the door locked, she curses, thinking her keys are locked in. Looking inside, she sees that the ignition lock is empty. Patting her pockets and looking around in consternation, she spots her keys lying in the gutter. She picks them up, relieved, and returns toward the house. Look at figure 34-1 is a specimen ground plan. Adapt yours to your location (the one in the specimen is a one-way street to allow the driver to drop her keys in the nearside gutter). The ground plan shows Sharon's walk and the basic camera positions to cover the various parts of the action. No sound is necessary.

Figure 34-2 is a storyboard with representative frames from each camera position. In your coverage incorporate:

1. Establishing shot of locale with car arriving (figure 34-2/A),
2. Medium shot (MS) Sharon turning corner in path thus changing her screen direction (figure 34-2/B)
3. Close shot (CS) feet walking right-to-left (R-L) and left-to-right (L-R) to match Figure 34-2/B (figure 34-2/D1)
4. Closeup (CU) panning telephoto shot of Sharon walking, looking up window (figure 34-2/D2)
5. Feet enter shot descending steps, camera tilts to follow action (figure 34-2/G)
6. Point of view (POV) shot of empty ignition lock (over-shoulder Figure 34-2/F1, CU 34-2/F2), and
7. Big closeup (BCU) keys in gutter, hand reaches into frame and takes them (figure 34-2/F3).

Here is an edited sequence in its simplest form.

Camera Position	Shot Number	Action
A	1	Car arrives, Sharon gets out, slams door, exits bottom right of frame
B	2a	Sharon enters L-R, begins crossing frame
D2	3	CU of Sharon smiling up at window
B	2b	This is the rest of shot 2a. Sharon continues L-R, turns corner of path, walks R-L toward steps and up them
C	3	Sharon rises into frame from R-L, fumbles for keys, can't find, looks back at car, turns back out of frame
B	4	Sharon descending steps, across frame L-R, turns corner, crosses R-L

E	5a	Sharon arrives from right of camera, walking screen R-L at car, fails to open door, curses
F1	6	She crosses frame, repositions herself looking R-L to see ignition, peers inside
F2	7	CU her POV of empty ignition lock
E	5b	Sharon straightens up, pats her pockets, sees something on the ground
F3	8a	CU keys lying in gutter, Sharon's POV
E	5c	Sharon reacts, stoops down
F3	8b	CU of keys, hand comes in, takes them
E	5d	Sharon straightens up looking relieved and exits into camera, her body blacking out the frame. Sequence Ends.

NOTES:

- Notice that shot 2 is intercut with a CU, while the action in shot 5 has been intercut three times.

TIP 1: when directing for this kind of double-cutting it is inadvisable to choose such short individual pieces to exactly fit a script concept. For consistency and to be easier on the actors, shoot a large section or even whole action, then select fragments you require from the continuous take during editing

- Notice at the end of shot 5, when Sharon returns with keys, that her movement is used to black out the screen by walking right up to the camera lens.

TIP 2: to startout another shot in a similar way, have the actor walk away from the lens, so the screen goes from black to action.

- This device is an example of TRANSITIONAL DEVICES

TIP 3: Do not oversuse transitional devices or else you will be considered “tricksey”

- Cut this version together, taking into account
 - a) Cutting from shot 2a to 3, make sure Sharon's walking rhythm is maintained and that you do not inadvertently make her take two steps on the same foot.(NB: A rhythm match will be required for other walking shots, too.)
 - b) Cutting from 5a to 6, there will probably be an action match.

ACTION MATCH RULE:

- a) For best match establish start of action in the outgoing shot, then use incoming shot to complete the majority of action; and

- b) If the action flowing across the cut is all fast, you must repeat three frames of the action at the head of the incoming shot because the eye does not register first two or three frames of any new image. A frame by frame analysis would show a slight overlap of the action, but at normal speed it appears smooth and continuous.
- Cutting from 5c to 8b, same principle. Let Sharon just begin to stoop and then cut keys with hand entering at top of frame shortly afterwards. If you leave too much footage before the incoming hand appears, you will imply that Sharon is eight feet tall.

Discussion

Run your cut version. How long is it? Try to apply the following criteria:

1. Are the action matches smooth and logical, or do they jump?
2. Are the pans and tilts smooth and motivated by Sharon's movements?
3. Do pans and tilts anticipate the motivating action, or lag behind?
4. Do you vary the camera height to create interesting angles?
5. Do you compose to create the maximum perspective and depth?
6. How is the framing and composition on static shots?
7. On the CU pan did you remember to leave compositional space ahead of her feet?

PART 2 EDITING A MORE COMPRESSED VERSION

Run your cut and consider which pieces of action are vital, and which are links. Surely a lot of the walking is of secondary importance. If for instance Sharon turns and looks back in the direction of the car, we don't need to see her cover every inch of the ground in returning to it. Amend the first cut and do a compressed version. Here is where the unused bridging close-ups come in, signified in the new abbreviated list with asterisk:

Camera position	Shot number	Action
A	1	Car arrives, but cut before it comes to complete halt
B	2a	Sharon enters L-R, begins crossing frame
D2	3	CU of Sharon smiling up at window
D1	*	Her feet L-R
B	2b	Sharon arrives at corner of path, turns R-L; cut immediately to:
C	3	Sharon almost at door, fumbles for keys, can't find, looks back at car, turns.

G	*	Feet descending a couple of steps
D1	*	CS feet walking R-L
E	5a	Sharon almost at car, fails to open door, curses
F2	7	CU her POV of empty ignition lock
E	5b	Sharon straightens up, pats pockets, sees something on the ground
F3	8a	CU keys lying in gutter, Sharon's POV, her hand comes into frame and removes them
E	5d	Sharon straightens up looking relieved and exits into camera, her body blacking out the frame. End sequence

DISCUSSION

How long is the sequence this time? It should be 30-50 % shorter, yet have lost nothing of narrative importance. See if you can cut it down further, to perhaps as little as 30-60 seconds overall. You will find shots or parts of shots that can be eliminated. If you set the audience up to infer what is not literally visible, they will. Doing this, you allow the audience to actively participate, to use imagination rather than passively witness something that requires no interpretation. That would be dull