

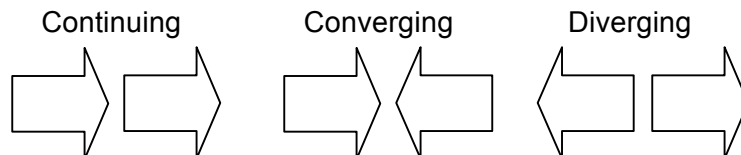
APPLIED MEDIA ASTHETICS, 3rd Ed. – Zettl
 MASTER OUTLINE by Dr. John C. Dailey

The Two-Dimensional Field: Area

- Aspect Ratio
 - Film (5.5:3), HDTV (16:9), SDTV (4:3)
- Object Size
 - Size References
 - Knowledge of Object
 - Relation to Screen Area
 - Environmental Context
 - Reference to Human Being
 - Image Size
 - Size Constancy
 - Screen Size & Image Power
- Deductive Approach
 - Start Wide, Go Close
- Inductive Approach
 - Start Close, Go Wide
- Main Directions:
 - Horizontal & Vertical
 - Horizontal-Vertical Combination
 - Tilting the Horizontal Plane

The Two-Dimensional Field: Forces Within the Screen

- Magnetism of the Frame
 - Headroom
 - Pull of the Top Edge
 - Pull of Side Edges
 - Pull of the Entire Frame
- Asymmetry of the Screen
 - Up-Down Diagonals
 - Screen-Left and Screen-Right Asymmetry
- Figure and (Back)Ground
- Psychological Closure
 - Gestalt
 - High- and Low-Definition Images
 - Facilitating Closure
- Vectors (a force w/ a direction and magnitude)
 - Vector Types
 - Graphic (lines, edges) Index (pointing, looking)
 - Motion (movement)
 - Vector Magnitude
 - LOW: Graphic, MIDDLE: Index, HIGH: Motion
 - Each may also individually vary from low to high
 - Vector Directions



**Structuring the Two-Dimensional Field:
Interplay of Screen Forces**

- Stabilizing the Two-Dimensional Field...
 - Distribution of Graphic Mass & Magnetic Force
 - Screen-Center
 - Off-Center
 - Balance
 - Stabilizing the Two-Dimensional Field...
 - Distribution of Vectors
 - Leadroom
 - Converging Vectors
 - Graphic Vector Distribution
- Stages of Balance
 - Stabile (not stable) (not going anywhere...)
 - Neutral (a bit off...)
 - Labile (now we're really tiltin'...)
 - The Golden Section (& it's cousin), The Rule of Thirds
- Object Framing
 - Facilitating Closure (help your audience)
 - Graphic Ques (show just enough)
 - Premature Closure (no "head only" shots)
 - Natural Dividing Lines (chin, shoulders, elbows, waist, knees, ankles, etc.)
 - Illogical Closure (trees growing out of people's heads)
- Extending the field
 - Vector-Object Consistency (show what is being pointed to in successive shots)
 - Z-Axis Vectors (Context, Context, Context)

**The Three-Dimensional Field:
Depth and Volume**

The Z-Axis

On TV: Extends from the screen back to infinity.

Emerges from the screen in Stereoscopic and Holographic projections.

Graphic Depth Factors

Overlapping Planes

Relative Size

Height in Plane

Linear Perspective

Aerial Perspective

Light, Shadows, and Saturation

**The Three-Dimensional Field:
Depth Characteristics of Lenses**

Overlapping Planes

Deemphasized- Wide-Angle lens

Emphasized- Narrow-Angle (Telephoto) lens

Relative Size

Wide-Angle exaggerates foreground, shrinks background

Telephoto magnifies background

Linear Perspective

Wide-Angle "accelerates" convergence of parallel lines

Telephoto reduces the illusion of depth by "stacking up" successive planes

Aerial Perspective

Think: shallow Depth of Field & Selective Focus ...

Deemphasized- Wide-Angle lens

Emphasized- Narrow-Angle (Telephoto) lens

Rack Focus (or Rolling Focus)

Focusing "on air" to emphasize a subject

Z-Axis Motion Vector

Object Motion

Wide-Angle "accelerates" the changing of subject sizes (i.e., approaching= larger, faster & moving away= smaller, quicker)

Telephoto deemphasizes change of subject size.

Camera Movement

Wide-Angle exaggerates dolly speed

Telephoto would theoretically deemphasize dolly speed, but very tough to do (subject focus and position is very difficult to maintain)

The Three-Dimensional Field:

Depth and Volume (cont.)

- Major Graphic Devices
 - Lines and Lettering
 - Secondary Frame
 - Over-the-shoulder boxes
 - Chroma-key window
 - Monitor Shots or Video Walls
 - Topological (surface) & Structural (composition)
 - DVE's, Matte Key Effects

The Three-Dimensional Field:

Building Screen Volume

- Volume Duality
 - The interplay of positive and negative volumes
 - The dominance of positive volume...
 - A preponderance of negative volume...
- Z-Axis Articulation
 - Wide Angle: "spreads out" volume
 - Telephoto: "compresses" volume
 - Distortions:
 - Wide Angle- Exaggerates foreground objects
 - Telephoto- Stacks objects across distance
- Z-Axis Blocking
 - See Zettl pages 198-201
- Spatial Paradoxes
 - The Superimposition
 - Intersecting images...
 - First- & Second-Order Space
 - The news set (First Order Space)
 - A monitor on the set (Second Order Space)
- Personification
 - Anchors are real people too...
 - They have not been "framed".

The 1st Aesthetic Field: Light

- The Nature of Light
 - External vs. Internal Light
- Inner/Outer Orientation
- The Nature of Shadows
 - Attached
 - Cast
 - Falloff
 - Contrast vs. Change
- Lighting for Outer Orientation
 - Spatial
 - Tactile
 - Time
 - Day vs. Night
 - Clock Time
 - Seasons
- Lighting for Inner Orientation
 - Establishing Mood & Atmosphere
 - High vs. Low Key Lighting
 - Above vs. Below Eye-Level
- Key Light Position
 - Predictive Lighting
 - Light as a Dramatic Agent

Structuring The First Aesthetic Field: Lighting

- Lighting Types
 - Chiaroscuro
 - Single light source, Low-key illumination
 - Fast shadow falloff, Dense attached shadows
 - Types of Chiaroscuro Lighting
 - Cameo
 - Rembrandt
- Flat Lighting
 - Opposite of Chiaroscuro...
 - Highly diffused, seemingly comes from all directions
 - Very slow falloff, very transparent attached and cast shadows
- Functions of Flat Lighting
 - Outer Orientation
 - High key light for maximum visibility
 - Inner Orientation
 - Fun, High Energy... OR...
 - Depersonalization (think of HAL in 2001)
- Silhouette Lighting
- Internal Lighting (i.e. SFX)
- Film vs. TV Lighting

Visualization

To see with the mind's eye...

A need to clarify & intensify

Ways of Looking

Looking At

Looking Into

Creating

(DVEs or other SFXs)

Field of View

XCU

CU

MS

LS

XLS

Looking-Up and Looking-Down

Camera Position & Power

Subjective Camera

Camera as Participant

Begins w/ an establishing shot

Rarely makes us psychologically abandon our own perspective for the camera's- yet can succeed if the audience is truly "involved"

"Being Discovered"... SURPRISE!

Direct-Address (think Gary Shandling)

Over-the-Shoulder

Reverse-angle point of view

Looking over the other's shoulder

Cross Shooting

Reverse-angle point of view

Looking in the direction of the other- who is off camera

(note: lead room)

If positioned exactly on the Z axis, persons in succeeding shots appear to be addressing each other and not the camera.

Angles

Vector Continuation

Avoid JUMP CUTS

Simultaneous Screen Space

Superimpositions, SFXs

Point-of-View Clarification

Index Vector Consistency (POV reinforcement)

Index Vector-Target Consistency

"Looking & Looked At"

Event Intensification

Finally... Angles are your friend don't abuse them

Editing

- Building a screen event...
- Switching (Instantaneous Editing)
- Postproduction Editing
- 2 Aesthetic Types:
 - Continuity and Complexity

Continuity Editing

- Clarifies Events
- Continuity of...
 - Vector Fields (graphic, index, & motion)
 - DON'T CROSS THE AXIS OF ACTION
 - Object Positions on & off screen
 - MAINTAIN COGNITIVE SPACE
 - Action
 - CUT DURING THE ACTION
 - Subject
 - CLASSIC DEFINITION OF CONTINUITY

Complexity Editing

- Intensifies Events
- Probes the depth of an event
 - Utilizes subjective vs. objective time
 - Timeline has a horizontal & a vertical vector
- Montage Metric - A series of related/unrelated images is flashed at equal intervals (equal length shots)
- Analytical- The essential elements of an event are synthesized into a screen event
- Sequential Analytical- Essential elements in a cause-effect sequence
- Sectional Analytical- Examines a moment from different points of view
- Idea-Associative- The juxtaposition of events to create comparisons or contrasts