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The main elements of the film composition

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Abstract. Achieving the success of a genuine film work requires devotion and creativity at work. A filmmaker goes through a long and challenging street during the film's realization. Because it needs to convey clear and meaningful messages to bring emotions to the viewer and impress in their memories. The director's imagination and creative imagination links his feelings with the guidance of the actors and the technical crew about the creation of his vision that is the film's success in front of the audience. In addition to the number of actors participating in the film, an irreplaceable place has the technique of film making, which can be mentioned: The camera angles of which the position moves up or down depends on the scenes to be realized, then the movement of the camera that has a maturity of use due to detailed movie scenes, contrasting colors used in film, and contrasting color with which blurred images illuminate and vice versa. All these elements are the basis of the film's realization and are directed by the respective film director.

Key words: composition film, angel camera, movement camera, aspect ratio

Introduction

The power of cinematography consists in evoking extreme emotions of satisfaction, sadness, or fear through the possession of a cinematic syntax that has been developed for more than a century. Frame sizes, angles, camera movements combined with a fine lighting are the basic elements of the film composition. Cinematography is the art of visual story and the best movies are where you can tell what is happening without listening to any dialogue. With some basic knowledge of composition and scene building, you can build scenes using this visual language. Different frameworks allow to form a clear and cohesive story by proving to be visually entertaining to viewers. With a frame we describe persons, actions or events within a selected space, wanting to convey special meaning to the audience through the visual elements. In cinematography, composition refers to the frame of the image and how the elements of the mise-en-scène appear in it. Composition guidelines must be observed when telling stories visually, as in filmmaking.

The type of Lens

The field size (along with the specific amount of perspective distortion) greatly affects the narrative power of a shot. There are a number of standardized field sizes, the names of which are commonly derived from varying camera-subject distances while not changing the lens. The four basic kinds of field sizes are: the long shot (often used as an establishing shot), the full shot, the medium shot, the close-up. Three less often used field sizes are: the extreme long shot (used

1 http://www.elementsofcinema.com/cinematography/CINEMATOGRAPHY.html
for epic views and panoramas), the American shot (also 3/4 shot), a slight variation of the medium shot to also include OWB handgun holsters in Western movies, a characterization from French film criticism for a type of shot in certain American films of the 1930s and 1940s also referred to as a “Cowboy shot” in reference to the gun holster being just above the bottom frame line, the “Italian shot” or Extreme Close Up (ECU or XCU), where only a person’s eyes are visible, named after the genre of Italo-Westerns, particularly the Dollars Trilogy by Sergio Leone, that established this particular field size.

Camera Angel

Camera corners create the dramatic impact of the scene. They also contribute significantly to how the audience will perceive actors to create a profound impact on credibility, integrity, and importance. You will need to be aware of how the object (objects) is placed within the frame. It is this wonderful setting of objects around the frame that emphasizes the underlining of meaning, creating an inner sense of beauty, equilibrium and order. Many movies are filmed with the angle of the camera that appears to be roughly the same height with its theme. However, it is possible to shoot from a position that is significantly lower or higher than the dominant element. The camera angle is often used to suggest any weakness or power. A concrete example is the movie “The Color of Paradise (1999)”, where father, which rulers absolutely over his family, often portrayed from a low angle, thus increasing his figure. On the other hand, his blind son, Mohammad and his elderly grandmother, often came from a high point of view, emphasizing their dependence and smallness. The connection between the camera and the subject can become ironic, or it may suggest more the subject of perception than the state of the object. The father in this movie is so naughty laughing with his fiancée that he falls from his horse, while Muhammad and her first grandmother from above can also show that the god is watching and holding them under protection. While the frame size is in what we see, the camera angles affect how we perceive it. Camera angles can also be called the art of manipulation, as a movie frame seems to be a dominant, long-skinned, weak or strong character. The camera angle marks the specific location where the camera is placed to film a framework. A scene can be shot with several different shots creating different effects on how the scene is perceived by the viewer. Different camera angles will have different effects on viewers as to how they perceive a scene. There are a number of camera angles, such as high-angle shot, neutral shot, a low-angle shot, bird's-eye view, Dutch angle and an worm’s-eye view. The high-angle shot is when the camera is mounted over the action using a crane to give a general picture. From this angle the object looks smaller and less important.

The object or character is often swallowed by their placement - they become part of a wider country, the understanding within the viewer of who they are seeing on the screen is small, weaker, submissive, small, or is currently in one less powerful or compromised position. The other corner is the Neutral shot where camera is positioned as if it were a person actually observing a scene, through this angle we get an everyday personage where the camera is located at the eye level has little or no psychological effect on the viewer while the low-angle shot is when the camera film the character wanting to make it bigger, sharper, more powerful, and of course, even physically taller in the movie space. Bird's-eye is an unnatural and bizarre angle. Well-known objects viewed from this angle may seem completely unrecognizable at first (tent in

2 Grammar of the Shot SECOND EDITION – 2013- Roy Thompson Christopher J. Bowen pp 23
5 Chandler, Daniel. “Grammar of Television and Film”, Visual-memory.co.uk.
a crowd, dancer's feet). However, this framework puts the audience in a divine position, looking down the action. Another angle is rarely used, the Dutch angle is an angle in which the camera itself is turned to the left or to the right. The unnatural angle gives the viewer a feeling that the world is out of balance or psychological riots is also used to achieve psychological distress or tension in the subject being filmed. The other part that is rarely used is the worm's-eye view where an object is viewed from the bottom of the object as if the observer was a crime and this is usually used to view a high, strong, powerful object, while using three-point perspective a missing point at the top, one to the left and one to the right.

**Visual Aesthetics**

Two Important Principles to Maintain Visual Aesthetics are: 'The Rule of Thirds' and 'The 180 Degree Rule'. 'The Rule of Thirds': The screen is divided by two horizontal lines and two imaginary vertically divided into nine equal portions. In photographs, footage and other visual arts, there is much importance in front of the space as in moving elements and to the stationary one. Within a frame is left space in the direction that the person faces or moves by creating a comfort that the public will accept and this is also called "LEAD ROOM." While the other effect is when the actor looks to the right side while the empty space is in left and right then we will have the meaning of claustrophobic or lack of space that as an emotional effect can reach to disturb the viewer. Filmmakers, like any other group of artists, like to break the rules that have aesthetic purposes and motives to the angles. 'The 180 Degree Rule': This rule applies to setting the camera during a scene to ensure a steady display direction. Understandably best in the context of an interview or dialogue between two characters. The 180-degree axis must not be moved to maintain directional orientation and space orientation.

**Movement of camera**

The director may choose to move the action together showing history as a series of movie frames wanting to move the camera to action. Not only must the style of movement be resolved, but the way of moving the camera is to be resolved. There are some basic camera movements such as "Pans" that is horizontal camera movement that is realized through a tripod and move around its axis. Then the “Tilt” movement where the camera moves vertically. The next movement is Dolly Shots where the camera is placed on any moving vehicle and moves along the action, generally behind a moving figure or object. "Hand-held shots" was used for the first time during the Second World War when journalists shot in the television news field, the daily events and the stress of battles making motion pictures. Originally, documentaries were produced, requiring the production of cameras smaller and lighter that can move in and out of a scene quickly. This aesthetics got a burst in Hollywood telling a disordered effect, objectioning to Steadicam which is the heavy equipment that was attached to the camera and realized a more smooth motion. Zoom is not the physical movement of the camera but simply an optical motion that decreases or enlarges the frame of view of the film frame.

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6 Directing film techniques and aesthetics Fourth edition 2008, Author Michael Ribiger pp 357
Colors and contrast

Early movies were shot in black and white, but the cinema introduced the color image. Colors are used to create aesthetic patterns and create character or emotion in narrative cinematography. Another element is the contrast - the dark light ratio in an image. If the difference between light and dark areas is large, the image is said to be "high contrast". If the difference is small, it is referred to as "low contrast". Most movies use low contrast to achieve more natural light. High contrast is usually associated with the low glare of dark scenes in genres such as horror film and movie noir. A common cliché is the use of contrast between light and darkness to distinguish between good and evil. The use of contrast in a scene can be based on racist or sexist connotations. The opposite of contrast or darkness is exposure. If the lens expands, more light comes in and the resulting image becomes more exposed. If an image is so dim that the details begin to disappear. On the other hand, a narrow opening that allows less light will produce a darker than normal image, known as the "unexposed".

Aspect ratio

The aspect ratio is an attribute of image projection that describes the proportional relationship between the width of an image and its height. The aspect ratio of a geometric shape is the ratio of its sizes in different dimensions. For example, the aspect ratio of a rectangle is the ratio of its longer side to its shorter side – the ratio of width to height, when the rectangle is oriented as a "landscape". The aspect ratio is most often expressed as two integer numbers separated by a colon (x:y), less commonly as a simple or decimal fraction. The values x and y do not represent actual widths and heights but, rather, the proportion between width and height. As an example, 8:5, 16:10, 1.6:1, 8/5 and 1.6 are all ways of representing the same aspect ratio. In objects of more than two dimensions, such as hyperrectangles, the aspect ratio can still be defined as the ratio of the longest side to the shortest side.

Conclusions

Cinematography has one century long tradition in film, and its evolution has undergone positive changes over the years, both in terms of professional qualifications and technical issues. With regard to film making, from black and white to its beginnings to date, the cinema uses color images and different lighting effects. Progress can be observed in all aspects of film art. In order to realize a successful film of the burden on the shoulder, the director carries both the selection of cadres as well as the technical issues. Citing the latest technology cameras for more vibrant effect on the screen by bringing the relationship closer to the audience. Technological developments in the film world: like cameras and their movement as well as the angle from which the movie is filmed are of great importance to the director and achievement of

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7 Writing, directing, and producing documentary films and videos Third edition 2002 Author: Alan Rosenthal pp 64
8 https://filmanalysis.coursepress.yale.edu/cinematography/
his goals. Today technological advancement compared to previous times and colorless effects realization is evident in the success of the film he has today.

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