ATTENTION PLEASE: UNDERSTANDING DIRECTING ATTENTION IN VIDEO

by

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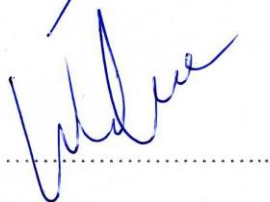Master of Arts

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ABSTRACT

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Supervisor: Yoong Wah Alex Wong

Keywords: attention, audience, cinematography, directing, editing

Film and video audiences do not always pay attention to the storytelling elements that the director deems to be important. This paper examines a group of filmmaking techniques that can be used to guide the attention of the video audience. The paper specifically focuses on cinematography techniques and the way they are supported by editing. The subject was approached from a theoretical standpoint, where the techniques were critically examined, and from a practical perspective that tested their application through the production of three short films. The research granted a deeper understanding of how the biological characteristics of the eye affect where the viewer is looking at any given moment, which was then used to re-examine a selection of cinematography techniques. The paper also examines and tests ways editing can support or overpower cinematography. The results show cinematography can indeed be used to direct audience attention and list a collection of good practices in using the techniques. In addition to this, editing proved to be instrumental in working together with cinematography, while it was also able to take the lead in constructing the main thematic point of a scene. The paper concludes that, while the results were educational, the area examined is too limited and further research into these and other areas of filmmaking is advised.

Visual matter: 10083802

ÖZET

DIKKAT DIKKAT: VIDEO'DA DIKKATI YONLENDIRMEYI ANLAMAK

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Anahtar kelimeler: dikkat, izleyici, kurgu, sinematografi, yönetmenlik

Film ya da video izleyicisi, yönetmenin hikaye anlatımında öngördüğü noktalara her zaman dikkat etmez. Bu tez, video izleyicilerinin dikkatini yönlendirme tekniklerini araştırmaktadır. Özellikle sinematografi ve sinematografiyi destekleyen kurgu teknikleri bu açıdan incelenmiştir. Sinemada dikkat yönlendirme teknikleri teorik bir biçimde değerlendirip, teknikler analiz edilmiş ve üç kısa metrajlı film üretilerek konu pratik açıdan irdelenmiştir. Bu araştırma aynı zamanda gözün biyolojik niteliklerinin seyircinin bakışını nasıl etkilediğini de derin olarak incelemektedir; sinematografi teknikleri bu açıdan da analiz edilmiştir. Araştırma, kurgunun seyirci dikkatini nasıl yönlendirdiği ve sinematografiye hangi açılardan destek olup olmadığını da irdelemektedir. Araştırma sonuçları sinematografinin seyircinin dikkatini yönlendirdiğine dair kanıtlar sunmakta ve bu yaklaşımı destekleyici örnekler vermektedir. Sonuçlara ek olarak, kurgunun ancak sinematografi ile birlikte ele alındığında işlevsel olduğu ortaya çıkmıştır; kurgu ve sinematografi bir sahnenin ana temasını kurmak için de temel oluşturmaktadır. Sonuç olarak, elde edilen veriler öğretici olsa da bile, araştırılan alan çok sınırlı olduğundan gelecekte bu alana dair daha fazla araştırma ve film yapımı tekniklerinin incelenmesi tavsiye edilmektedir.

Visual matter: 10083802

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1   INTRODUCTION

"Generally speaking, in blocking and framing a shot, the most important thing is to make sure the audience is looking where you want them to look." (Zemeckis, cited in Bordwell, 2005, p. 35)

Watching a movie is a structured experience – the author has specifically chosen what to show to the audience and, even more importantly, what not to show. Every creative tool at the artist's disposal makes him question the inclusion of a certain element. For example, cinematography hides things in shadows or out of the frames; editing cuts out unconvincing performances; the sound mix oscillates between an overpowering score and abstract silence. The purpose of this interplay is directing attention towards what the artist deems important - the message of the movie. For the audience to understand the message, both the director and the viewer have to use the same language.

General film language literacy has improved during the last century. New media scholar, Manovich (2002), argues the film screen is the seminal medium of the 20th century and a natural way to consume content – he draws parallels with dreams and abstract thinking. Hence, humans are naturally inclined to speak the film language. In addition, the practice of watching moving images is more than a century old and multiple generations have grown up with it. Today, the experience of watching television is almost universally relatable - we have been collectively learning to understand film language from a young age. Consequently, we have been getting better at recognizing film grammar - we are able to comprehend a faster and more fragmented filmmaking style. Bordwell (2002) points out just some of the changes evident in filmmaking conventions: faster editing (shorter average shot lengths), bigger jumps in perspective (mixing extreme lens lengths), tighter framings of dialog scenes and a free moving camera. He calls this framework of filmmaking "intensified continuity" and the

common denominator is that all expect more attentive viewing, since one never knows what waits in the next shot. Part of this is competition, and later synergy, with television production, which by its nature fights for attention in the household. However, it is mostly a way to keep audiences interested. It could be said a loop is created – people are getting better at following more compressed storytelling, which in turn makes them demand even faster filmmaking, which in turn makes them better at following it again. Stork (2011) argues that an extreme example of intensified continuity can be found in many contemporary action movies, where the sequences are so rapidly cut and visually rich, it is almost impossible to discern what is happening without the aid of very specific sound design. Popular in today's blockbusters, this technique has been called "chaos cinema" (Stork, 2011).

As we can see, getting attention is a problem that has already been addressed through decades of filmmaking practice. However, directing this attention is a more subtle art, requiring a greater knowledge of film technique. If we are to consider the full potential of cinema as an art form, simply experiencing a movie is not enough. The viewer has to understand the message the artist is trying to convey. This paper explores tools and techniques that enable the director to guide the viewer's attention to the meaning of the film.

1.1   Research Question

The thesis builds on the idea that the main duty of the director is to direct attention. It is obviously important to instruct the actors how to navigate the scene or advise the director of photography how to frame the picture, or even oversee how the editor constructs the film narrative, but above all else, her responsibility is to make sure, when it all comes together, that the audience always pays attention to what is crucial in the scene.

The main research question of this paper considers how an artist can direct the audience's attention. Which are the specific film language techniques that are best used to guide the spectators to concentrate on a certain aspect of the movie? How can

cinematography underline the meaning of a scene? How is cinematography dependent on editing, and which montage techniques support it?

1.2   Research Aim

The aim of this paper is to analyze different cinematography techniques and demonstrate how they are used to direct viewers' attention in a movie. It is also an aim of this paper to prove that editing generates a significant impact on cinematography.

1.3   Research Objectives

The main objective of the paper is to deepen my understanding of how to direct attention, because I believe that will help me grow as a director. I think this knowledge will help me keep audiences engaged, control how they respond to specific sections of the movie and build better tension. My goal is to learn how to make storytelling understandable, how to most efficiently communicate the director's vision and how to make the movie have the biggest possible impact on the viewer.

As part of the research for this paper, I produced three short films. The objective was to find practical applications for techniques analysed during the theoretical stage of research. Production of these films proved to be a considerable challenge, since I was working with very limited resources. At the start of the endeavor I had no budget, no crew and no cast. I could rent some essential equipment, but even there I was limited by great demand and short rental times. I will elaborate on how I overcame these challenges in the following chapters.

1.4   Methodology

In order to address the research question in the best way possible, I will rely upon theoretical research and analysis including, but not limited to, books, essays, video essays and articles. To ground my ideas in practice, I will reflect upon case studies of my own personal work, most notably the three short movies I produced during the research phase. These videos will be contrasted with examples from popular movies using comparatively similar techniques.

As I frequently use my movies as examples, I recommend the reader views them before further reading. Links to their online versions can be found in appendices and their physical copies are on optical media attached to the paper.

2 BACKGROUND AND LITERATURE REVIEW

I had been interested in a more methodological study of film language for a few years before starting the research on this paper. Since then I have already read quite a lot on the matter, which contributed valuable general knowledge. This helped me focus on certain topics when choosing appropriate readings for the paper. Hence, below I am presenting only works directly connected to the theme concerning the thesis.

When trying to guide the audience, I believe it is imperative to know the underlying structure of stories. Before focusing on individual scenes, one has to first understand how all story elements fit together. I advanced my storytelling principles through the following three books: *The Hero with a Thousand Faces* (Campbell, 2008), *The Writer's Journey: Mythic Structure for Writers* (Vogler, 2007) *and Save the Cat* (Snyder, 2005). It should be noted that Campbell's work is the most substantial, since it deals with fundamental principles of storytelling and myth, while Vogler applies these rules to the art of screenwriting. Snyder's work can be seen as a further clarification of the storytelling fundamentals, seen through the lens of a working film industry professional.

Although this paper does not extensively focus on conducting performers, Weston's book *Directing Actors* (1999) was very instructive in the sense of teaching a subtle directing technique that encourages actors to role-play a character, instead of consciously aiming at a certain effect. This approach enabled me to give actors more responsibility for their performance and at the same time focus on other facets of directing.

Another valuable resource was *Making Movies* (Lumet, 1996), which emphasizes the directing process from the viewpoint of the director. It presented how all stages of

movie production work together and how to preserve the director's vision through the whole process - from an idea to the cinema screen. I was also inspired by *Rebel without a Crew* (Rodriguez, 1996) and *The DV Rebel's Guide* (Maschwitz, 2007), two complementary accounts of going through film production, only in these cases dealing with scarce resources. These two case studies proved truly valuable when producing my student films.

In the area of cinematography I was inspired by the *Master Shots* series of books (Kenworthy, 2012). Rather than framing and excessive use of lighting, obtaining desirable camera movement, lens choice and blocking is much preferred. Among other things, the books describe in detail which lenses to use for different effects on the audience, how to position the camera to emphasize 3D depth and how to think of the camera as a stand-in for the viewer.

In a Blink on an Eye (Murch, 2001) is the quintessential book on editing and an important resource for the paper. I would also like to acknowledge the influence of *Film Form* (Eisenstein, 1949) and *The Film Sense* (Eisenstein, 1975), two collections of essays that consider editing from a diametrically opposite, but no less valid, perspective.

Although this paper does not extensively focus on sound design, it is undeniably a paramount part of directing attention. Good sound design can deliver essential scene information or even add fresh layers of meaning. Hence, it was imperative that I was familiar with the basics of sound design. My main assets were *Sound Design* (Sonnenschein, 2001) and *The Location Sound Bible* (Viers, 2012). The former deals with the entire sound design workflow, while the latter centers on recording sound in various circumstances. Both were helpful, both on set and in post-production.

Other important resources for this paper were video essays from authors such as Tony Zhou, Steven Benedict, Antonios Papantoniou, Matt Zoller Seitz and Ali Arikan. They address a variety of issues, most notably analyzing individual filmmakers and their signature techniques. Especially helpful were Papantoniou's shot by shot analyses, which break down individual scenes to showcase how attention is directed in any given shot.

3 CONTENT AND TECHNICAL CHARACTERISTICS

Understanding the stories explored in the three movies I produced during the research stage of this paper is not needed to appreciate the subject of this paper. However, I believe it would be beneficial to give some basic information about their content, so the reader can see on what type of movies the techniques were used.

The first movie is a science-fiction action film set in the future, when sharing memories has become a new form of entertainment. The main character is not particularly fond of sharing memories, which is too bad, since she has just been kidnapped by mind hackers. After a memory theft goes wrong, things start disappearing and a terrible headache tells her that she does not have long to figure out what is happening. The main goal with this project was to try out classical three act storytelling structure, while the secondary goal was to learn the shooting of action and fight sequences.

When I was developing the project I was deeply interested in how contemporary society uses smart phones and how this influences our relationships. For example, I was really agitated in situations when my friends were using smart phones and not talking among themselves. I was also disturbed by how enjoyable experiences always had to be documented with a picture. I realized this was quite a common problem among many of my peers, so I decided to explore it further in my creative work. I chose to work with science-fiction, because it allowed me to take common problems and blow them out to extremes, further emphazising the problematic. I drew inspiration from a quote from a science-fiction TV series *Stargate SG-1* (1997): "Science fiction is an existential metaphor that allows us to tell stories about the human condition. Isaac Asimov once said, 'Individual science fiction stories may seem as trivial as ever to the blinded critics and philosophers of today, but the core of science fiction, its essence, has become crucial to our salvation, if we are to be saved at all.'" I understand science-fiction as an

opportunity to explore contemporary issues in a safe fictional environment that allows ideas to be taken beyond what is possible today and gradually reveal their core meaning.

I believe smart phone pictures are essentially imperfect records of our experiences, so I based the script on a "medium" that would theoretically have a much better reproduction - memories. With the movie I explored how we assign value to experiences, more specifically how records of experiences have become the most valuable commodity, in contrast to experiences themselves. For instance, let us say an individual elected to jump out of a plane with her main goal being to take an appealing self-portrait, in opposition to actually enjoying the jump itself. This individual would benefit more from the social capital of boasting about the photo to her friends, than personal insight attained enduring the ordeal. The main character in the movie is so disillusioned by this fact she refuses to participate in social sharing. However, by the end of the film, she grows in understanding that sharing by itself is not harmful, as long as it is used to bring people together. The film also plays around with the idea of being enslaved by artificial intelligence and living inside a simulated reality, which requires subjects to share content to grow the network. By the end of the movie this is uncovered by the main character, but the A. I. erases her memory to preserve their secret. She loses knowledge of everything that happened during the movie, hence the title *Terminal Memory*.

The second movie is a drama about two women talking in a cafe, one of whom is trapped jumping through parallel universes. Each scene presents a different situation: a job interview, an artist magazine interview and a relationship conversation. The woman is trying to adapt to each individual situation the best she can, but eventually she goes crazy and threatens to cut her face to prove she is in a loop. The primary objective of this movie was to practice directing actors - hence the whole movie was structured around actors' performances. The secondary objective was to experiment with film language by severely simplifying editing and cinematography, consequently basing the whole film solely on dialog.

I would argue this is my most personal work so far, at least if I consider the content delivered through dialog. Through the movie the two characters debate issues I feel

strongly about, most importantly the reality of working in the creative field, being a video director and finding a job in the current market. The film is structured as a series of three conversations, the first two being in a form of interviews. At the time of production I was concluding my graduate studies and slowly preparing to leave the safety of the academic bubble. I was worried about getting a job after graduation, thinking about what I had learned during my studies and how this would translate into a real working environment, so the framework of the first conversation (job interview) allowed me to debate different perspectives on the hiring process. The second interview focused more on my views of what it means to be a film director. The dialog asks questions on what makes a good director, what makes a good project, who an artist is, what the worth on an art project is, and whether the artist should get paid. These themes are at the heart of my perception of who I am as a person. The third conversation moves away from discussing ideological problems and centers on the experience of the main character, who is experiencing these events again and again. Just like in the previous project, she starts questioning her reality and the meaning of continuing – evident in the first movie in an attempted suicide and repeated here in self-mutilation. Although the idea of a looping conversation started as an experiment in directing, where actors would try out various acting interpretations while essentially playing the same character, it later inspired the whole transformation arc of the main character - basically answering the question: what would happen to you if you were stuck in a looping conversation?

The third movie is a thriller with some comic moments about two sisters trying to hide a boyfriend, who stayed overnight, from an overprotective older brother. In contrast to the previous movie, this one was devoid of any dialog, in turn focusing entirely on telling the story through cinematography and editing. My main goal here was to use all available filmmaking techniques to accurately guide the audience through the experience.

Simplicity in story and dialog being the goal, I decided to develop an uncomplicated premise, based on an amusing experience of one of my friends. Just like in the movie, she has been put into a situation where she had to help her sister hide a boyfriend inside an apartment when their parents returned home. The movie was produced in Turkey, which gave the whole situation additional layers of meaning. After the initial conflict

was set up in the script, I built on the social conventions of the country where I was basing the story. It should be understood that family is very important in the context of Turkish society, and so is protecting the virtue of its female members. Having a man stay overnight with an unmarried woman would be considered in many families as improper behaviour that would warrant serious action, namely an "honor killing", a murder by a member of the family for the sake of preserving the good name of the family. Attorney Vildan Yirmibesoglu commented on how the government could be trying to downplay the importance of this issue, as he said that "[i]n 2012, the Family Ministry reported that 155 women were murdered, yet when we go through the news we add up at least 210 for the year." (Zaino, 2015) As can be seen even from the nominal statistics, honor killings are a pressing matter in Turkey. During research for the movie I came across a case that was eerily similar to the story I was developing - a brother, with the aid of his father, stabbed, tortured and buried alive his sister's boyfriend, because he refused to get engaged after having sexual relationships (summarized after Yahoo News, 2014). After concluding my research I was considering changing the humorous tone of the movie to better suit the seriousness of the issues, but decided against it, as I felt I could not do it justice in a relatively short production time. In addition to that, I decided a more serious treatment of the story would restrict me from using many of the cinematography and editing techniques I was planning to experiment with on this movie. A humorous take on the story allowed me much more latitude to explore camera movement, editing and sound. That being said, I still believe the movie works as social commentary by taking a comic perspective on the situation, showing the absurdity of it all.

As a director I am involved in all stages of the production, ensuring me creative control over the entire project, which is especially important when the goal is to present a certain point of view on the content. In the following paragraphs I will describe my process, because I believe it is imperative to see how I plan the production with directing attention in mind.

My projects usually grow from a single powerful visual or an interesting situation, which I always try to write down, even if its importance is not immediately apparent. The first draft of the script is based on these random notes, commonly written without

self-imposed structure rules, allowing the full potential of the story to appear. This draft is then treated with multiple revisions, until I recognize the core of the story. It is crucial to first know what the story is, since it informs the way I present it. This is the stage where I start considering what the audience should pay attention to and what would be the best filmmaking techniques to achieve this.

I continue by devising a very detailed shot list, specifying dialog, character movement, props, sounds, lenses, plans, angles, and camera movement. I note the importance of each shot for the overall film, i.e., where should the audience's attention be invested. In the case of complicated cinematography, I elect to draw a simple storyboard, using visual cues to demonstrate what is happening. For example, thin black arrows show character movement, thick white arrows show camera movement, the vertical placement of the horizon designates a low or high angle, and perspective grids establish lens length. In some cases storyboard is accompanied with an overhead diagram, showing all movement, camera placement and lighting.

In parallel to the blocking process described above, I hold auditions and plan equipment rental. My main concerns when casting are usually how flexible the actors are in improvisation, how well I am able to communicate direction to them and how they get along with the crew. The last one is ordinarily the decisive one, since we frequently work in skeleton teams, where everybody is expected to pull their own weight and see solutions instead of problems.

Production of the three case studies proved to be difficult, partly because of limited equipment possibilities. All three movies were shot on full-frame digital single-lens reflex cameras with interchangeable photography lenses. The full-frame sensor allowed us a comparatively shallow depth of field and a low signal to noise ratio on darker locations. Interchangeable lenses enabled us a wider variety of lens choices and consequentially an overall better picture quality. These being photography cameras enabled us greater control over manual exposure, for example aperture, shutter speed and ISO sensitivity, incidentally permitting usage of a shallower depth of field, a very important creative tool when guiding attention. The most frequently used lens lengths

were 16 mm and 50 mm, with some telephoto 300 mm exceptions, also used towards a creative effect.

Cameras were mounted on light-weight tripods with fluid video heads, but rarely used as stable platforms. When locked down, pan and tilt functionalities of the heads supplied the necessary movement. The tripods often doubled as monopods for better production mobility and more flexible movement while shooting. The dolly and tracking shots in the movie were improvised with the help of a blanket serving as a sliding tripod platform. The fight sequences were shot handheld. It should be noted that many cinematography techniques described in the following chapters were very difficult to achieve without proper equipment like dollies, jibs and steadicams.

Sound was recorded using a double-system, where the sounds were captured with a shotgun microphone on a boom pole and captured on an external recorder, separated from the camera, later synchronized with video in post-production. Clapping hands were used instead of a clapper boards. This setup allowed us better control over recording quality and enabled the sound recordist to move as a separate unit, which was crucial for positioning the microphone out of the shot.

4 CREATIVE METHODOLOGY

4.1 Introduction to Directing Attention

4.1.1 Saccades and Fixations

Before we get into the specifics of directing attention with filmmaking techniques, we should first have a basic understanding of how attention works on an anatomical level. Although sound perception is as important for attention as visual stimulation, we will only focus on the latter, since the tools of editing and cinematography are almost exclusively visually-based. It is a popular misconception that our eyes constantly look at a wider visual area and we only lose sight at the periphery. Actually, the most sensitive area inside our eyes, called the fovea, only has two degrees of angular coverage, which means we can only be actively focused on a very small area of everything our eyes look at. This means we can only be focused at one time on a very limited area – where our visual attention lies at the moment. Smith (2011) notes on the surrounding area: "Peripheral information is processed in much less detail and mostly contributes to our perception of space, movement and general categorization and layout of a scene."

For the brain to actually see a scene, this two degree cone, defined by the size of the fovea and its alignment with the pupil, has to sample our surroundings by moving around. Smith (2011) defines four distinct movements of the pupil: "[...] fixations, when the eyes are relatively still and visual processing happens; saccadic eye movements (saccades), when the eyes quickly move between locations and visual processing shuts down; smooth pursuit movements, when we process a moving object; and blinks." In addition, our pupils respond to two different sources of stimuli. A bottom-up account reacts to an outside source, for example, rapid movement, bright colours or strong contrasts. A top-down account is responsive to initiatives from the brain, for example

when we are purposefully searching for something. These two accounts partially correspond to the pupil movements; saccadic eye movement is triggered when something gets our attention, while fixation prevails when we are concentrating on looking at something. Smooth pursuit movement is a mixture of both, depending on the context, and blinking serves its own physiological function of cleaning and moisturizing the cornea.

On the most primitive level, a director can use these physical responses to his own advantage to direct attention. Things that are different from their surrounding will attract attention – what is bigger, smaller, brighter, sharper, faster ... "For example, lighting, color, and focal depth can guide viewer attention within the frame, prioritizing certain parts of the scene over others. However, even without such compositional techniques, the director can still influence viewer attention by co-opting natural biases in our attention: our sensitivity to faces, hands, and movement." (Smith, 2011) In the last part Smith is referencing our social inclination to communicate with non-verbal body language, most clear from facial expressions and hand gestures. We are socially conditioned to pay attention when somebody turns their face towards us, changes the eye line or points at something with a hand.

4.1.2   Directing Attention through Film History

Throughout film history different attributes of the eye were manipulated to direct attention. They could be principally split into two sections: those that use involuntary response to visual stimuli (saccades), and those that require active attentiveness from the viewer (fixations). If we take a brief look at film history, we can see how they were used in different periods. It should be noted that this is a very simplified look at film history and the use of techniques, since all of them were consistently present in a director's repertoire, just not always prevalent in the artistic practices of the time and space. It should also be observed that many techniques were strongly dependent on the technological developments of the time.

The first films, like the ones from the brothers Lumiere, and later Edison, were devoid of editing, composed of single takes and entirely lacking framing tighter than a medium shot. Film language as such had not yet developed and audiences focused their attention on the bare content, using the top-down account of looking with fixations. Film language pioneers like Georges Méliès and Edwin S. Porter already started using editing and closer framings, not to mention at the time pioneering visual and special effects. Although it is hard to compare them to the spectacle of today, it could be argued they were already using saccadic eye movements to guide the audience. For example, a puff of smoke (Fig. 1) to hide a match cut in *A Trip to the Moon* (*Le voyage dans la lune*, Méliès, 1902).

Figure 1 – *A Trip to the Moon* (*Le voyage dans la lune*, Méliès, 1902).

The cinema of early twentieth century could be characterized by two directors, D. W. Griffith and Sergei Eisenstein, representing classical Hollywood continuity editing and Soviet montage theory, respectively. Griffith pioneered a number of cinema techniques, today collectively known as continuity editing. In contrast to previously used tableau

staging, he started using cut-ins, cutting in to a camera closer to the subject, similar to a close-up or detail shot today (Fig. 2). He started using multiple cameras running at the same time and then edited between them with the intention of keeping continuous time and space inside a scene. Inspired by multiple story structure of Dickens' Victorian novels, he started intercutting (cross cutting) between different scenes happening at the same time, later called parallel editing. As far as direction of attention goes, he benefited from both saccades and fixations of the eye, depending on the intent. However, it could be argued that continuity editing is at its core a bottom-up approach, since it uses continuous, attention grabbing motion to visually bridge an edit.

Figure 2 –Lillian Gish in *Broken Blossoms or The Yellow Man and the Girl* (Griffith, 1919).

Greatly inspired by Griffith's editing techniques was a Soviet filmmaker Sergei Eisenstein. Building on the findings of his contemporary Lev Kuleshov, he took film editing as the core creative tool in his films. The Soviet montage theory, of which he was one of the main representatives, understands the cut as the point where meaning is created. Juxtaposing two shots, not necessarily connected by common time or space,

each representing a different idea, separated by a cut, gives a third, unique idea. This essential belief is elevated by different stages of montage, using concepts like algorithms, rhythm, visual correlation, tones, and overtones. It is hard to classify the Soviet montage technique as using one or the other attribute of the eye, since it directs attention away from the visual and into the abstract space between two shots, where the cut happens and meaning is created: for example, the idea of military oppression over the poor (Fig. 3). However, it is hard to deny that Eisenstein used the visual principles discussed above to seamlessly connect shots together based on their intrinsic visual characteristics - instead of matching cuts on action, he matched them on correlating movement or contrast. An interesting example can be seen in part four of *Battleship Potemkin* (*Bronenosets Potemkin*, Eisenstein, 1925), where a fleet of Odessa ships departs the port to greet the battleship and the sequence is cut based on the visual flow of the sails.

Figure 3 - A sequence from *Battleship Potemkin* (*Bronenosets Potemkin*, Eisenstein, 1925)

Before the advent of sound films in the 1920s, filmmaking techniques were relatively advanced, using all tools available: various lens lengths, innovative camera positions, camera movement ... to name just a few. The introduction of sound into film production at first proved to be rather problematic – because the cameras of the time were relatively loud, they could not be in the same room as the audio recording equipment. The "talkies" proved to be immensely successful, so there was no going back and studios had to find a solution – the cameras were placed in special soundproof rooms. This meant a myriad of new technical limitations. The camera rooms had to be on a studio sound stage, they were relatively far from their subjects and they could no longer move or benefit from creative placement (Fig. 4). The studios resorted to longer lenses and

multiple camera set-ups to capture the performance from various angles at the same time, since it would be inconvenient to move the camera room for a repeated performance. These problems were soon solved by technical advances and the camera was again free to move around.
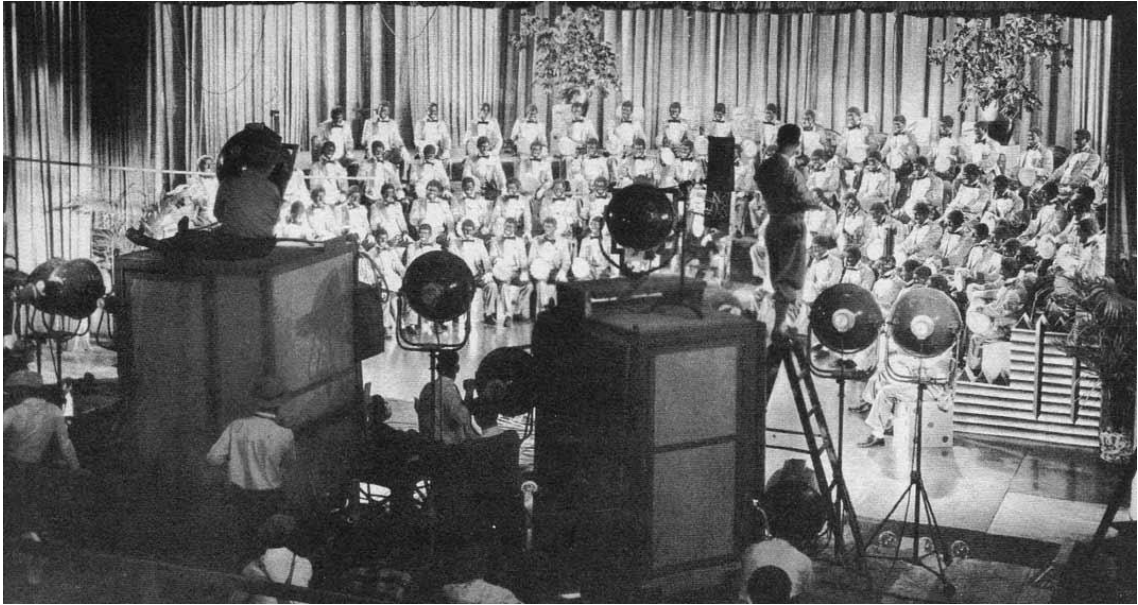
Figure 4 - Early soundproof camera rooms

The next major advance in moviemaking came with the introduction of color. Various technologies of using color in movies were present since before the debut of sound, but only after Technicolor improved on the process in the 1930s, was it picked up by major Hollywood studios. As far as directing attention goes, color has diverse effects on viewers, ranging from a purely physical response to eye-catching bright colours to a psychological reaction to different color meanings. One of the earliest examples of the use of color to elevate the storytelling is *The Wizard of Oz* (Fleming, 1939), where the scenes happening in the real world are in black and white, while the scenes in the magical Land of Oz are in bright colours (Fig. 5). Similar examples of creative use of color decades later could be differentiating time periods in *Memento* (Nolan, 2000) by switching black and white with color (Fig. 6), singling out the color red (Fig. 7) in *Schindler's List* (Spielberg, 1993), symbolizing emotion by selectively introducing color (Fig. 8) in *Pleasantville* (Ross, 1998) or swapping the concepts of safety and danger

represented by cold and warm color tints (Fig. 9) in *Black Hawk Down* (Scott, 2001). These are just a few examples of how color can be used to direct attention.

Figure 5 - Bright colours in *The Wizard of Oz* (Fleming, 1939)

Figure 6 - Two time periods in *Memento* (Nolan, 2000)

Figure 7 - Colour red in *Schindler's List* (Spielberg, 1993)
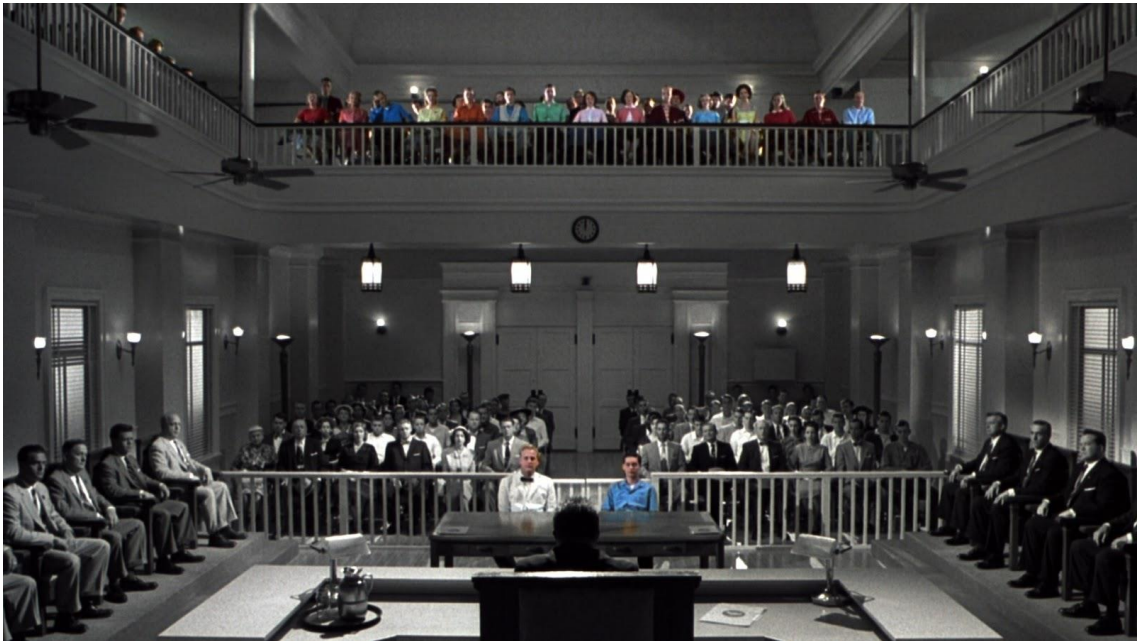
Figure 8 - Colour as emotion in *Pleasantville* (Ross, 1998)

Figure 9 - Safety and danger in *Black Hawk Down* (Scott, 2001)

The conclusion of the Second World War saw a slow, but steady introduction of TVs into American living rooms. By the 1950s, this proved a serious problem for the film industry, which was struggling to attract audiences to the cinemas. One of the proposed solutions was a wider aspect ratio of 2:1 and wider, in contrast to the then established 1.37:1 ratio. Proprietary brands like CinemaScope soon became the standard for all movie production. However, the early anamorphic lenses that were used to record the image on the standard 35 mm film stock proved to be problematic, since they were bulging out in the middle, making the image uneven. The issue was especially pronounced on wider lenses - elements composed in the middle of the frame appeared to be stretched, while the elements on the outlines of the frame were squeezed. The directors of photography were forced to develop new practices to work around these obstacles, for example longer lenses, ensemble staging or longer takes. All these led to directors using actors' body movement as means of expression, utilizing hands and faces to direct attention, as was suggested in the previous chapter. I will write more

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about how limitations of the wide-screen ratio facilitated new creative solutions and influenced further development of the film language in one of the later chapters.

This exploration of directing attention through film history was largely focused on Hollywood, since it has long been the prevalent movie source for cinemas all over the world. Only after the growth of the home video market, were most audiences exposed to a variety of filmmaking styles from different cultures: the French New Wave, Italian comedies, Japanese cinema, the Spaghetti Western ... Each one brought fresh directing practices to the film medium, but I would argue the most important change to the film language came from the medium of video itself. Enabling faster editing and lower production costs, it influenced films indirectly through television. The rapid and hectic cutting style, familiar from music videos and commercials, slowly pervaded all mainstream media. The intensified continuity described by Bordwell (2002) in the introduction of this paper, owes a huge deal to video and television. The tendency to use close-ups and one shots described above, originated on TV, where it was natural to use the real-estate of the small screen as economically as possible.

If we look at Hollywood film history as a gradual move from classical continuity towards intensified continuity, we can conclude directing attention generally moved from utilizing fixations towards saccades. However, as pointed out in the introduction of this chapter, this is a general assessment, since there will always be directors who use all attention grabbing tools at their disposal - Spielberg, Fincher or Cuarón just to name some of the contemporaries.

4.2   Cinematography

In an interview in *Cinematographer Style* (Jon Fauer, 2006) Owen Roizman states: "Cinematography is an art-form but at the same time it's a craft, and it is definitely a combination of the two . . . You have to light, you have to compose and you have to create movement." These are the three main tools every cinematographer has to guide

attention. In the following chapters I will describe specific techniques inside these three areas, but here I would like to take a look at how each works individually.

The main purpose of lighting in cinematography is to illuminate the subjects so their image can be registered on the recording medium. To achieve greater realism, and consequently assist the suspension of disbelief, lighting is designed in such a way as to mimic real world situations where light originates from a window or a street lamp. The highest form of the craft uses lighting as an expressive medium to convey the atmosphere and emotion of the scene.

There are many ways to direct attention with lighting, the most fundamental being having something lit, in contrast to keeping it in the shadows. However, even this simple set up can have a deeper meaning depending on the context. Having something in the dark can indicate hiding, shame or shyness. Being in light could signify power, strength or importance. Bright, diffused light usually implies safety, while high contrast hints at conflict. Especially important are transitions, for example from shadow to light (introducing a character, stepping up to the challenge) or from light to shadow (move to intimacy). The audience can also observe the use of colored light to express mood or symbolize meaning. Eye movement that is most susceptible to lighting is saccades, since the eyes are naturally drawn towards areas emphasized by being brighter. However, when lighting is used for narrative purposes, as part of the film language, fixations start to engage more actively, looking for patterns and meanings.

There are many different ways to move the camera, but they are usually placed into two categories: camera on a static platform (zoom, pan, tilt, or boom) and camera on a moving platform (track, dolly, crane, steadicam, or gimbal). These could be considered technical categories, which do not tell a lot about how the camera is used to communicate the story. The most common motivation for moving the camera is to present as much mise-en-scène in one shot as possible. In addition to saving production money, it helps to connect the space, perpetuating the illusion of a continuous film universe. Another frequent motivation to move the camera is to reframe the shot to achieve a more pleasing composition. In combination with longer moving shots this can be used to great effect, since is allows a variety of shots. For example, a coordinated

camera move can travel and reframe from a master shot into a two shot into a close up into a finishing detail. I will examine this specific technique in one of the later chapters.

A moving camera can act as a proxy for the viewer. When the camera moves closer to the subject, so does the focus of the viewer's attention. For example, a camera pushing in on a static subject, while she ponders an important question, is a clear indication of a change happening in the character's mentality. During the push the actress is growing bigger relative to the background environment, paralleling her importance in the scene. At the same time the camera is entering the personal emotional space, indicating a more intimate understanding of the character.

A commonly overlooked aspect of camera movement is creating the feeling of a three dimensional environment. If the camera is being moved in an appropriate manner, for example, using a parallax of layered objects and converging lines of a linear perspective, it will create an illusion of three dimensional space on a two dimensional medium, which can have a very cinematic effect. Another example would be a camera following on a steadicam through the space the actress inhabits in an unbroken shot, allowing the viewer to enter the world in much the same way as the character, therefore helping the audience identify with the situation.

When considering camera and eye movement, it depends on the context of the scene which of the two, saccades or fixations, are used to monitor the visual stimuli. When the camera is moving in a way to reveal unexpected information, it engages the saccades, but when the audience is searching for something and the camera gradually reveals the information, fixations are employed.

Composition in visual arts concerns organization of visual elements according to artistic principles. In motion picture photography it frames the subject in such a way that our eyes are naturally drawn towards specific points of interest, while including all necessary visual elements and excluding anything distracting. Composition depends on frame size, aspect ratio, lens width, angle of view and depth of field. Manipulating each one of these is a function of the film language and can be used to direct attention.

Composition mainly enlists the help of saccades to direct attention, since it can emphasize certain elements just by framing them as different in relation the background. Fixations would only come into play in cases where the audience expects certain information, but the framing makes is intentionally difficult to find it. For example, if an important narrative element is hidden far in the back of the scene and the viewers have to actively scan the mise-en-scène to reveal it.

4.2.1   Cinemascope

The film industry in the 1950s in United States of America was experiencing a difficult period. They were losing a lot of money at the box office because of declining viewership in cinemas. Television, at the time a relatively new medium, was partly to blame, since people would rather stay at home and watch content in the privacy of their own living room than go out into the city to see a picture show. At the time, many people were moving away from the city and into the suburbs, away from the cinema halls. In addition to that, people's leisure time was spent increasingly on activities that could be done around the house. The film studios had to get people back to the cinemas, so they started experimenting with early 3D, stereo sound, Cinerama (three normal projections side by side on a curved screen) and finally CinemaScope.

CinemaScope is a wide-screen cinema aspect ratio, which was introduced by the film industry in the early 50s and defines an aspect ratio of 2.35:1. The wide ratio is said to be more epic by virtue of showing more of the scenery. It was first seen by the wider public in *The Robe* (Koster, 1953) and later in *How to Marry a Millionaire* (Negulesco, 1953). Today it is indistinguishably connected to the film look.

However, the introduction of a new film ratio caused many transitional issues for film photographers. Basically, there were two ways to achieve a wide-screen ratio on a standard 35 mm film: by horizontally masking the frame at both camera and projector or using anamorphic lenses that squeezed the wide image into a 1.33:1 ratio in camera and unsqueezed it at the projector. The first process had issues with quality, since a smaller section of film was overblown on a bigger screen. The second method had

problems with poor quality of lenses that were unable to correctly reproduce the image. Because of the stretching factor of the lens, horizontal lines at the edge of the frame became slightly bent outwards (Fig. 10). For the same reason, objects situated in the middle of the frame experienced bulging, while elements at the edge got thinner. This had a very undesirable effect, especially when shooting movie stars whose faces appeared distorted.

Figure 10 - Bent horizontal lines in *Young Lions* (Dmytryk, 1958)

Soon the cinematographers at 20th Century Fox, who had pioneered CinemaScope, got together and composed guidelines for shooting that would avoid the issues stated above. There were three core guides: keep back, cut rarely and keep the camera static. Keeping distance between the subject and the camera had a less obvious bulging effect and showed more of the mise-en-scène. This completely eliminated the use of close-ups and detail shots. The second guide was in place because the cinematographers believed frequent cutting would confuse the audience watching on such a big screen. The consequence of this was much longer shots, where actors moved around in space, standing in depth, coming to the foreground when the scene required them to. This demanded a very theatre-like way of understanding the scene. The third instruction advised against moving the camera in space, since any kind of movement accentuated the distortion. The products of these scenes were longer shots with wide framings on a static camera, with actors repositioning in space depending on where the attention was supposed to be. In the course of time, cinematographers learned to use the ratio to their benefit and eventually as a creative tool. Later the design of anamorphic lenses

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improved, and issues with an uneven reproduction were resolved. However, many creative practices learned during the transitional period stayed and inspired future makers, me among them.

CinemaScope is at its core a way to frame content, and framing is about showing and hiding visual information. Framing itself directs attention to elements the director wants to be seen. However, there are different ways of understanding how CinemaScope communicates with content. Bordwell (2013) describes three possible perspectives on the format, compared to the old Academy ratio (1.37:1): CinemaScope as showing more, CinemaScope as showing less, and CinemaScope as composing in depth. It should be clear that the categories of more, less and depth are completely arbitrary, as every shot could show more or less by only replacing the lens or changing the distance to the subject. These categories should be viewed as visual philosophies of how much of the subject the audience should see.

Some cinematographers who were working in the time of the transition to the new ratio saw it as additional visual space – as having the hypothetical Academy ratio and then additional area to the left and to the right. If they could frame two side-by-side objects before, they were now able to frame three or more. A very conservative technique of framing CinemaScope as more was simply framing for the old ratio and then blocking of the remaining side space with part of the set or a large foreground prop (Fig. 11). This was a very efficient and unobtrusive way of guiding the eyes towards a particular section of the screen, especially when combined with selective focus.

Figure 11 - Blocking off the frame in *The Diary of Anne Frank* (Stevens, 1959)

Another popular method was clothesline staging, where people were organized in orderly lines, perpendicular to the camera, e.g. sitting at a bar or a long table (Fig. 12). This interpretation of staging allowed for all the actors' faces to be seen at all times and fill in the whole frame from left to right. The main criticism of this set up has always been that it looks unnatural, since groups of people usually do not stand in lines when they want to communicate. In most cases this could be remedied by choosing appropriate sets where standing in lines was naturally expected, or by slightly rotating the line in depth so some actors were further from the camera, which also gave the picture more depth. With clothesline staging, the viewers' attention was generally on the person that was speaking or being in any other way active at the time. Attention could also be directed following the eye lines or by people turning away and towards the camera, incidentally hiding and revealing their face, one of the most communicative parts of the body.

Figure 12 - Clothesline staging in *How to Marry a Millionaire* (Negulesco, 1953)

A logical approach to CinemaScope as more was just putting more elements into a composition: filling the frame, so to speak. An example of this is extras on the edge of the frame, positioned in various depths from the camera, some in the foreground, some in the background (Fig. 13). Another example would be frames inside frames or picture in picture, where the screen was divided into sections through scene elements or by filming another screen. An important factor in composing by filling the frame is lighting, which highlights the important parts. If the picture was lit neutrally, it would be hard to differentiate between the main cast and the extras.

Figure 13 - Filling the frame in *The Robe* (Koster, 1953)

A radically different manner of framing is using CinemaScope as less. Again, less is defined in relation to the established Academy ratio and sees the new ratio as showing

less that it could. Directors of photography who think in such a way frequently employ abstraction – they frame only the bare essential visual elements, leaving out all the information that would put the image in context. The composition is broken down and considered for its inherent visual quality, divorced from any contextual meaning. Shapes, lines and textures become the prevalent visual elements (Fig. 14). The purpose of the sequence is no longer to carry story and characters information, but more to convey the mood of the scene. Usage of basic geometrical elements in abstraction is very important for directing attention, as it exploits the way our eyes work to guide them towards certain areas. A downside of using too much abstraction in a narrative film would be confusing the viewers, as they would be robbed of information necessary to follow the story. Personally, I use abstraction sparingly and always in combination with more conservative framing methods. I believe it can be very valuable, when presenting details or trying to emphasize an important shot.

Figure 14 - Abstraction in *Track of the Cat* (Wellman, 1954)

Another example of utilizing CinemaScope as less is decapitation (Fig. 15). Cinematographers soon discovered how the new format was limiting on the vertical axis. Especially problematic was shooting on staircases or between apartment floors, since the camera had to be positioned extremely low or high to include the whole view. A similar problem appeared when shooting a group of people where some were standing and some were sitting. If the photographer wanted to keep everybody in frame without tilting the camera too much, she had to increase the distance to the subject. However, because of technical or set limitations, some photographers decided on a more radical solution by framing some of the heads on the edge of the screen,

effectively "decapitating" the heads from the bodies. Apart from interesting aesthetic results, this could be used for a variety of implied meanings and metaphors. For example, a man framed on the edge of the frame could be insincere or hiding something.

Figure 15 - Decapitation in *Made in U.S.A.* (Godard, 1966)

The third and the last way of thinking about CinemaScope mentioned by Bordwell (2013) is framing using distant depth, which means the action is happening on different layers depending on the distance to the camera. For example, in one long take a character could be in the foreground talking to a dying friend; when a doctor appears at the door in the background, the main character moves back to greet him, while his other friends close the gap he left and continue the conversation with the dying friend, until the main character returns again to the foreground with the doctor (Fig. 16). As we can see, a relatively lengthy scene, but it never gets boring as there are always simultaneous events unwinding on different layers. As mentioned earlier, this way of blocking has developed from the necessity of having longer takes, since in the early years production studios were concerned that too much cutting between cameras would confuse audiences on such a big screen. The transition to staging the action in layers was relatively smooth as it developed from theatre, where this was a common practice.

Figure 16 - Complicated blocking in *The Robe* (Koster, 1953)

There are two kind of depth staging: tableau style and "deep focus" with an aggressive foreground. The first one draws inspiration from tableaux vivants, meaning "living pictures", which are a form of performance art where large groups of people are staged in an elaborate scene and required to remain still for a certain period of time. The depth staging in cinema builds on similarly complex scenes and the protagonists move from one plane to the other. For example, a scene inside a restaurant could have one of the

characters looking inside through a window in the distance, seeing a group of friends and joining them by entering the restaurant. A style such as this could be found in the early silent movie era, when the camera did not yet move and the shots were long. The second kind of staging can be recognized as utilizing the full potential of depth in a frame by positioning elements deep into the scene as well as very close to the camera. For example, an extreme close-up of a face to one side of the composition talking about something, while there are listening people staged in layers on the other side of the composition (Fig. 17). This is very reminiscent of 1940s film noir. Both methods were frequently used in combination with CinemaScope, although it should be noted the latter one is considerably more stylized and can draw unwanted attention to the filmmaking.

Figure 17 - Face in the foreground in *Sin City* (Rodriguez, 2005)

As already established in the introduction to cinematography, composition mainly effects the eye movement of saccades, unless the audience is actively seeking a visual element inside the composition and the same applies to CinemaScope. Certain artistic techniques, like for example using negative space, abstraction or decapitation, naturally draw attention of saccades to the accentuated element, while framing in depth uses fixations to communicate the story, since the viewers have to dynamically switch between staged layers.

I have been working almost exclusively in the CinemaScope ratio for four years and have completed more than ten projects with it. At first I was using it as an easy way to evoke the cinematic look, but have since learned more of its visual and storytelling potential. Shooting in CinemaScope has to be approached with an understanding of its advantages (e.g. use of negative space) and limitations (e.g. problems framing vertically), especially when trying to control where the audience looks. I frequently staged scenes in layers to organically draw attention to characters who were coming closer to the camera (Fig. 18), in a few instances I have taken advantage of "deep focus" with a character's face very close to the camera, while drawing attention to the characters in the background with a side move past the face (Fig. 19). There are also many shoots employing negative space to illustrate the emotional state of a character (Fig. 20), as well as abstraction to bring out a certain detail important in the story (Fig. 21).

Figure 18 - Staging in layers in *Terminal Memory* (1:33)

Figure 19 - Face in the foreground in *Welcome Home Brother* (8:53)

Figure 20 - Using negative space in *Welcome Home Brother* (7:05)

Figure 21 - Abstraction in *Welcome Home Brother* (5:13)

4.2.2 The Spielberg Oner

The single long shot has been part of the cinematic language since the very beginning – the first movies ever made were composed from unedited single takes. However, the long shot as we know it today was developed much later, in the 1940s, most famously perhaps by Hitchcock in *Rope* (1948) or *Notorious* (1949) and by Welles in *Citizen Kane* (1941) or *Touch of Evil* (1958). We have already spoken about the properties of the long take in the chapters on cinematography and CinemaScope, but we are yet to touch on the significance of the technique on directing attention. Smith (2011) points out one of the main strengths in this regard: "The benefit of using a single long shot is

the illusion of volition. Viewers think they are free to look where they want but, due to the subtle influence of the director and actors, where they want to look is also where the director wants them to look."

For this subtle influence on attention to work, the technique has to be invisible. Too many times directors use the long take to boast their proficiency, but in turn sacrifice some suspension of disbelief, as these shots make the audience aware of the filmmaking craft, aware they are watching a fictional construct. However, Tony Zhou (2014a) points out that Steven Spielberg has been using the long take consistently through his career as a director, but has always remained restrained enough to conceal the technique. In the following paragraphs, I will examine some of the characteristics of his long takes and how they guide the spectators.

According to research done by Tony Zhou (2014a), most "Spielberg oners", as he calls them, remain between one and two minutes, which is enough to cover one whole scene, while being brisk and not draw attention to them. As illustrated by Bordwell's quote above, this is crucial when trying to direct viewers.

Another thing Spielberg does is combine shot sizes into one long take. For example, the introduction scene of Marion Ravenwood in *Raiders of the Lost Ark* (Spielberg, 1981) links together a master push, two single medium shots and a detail (Fig. 22). Most of his long takes are blocked in this way - either the camera moves through the space, or the actress moves towards and away from the camera, both resulting in pleasant compositions. It should be noted that these takes are usually reverse engineered from meticulously composed keyframes and the camera or actress just moves between them, creating an illusion of natural flow. I have used the same planning approach when blocking my own long takes. This natural flow guides the gaze of the audience through the scene, while the keyframes ensure the movement is always motivated.

Figure 22 - Spielberg Oner in *Raiders of the Lost Ark* (Spielberg, 1981)

However, carefully composed keyframes are not the only guideline for camera movement. Sometimes the camera acts as a stand in to the audience, travelling with the characters, following their movement and paying attention to their actions. At the same time, it is not attached to the character – it looks around on its own accord, just like a viewer would if actually present in the scene. This gives the director the freedom to direct attention to something by pointing the camera at it, while the viewer will feel like he is randomly looking around.

There are some instances where Spielberg elects to keep the camera perfectly still, but adds a substantial amount of movement by blocking actors and having a moving background. There are two examples that come to mind: the scene in *Close Encounters of the Third Kind* (Spielberg, 1977), where Richard Dreyfuss' character paces around a giant model mountain in the background, receives a phone call in the middle and finally discovers the source of his visions on the television in the foreground (Fig. 23). And second, the confrontation on the ferry between the police chief and the major in *Jaws* (Spielberg, 1975), where the different characters move to and away from the camera and the background constantly changes due to the moving ferry (Fig. 24). Even with an unobtrusive static camera Spielberg is able to lead the spectators through the scene, keeping their attention right where he wants it.

Figure 23 - Long take in *Close Encounters of the Third Kind* (Spielberg, 1977)

Figure 24 - Ferry scene from *Jaws* (Spielberg, 1975)

Another interesting thing Spielberg does is record cutaway shots during long takes. An immature director might choose to keep a long take unedited to show off his technical competence, but Spielberg is confident enough to employ inserts in the middle of takes.

These can be quite useful as the editor is able to use the cutaway to switch to an alternative take of the long shot, if there is an unwanted part, or if there is a better performance. It can also be used to control the pacing of the edit, tightening the scene when it is too long. Or maybe most importantly, the cutaway can be used to draw focus to a significant object, like the gun in *Raiders of the Lost Ark* (Spielberg, 1981) (Fig. 25). This is a great example of how editing can support cinematography in leading the audience towards important story points.

Figure 25 - Gun as a cutaway in *Raiders of the Lost* Ark (Spielberg, 1981)

Spielberg's long takes also feature some other cinematic language techniques that are not unique to him, but are interesting all the same from the perspective of directing attention. One of them is the lateral shot – a long take travelling side to side, revealing the scene as it advances through it. It can be done perpendicular to the scene, as can be seen in the formalistic approach of Wes Anderson, or more relaxed as is evident in the opening sequence of *The Sugarland Express* (1974), where the character of Goldie Hawn is travelling sideways, but slowly moving away from the camera, at the same time revealing more of the surrounding prison location. These scenes frequently feature multiple layers of the film scenery, which create a feeling of 3D space with the help of parallax. Travelling sideways reveals information as new things are coming into view and helps draw us into the film universe. Simultaneously, the characters travelling with the camera are keeping the audience oriented on the core story.

The other one is a film language practice that works in a similar manner - a detail shot that opens up to reveal a whole scene. The camera starts on a mysterious object, whose purpose might not yet be understood, then shows the wider scene, allowing the first object to be assigned meaning through context. It is an inventive way of signifying the importance of a specific object to the audience, followed by a smooth and exciting transition to a bigger shot, introducing new information on the way.

Considering this Spielberg technique via eye movement, it is again obvious both saccades and fixations are involved depending on what kind of a scene it is. When the camera travels from one composition to another, with many moving elements coming in and out of the frame, the emphasis is on saccades. However, when a scene is static and composed in depth, like the example presented in Fig. 23, the audience's eyes fixate on certain contextually important points. In this case the similarity between the volcano sculpture and the mountain presented on the news.

Spielberg's use of the long take was a major inspiration to me when producing the third movie, *Welcome Home Brother*. Although my long takes are not as long and elaborate as his, I have always tried to block my shots into a single take. This might not be as apparent in the final cut of the movie, since I have inserted a lot of cutaway, as does Spielberg, but there are at least a handful of scenes in the movie that could be played whole. For example, the introduction of the boyfriend (Fig. 26), the scene of the second sister entering the balcony (Fig. 27), the brother waiting for the elevator, entering the living room and reading a newspaper (Fig. 28), inspecting the hallway, realizing the presence of a dead body and finally discovering the cause of death. Overall, I would argue the average shot length in this movie is considerably longer than in my previous two movies, and in most contemporary Hollywood movies for that matter. I have decided on this approach for several reasons: it allowed me to save a lot of time on the set, the scenes were better connected, actors were able to act, instead of me constructing their performance in editing, and it enabled me to emphasize important elements by thoughtful blocking and framing.

Figure 26 - Long shot with a cutaway in *Welcome Home Brother* (1:08 - 1:25)

Figure 27 - Spielberg Oner in *Welcome Home Brother* (2:26 - 2:44)

Figure 28 - Long shot with a cutaway in *Welcome Home Brother* (5:57 - 6:09)

4.2.3   Art of the Close-Up

Fincher (cited in Zhou, 2014b) summarizes what the core purpose of a close-up is in film language: "Every time you go to a close-up, the audience knows 'look at this, this is important'. You have to be very, very cautious and careful about when you choose to do it." A close-up is one of the most basic tools of directing attention by the virtue of showing only what is important, purposefully framing out everything else. It makes something (an object, a person, a reaction ...) meaningful. The power of a close-up comes from without, from the contrast to everything else – from questioning why you show one specific detail, when you could be showing the whole scene.

This fact frequently gets abused by immature directors - they cut into a close-up or a detail, whenever they feel they are losing attention, which incidentally devalues the shot. However, there are some directors who learned to exercise restraint when it comes to cutting closer. Zhou (2014b) singles out Fincher as one of the best examples. He does not cut into a close-up unless he absolutely needs to. As he has gotten more experienced, he only uses it once or twice in every scene, simply emphasizing the most crucial moment. And even when he does it, he frequently has the characters lean in or the camera move forward instead of using a direct cut, which makes his technique invisible, while still having the full impact of a single close-up (Fig. 29).
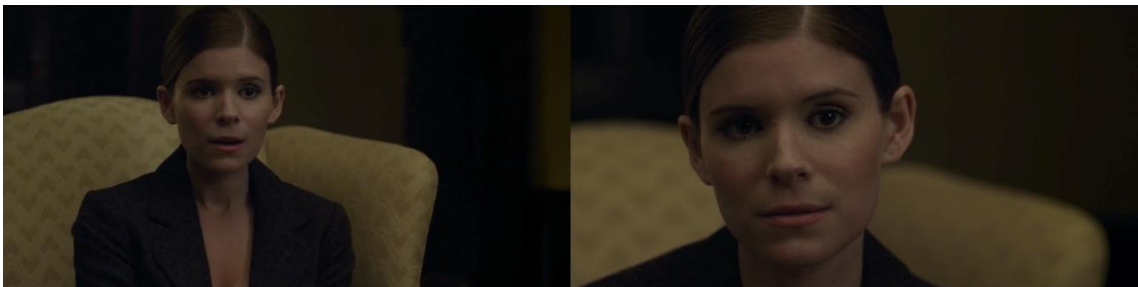
Figure 29 - Close-up in *House of Cards* (Fincher, 2013)

An alternative way of utilizing the close-up can be seen in the works of Edgar Wright. Similar to cutaway shots with Spielberg, he believes in using the method to control the pacing of a scene. Examples of this can be seen in all of his movies up to date. Wright (cited in Chen, 2014) claims: "I am a big fan of coming into a scene late and leaving a scene early, [...] and I think that using close-ups, for me, is a good way of doing that."

The director is talking about his distinctive transitions between scenes, which could be described as a series of quick crash zoom close-ups. These serve to connect the scenes, but also enable him to dictate the rhythm of the movie. Originally spoofing gun tooling-up montages, they usually create a comic effect by showing something ordinary and mundane in an exciting manner.

Close-ups clearly encourage saccadic eye movement, be it by cutting to a closer view of the subject or by having the actor move closer to the camera. The nature of the technique redefines the subject as being more important by the sole virtue of being bigger in relation to the frame. This holds true for a classic use of close-ups, as seen in the works of Fincher, as well for the rapid crash zoom close-ups characteristic for the body of work of Wright. It could be argued it is even more applicable in the latter case, since the visual intensity of the zoom completely captivates the eye.

I have used close-ups through all of the three movies with different intentions: sometimes as cutaways to hide a performance, sometimes to control the flow of the scene, and sometimes to assign relevance. However, in hindsight I wish I had been more disciplined, as Fincher is, and used the close-up only for the most crucial shots. One of my common mistakes during editing a dialog scene was cutting from a series of medium shots into a series of close-up shots in the middle of the scene (Fig. 30). This error is especially apparent in the second movie, *Your Greatest Weakness*, as it is a mostly dialog based. In my defence, I should say the transitions from a medium to a close-up were always motivated by a move towards more intimate discussion topics or a desire to show off as much of the acting performance. In retrospect, I probably would try to reserve the close-up for the most important scene events, like the climactic reveal in *Welcome Home Brother* (Fig. 31). I have experimented with Wright's transition technique in the third movie (Fig. 32), but could not get satisfactory results, in part because of equipment limitation, since we did not have an appropriate zoom lens, and in part because of subpar sound design, which is a big part of the technique. However, I would estimate the primary goal of regulating pacing in a scene change was achieved.
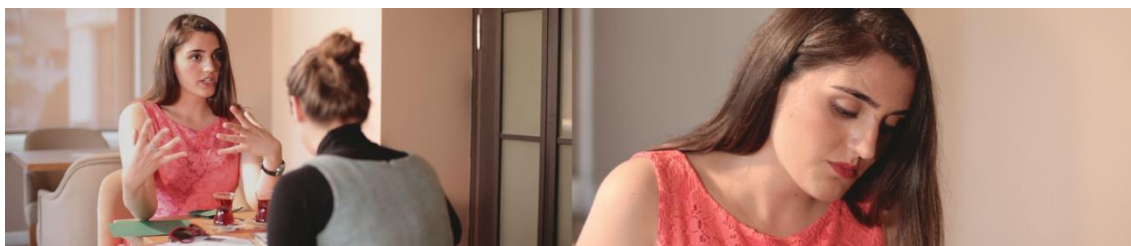
Figure 30 - Medium shot and a close-up from *Your Greatest Weakness* (8:37 and 8:46)
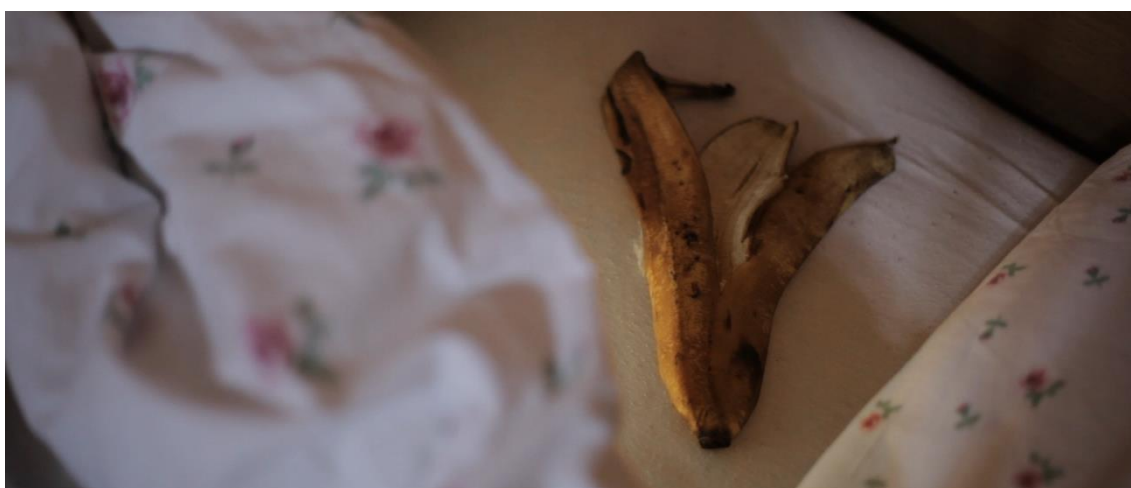
Figure 31 - Detail shot in *Welcome Home Brother* (9:34)

Figure 32 - A series of details from *Welcome Home Brother* (3:33 - 3:36)

4.2.4 Shooting Action Sequences

The kinetic nature of action sequences attracts attention by itself. As we have established in the introduction, our eyes reflexively respond to fast movement of action. The effect becomes even stronger with dramatic sounds to distract our ears and stimulating visuals like blood or physical violence. However, the intensity of action is frequently too much and the audience is unable to follow the activity. Therefore, we come across the opposite problem - managing attention the scene is already receiving. When directors fail to communicate what exactly is happening on screen and how it fits into the larger context of the movie, the viewers are confronted with fragmented editing, underexposed picture, breaking the 180-degree rule and other aspects of intensified continuity described in the introduction of this paper. Although the sequences respect visual continuity by relying on match cuts, they neglect to construct coherent scene geography. As Stork (2011) points out, the only element that keeps the scene from being indiscernible is the very specific sound design, revealing what is actually happening.

However, there are some guidelines on how to choreograph, shoot and edit action scenes that insure the attention is focused in the right direction, while keeping it instantly understandable. In the following chapter I will talk about both cinematography and editing, since they are inherently connected when it comes to action sequences. The techniques described are a good argument on how cinematography is dependent on editing and vice versa.

In a proper action sequence the audience always knows where everybody is and what they are doing. This can be achieved in a number of ways, the first of them being to respect the 180 degree rule. To keep the scene consistently legible, the camera should never cross the axis of action during an edit, since it will confuse the viewers as to where everybody is in relation to one another. It should be noted that the camera can, and often will for aesthetic purposes, cross the axis of action, if it does not cut away. This gives the audience enough time to follow the switch and adjust their perception. The second way of keeping the scene coherent is using match cuts – cuts that occur in the middle of a continuous movement, so it begins in one shot and concludes in the

other. In addition to our eyes naturally paying attention to movement, the brain bridges the shots together into an unbroken event. The third way is regularly using shot plans like a master or an establishing shot to show the whole activity. This reminds the audience where all the important elements of the scene are. Based on research done by Tony Zhou (2014c), Jackie Chan, for example, does most of his fight sequences in a master, using mediums and close-ups only for emphasis. These three ways of choreographing, shooting and editing an action scene should work together to compose a visually interesting and intelligible scene.

When talking about fight sequences, one of the most important elements from a filmmaking standpoint is showing physical contact like punches and kicks. The editing and cinematography have to work together to ensure they feel impactful. However, there are two schools of thought on how to achieve this. The first one of them recommends cutting a frame out just before the impact connects, which produces an effect of the arm or leg moving really fast just before contact. This method should be used sparingly, depending on each individual hit, as it can sometimes cut too much of the movement, drawing attention to the editing. The overall effect can appear impactful, but it can also become choppy and fragmented. The second method follows an opposite philosophy: instead of cutting out frames to speed it up, it adds frames to multiply the impact. The method works on the principle of a match cut, jumping from a master into a medium, but adds about three frames in the beginning of the closer shot, making the action slightly repeat. This gives the appearance of the hit being so strong it had to be shown twice, while giving the audience more time to register the punch, in the process attracting even more attention.

This convention of repeating an action is applicable in any dynamic situation that requires emphasis and clarity. For example, in Western cinema, it came naturally with filming explosions. Since these were expensive and dangerous to do practically, they were usually only set off once, but shot from multiple angles and combined in post-production. However, the shots were put together in such a way they were slightly overlapping in time, showing the same blast again and again. The consequence of this, when done right, was a bigger effect that lasted longer.

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It is crucial to utilize saccadic eye movement when trying to direct attention in action sequences. As established in the introduction of this chapter, human eyes are instinctively drawn to fast action. Shooting these sequences would be impossible without this property of the human eye, since fight choreographers are able to trick the audience with fast movement that they have seen a punch connect, while in reality the actors are in almost no physical danger. Even if using the directing techniques of Jackie Chan, which give priority to clarity, there will still be enough distractions to keep the eyes busy.

One of the main goals when producing my first movie in this series was shooting engaging and exciting action sequences. Personally, I am dissatisfied with the end result, because I believe the scenes are edited too chaotically. They include a lot of movement, but the punches and kicks do not have any context. Despite doing plenty of research beforehand, the production was limited by non-professional stunt actors, who were unable to carry out proper fight choreography. I ended up using very short shots to hide this fact, which made the scenes almost unrecognizable. Nevertheless, I did respect the 180 degree rule and cut out single frames before important impacts. The latter technique was deemed more appropriate for the clumsy material I had, since doubling frames would only show more mistakes in actor movement. I could also have tried to remedy this problem with distinct sound design, but at the time my sound knowledge was still inadequate.

Another important thing I learned was shooting in groups of three. Every action began with the previous attack, continued with the main attack and concluded with the next. So every take had three separate attacks of which I was only using the middle one, while the first and last would be used to match cut in the edit (Fig. 33). I read later that Chan does four or more actions in a row so he can connect longer sequences, while still having the fight broken down into individual beats. This allows the audience more time to recognize what is going on. I will consider using this technique in future projects, as it seems to produce very clear and dynamic scenes.

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Figure 33 - Groups of three blocking in *Terminal Memory* (6:33 - 6:36)

I paid a lot of attention to how the camera moved. Basically, I used three different movements, the first moving in unison with the subjects, the second moving away from their impacts, and the third one reacting to the hits. All were meant to position the viewer in the middle of the action. In the first case, the camera was attached to the attacker's movement. For example, if they lunged forward, the spectator lunged forward with them, having the same feeling of movement and speed. In the second case, the camera moved away from an incoming kick, the same way as the defender would try to avoid the hit. In the third case, the camera would follow the attacker's or the defender's movement, but abruptly stop and slightly shake when a hit connected. This would act as my cinematography alternative to the editing solutions described in the previous paragraph.

4.2.5   Who Wins The Scene?

There are many interactions between characters in a movie, but sooner or later every director is faced with the most basic set up: two people, in a room, talking. Dialog is the simplest way of conveying story, especially in a drama. However, I believe a good

dialog scene should not be just about exposition, but also communicate relationship. Well-developed characters have internal motivations and these clash with other characters. A scene should be as much about information as it should be about power-play.

Characters' motivations, and subsequent relations, originate from the script, but it is the director's duty to commit them to the screen using film language. Instead of talking about conflict, it has to be apparent from the way the interaction is shot and edited. Fortunately, there are language conventions that allow the direction of attention towards relationships in a subtle way, the most elemental being low and high angles. Looking up or looking down on somebody is the fundamental camera technique for showing superiority; for example, somebody weak sitting down and being lectured by somebody powerful standing next to them (Fig. 34). However, it should be noted that this position can be reversed with clever appropriation. Somebody sitting down could be presented as stable, balanced and in control, while the standing person could be presented as undecided, nervous and subdued, just by the way characters move and the camera stays stationary, while still using the low and high angle.

Figure 34 - Power relationship in *The Godfather: Part II* (Coppola, 1974)

When pitting characters against each other, it is appropriate to shoot them in single shots, each one occupying their whole composition. This way each has their own side to defend as is the most powerful character in the shot in that particular moment. As the scene develops and the characters come to a conclusion they can be joined into a two shot, signifying their evolving relationship; or separated even more by showing the enormous distance between them in a master shot on a wide lens. The first example can be seen in *Good Will Hunting* (Van Sant, 1997) where the camera circles the actors,

beginning on a single of Robin Williams and ending on a two shot of Williams and Matt Damon, as the two characters connect for the first time (Fig. 35). The second example can be seen in the breakfast montage in *Citizen Kane* (Welles, 1941), which shows how Kane and his wife have grown apart through time, using the same technique of a camera dolling back from a medium single into a wide master shot.

Figure 35 - Characters reconciling in *Good Will Hunting* (Van Sant, 1997)

In a good scene, the relation between characters is constantly changing. One moment one has the upper hand, then the other. As there are ways of showing who is more domineering, there are also ways of showing character equality in moments when it is not yet clear who has the upper hand. In a power-play scene of constantly changing positions, this neutral stance is necessary for building suspense, as nobody knows who will dominate the scene. The easiest way of balancing roles is to shoot them in exactly the same way. If the goal is to communicate suspense before we see who prevails and one character is in a close-up, looking directly into the camera, the other character should be shot identically. A great example of such turning tables can be seen in *The Silence of the Lambs* (Demme, 1991), when the characters of Hannibal Lecter and Clarice Starling meet for the first time and the whole scene continually shifts from an equal to a domineering framing and back.

An important factor in controlling a scene is the eyeline, especially if the actor is looking either off or directly in camera. For example, when the actor is looking directly in camera, hence addressing the audience, she has a powerful and confrontational stance. It is an effective look, frequently brought to extremes by psychotic characters, who are in absolute control, like the previously mentioned Lecter or Jack from *The Shining* (Kubrick, 1980). On the other hand, looking off camera invites the audience to

wonder what the actor is thinking, or if she moves the eyes, what she is looking at. This does not necessarily mean losing control of the conversation, but encourages the audience to relate to her. It can also give a hint of what her true motivation is, if the director decides to show the object of attention. If we analyze the example from *The Silence of the Lambs* (Demme, 1991), we can see both Hannibal and Clarice are keeping eye contact, but are shot in a way where Hannibal is looking directly at the audience and Clarice looking up at him (Fig. 36). In the scene we can observe two layers of narrative: on the story level both characters appear to be equal as they are maintaining eye contact, but on the directorial level, cinematography shows Hannibal has the superiority. Not only is eyeline important in establishing conflict, it can also help audience identify with the character and show what they are looking at. And it can all be done in cinematography and editing, without adding dialog or changing the scene. The viewers will pick up on these communications subconsciously, not even knowing their attention has been manipulated.

Figure 36 - Eyeline comparison in *The Silence of the Lambs* (Demme, 1991)

The last technique I would like to describe in this chapter concerns presenting a character as winning or losing a scene based on the way they are framed. A composition of the stronger character would be visually balanced, maybe centered, while a composition with the weaker character would be unbalanced, canted, maybe with the character pushed to the edge of the frame. Just like the high and low angle method described above, this one does not require a lot of knowledge, as long as the director understands the scene dynamic between the characters. It is another example of how the director can use cinematography to add another layer of meaning to what has already been said in the dialog.

While many of the techniques described in previous chapters were employing saccades to misguide the audience into looking where they were supposed to, the methods of directing conflict exclusively utilize fixations. In the majority of scene presenting characters in conflict, the relationship is mainly communicated with dialog and acting. However, film language techniques described above subtly underscore the relation and the audience has to actively pay attention to the director's decision in blocking and composition. For this the eye movement has to be focused and observing, fixating on the scene.

My second project consisted of three dialog scenes and, as I have mentioned before, I consciously refrained from using complicated cinematography and editing, to focus solely on the performances. In retrospect I wish I had been able to spend more time on cinematography, since there was a lot of potential in communicating power struggles between the two women. Instead I opted to shoot them both in the exact same way, ignoring the potential to establish conflict in cinematography. However, I also believe the central conflict of the main character was not with the interviewer, but with herself and the situation. So trying to accentuate the secondary argument with the interviewer would distract from the main conflict. I had much more potential to direct conflict in the third movie. I would like to point out two noteworthy scenes. The first one on the balcony, where the boyfriend is obnoxiously licking a lollipop, while staring at the sister, was shot with from a slight low angle on the boyfriend, who was looking directly into the lens, and from a high angle on the sister, who was looking away, avoiding eye contact (Fig. 37). This created an interesting power-play between the boyfriend craving attention and the sister ignoring him. To me it was important to establish they have a tense, suggestive relationship, possibly implying they have slept together. This does not get resolved between them, as they are interrupted by the introduction of the other sister, who is his official girlfriend.

Figure 37 - Power play in *Welcome Home Brother* (1:58, 2:03)

The second scene was the stand-off between the two sisters and the suspecting brother. The sisters are standing to attention in front of their brother, while he sits on the bed and looks from one to the other. One of them is rebelliously staring back at him, while the other is trying to avoid eye contact, while quickly looking towards incriminating evidence right next to him. I decided to shoot them all at their respective eye heights, not employing high or low angles, to show their equality. At the same time I framed the girls slightly off over his shoulder, while he is positioned strictly in the centre between them, still trying to maintain authority (Fig. 38). The tension resolves by him standing up, staring down the girls and finally repositioning in another corner. Both scenes were without dialog so it was crucial to direct attention to their conflict visually and sustain the tension for as long as possible.

Figure 38 - Tension in *Welcome Home Brother* (8:38, 8:36)

4.2.6 Visual Comedy

I believe laughter is the surprise at the unexpected. Or as Lehman (2006, p. 194) defines it: "Comedy, [...], is dependent upon the element of surprise, and the unexpected is what stimulates the sudden burst of laughter." In other words, the audience laughs when they

are expecting something to happen, but the exact opposite happens. It is a classic structure of a set-up and a payoff, the latter reversing previous expectations.

When we consider the comedy genre, we would expect the full spectrum of cinematic tools would be used to achieve the effect described above. However, one can observe that contemporary comedy movies rarely employ the traits of film language towards a comic effect. As Tony Zhou (2014d) argues, humour in most contemporary comedies originates entirely from dialog, which can be understood if we take into account most comedic actors come from the improvisational or stand-up field, which are areas understandably dependant on spoken word. There is nothing inherently bad about dialog comedies, as they can be well written and imaginative, but they are not using the full potential of the film medium.

If we again consider the quote from the beginning of this chapter, we can summarize that a joke is basically composed of two parts: the part we are familiar with and the part that is at first hidden, but then comes as a surprise. Both these elements have to be present for a joke to work. So how does this apply to film? Martin Scorsese (cited in Merz, 2014) famously said: "Cinema is a matter of what's in the frame and what's out." In other words, what information the director elects to reveal and what is better hidden, even if only momentarily. We are not only talking about the frame composition, but also about camera movement, editing, sound effects and music. All these elements of the cinematic language can be used to elicit laughter, if used in the right way. Both sound and picture can be manipulated to deliver comedy.

Visual comedy, in contrast to dialog comedy, is not so much a set of filmmaking techniques, but rather a philosophy of how to look at the expressive potential of the medium. It is about always looking for ways to use cinematic conventions and tools to surprise the audience. For example, using a camera on a crane closing in on a building, only to unexpectedly crash into the window and have the characters react to it. Or as seen in Tati's *Playtime* (1967), framing a shot of a cafe in such a way that a waiter seems to be watering his patrons' hats, while he is actually pouring them their beverage (Fig. 39). Or like in the first episode of *Louie* (Louis C.K., 2010), saving a girl from a miserable date by having her run away and literally board a helicopter, but the whole

helicopter reveal done with a simple pan to the side and introducing the previously hidden noise of the helicopter (Fig. 40). Comedy can come from any simple, mundane scene, as long as the director is able to focus attention on a new way of seeing it.

Figure 39 - Waiter in *Playtime* (Tati, 1967)

Figure 40 - Pan reveal in *Louie* (Louis C.K., 2010)

The other frequently neglected aspect of comedy is sound, especially music and sound effects, as we have already established the overdependence of contemporary comedies on dialog. Examples of sound comedy include music cues, like the example from *Arrested Development* (Hurwitz, 2003), where a father-son connection between two characters is hinted at with emotional music every time there is an awkward pause. Or having the actions of the penultimate zombie fight scene in *Shaun of the Dead* (Wright, 2004) synchronized to Queen's "Don't Stop Me Now".

However, not only music, but also perfectly timed sound effects can have a strong humorous effect. In a scene from *Hot Fuzz* (Wright, 2007), when the main character falls asleep in a train station, all the music and sound effects die out, only to be reintroduced loudly with a passing train, which consequently also violently wakes up the sleeping character. Or using a microphone feedback sound effect to indicate that there is unresolved tension between two characters in a band, from *Scott Pilgrim vs. the World* (Wright, 2010).

At the core of visual comedy is deciding what to show the audience, what to hide, and when the right time is to reveal what is hidden. It could be argued that doing a comedy is essentially about directing the audience's attention. As in magic, only when the director has the viewers paying attention to the right hand, can she set up the punch line with the left hand.

As said above, there are many techniques that are utilized in visual comedy, so it is more beneficial to study the philosophical similarities. For this reason, it is also impractical to define what type of eye movement should be appropriate to direct audience's attention. For example, something funny unexpectedly that appears in the frame, employs saccades, while a clever use of framing, like in Tati's *Playtime* (1967), makes use of fixations. It is more important to first understand, how to design a funny scene and then consider which eye movement would better communicate the joke.

I have spent the most time considering techniques of visual comedy in my last example of practical work, *Welcome Home Brother*. Although the film is thematically a mixture of comedy and thriller, this did not necessarily limit me, as the ideas of set up, suspense and reveal work in a similar way in both humorous and scary genres. The first example of visual comedy in my work I would like to emphasize is the pan from one mortified sister to the other, to the completely clueless boyfriend (Fig. 41). The first two close-ups on the sisters act as a reaction to the fact that their brother is coming home, while at the same time establishing that this is a serious issue. The third close-up lands on the boyfriend with a spoon in his mouth, in effect contradicting and invalidating the seriousness of the situation. The important element here is the pan movement of the

camera that connects the scene together, while creatively using the idea of inside/outside of the frame and revealing additional information. The boyfriend continues to negate the seriousness of the sister characters through the movie by calmly chomping on his banana.

Figure 41 - Clueless boyfriend in *Welcome Home Brother* (3:17 - 3:19)

At a latter point in the movie, he is being hidden under the bed, still eating the banana, but also discovering something new out of the frame. He reaches for it and summons a carton of old milk, which he proceeds to drink through a straw (Fig. 42). Again, the frame is used to hide and reveal comic surprises.

Figure 42 - Snack under the bed in *Welcome Home Brother* (4:36)

Previous examples had the reveal incorporated in the same frame by bringing the comic element in via character action. These would be examples of imaginative blocking to achieve comedy in cinematography. However, the same effect can be accomplished with editing. For example, while the sisters are trying to hide the boyfriend, there is a shot of them looking down at something with baffled expressions, followed by a shot of

the boyfriend being encased in a closet drawer (Fig. 43). The set-up and the reveal are separated by a cut, which is more appropriate in this case, as the second shot is indicated as being their point of view – the audience sees what they are seeing. If the reveal were done in a continuous move, for example with a pan or tilt, it would indicate a neutral outside perspective on the action, which would have a lesser effect on the reveal. However, a few shots later, I do cut from a shot of the sisters pushing something to the shot of the boyfriend's backside being pushed into the closet, to a wide shot of the room where the whole scene can be perceived. The last shot, being in the third person, demonstrates how banal the whole situation is in context. Editing can be used to reveal new information just as well as cinematography, but by dividing the sequence into diverse shots, editing has the capacity to indicate different perspectives on the action. In the proper context these perspectives can be a valid source of comedy.

Figure 43 - Considering options in *Welcome Home Brother* (4:24 - 4:27)

The last example I would like to point out appears in the last scene, where the brother finally abandons his search for the boyfriend and sits on the bed, right next to the boyfriend's unmoving leg (Fig. 44). Earlier we have examined cases where the surprise element was revealed by bringing the element into the shot or cutting to it in the edit, but in the example above the element is already in the shot when the character enters it and the comedy originates from the fact the character is unaware of its existence through the whole scene. This simultaneously creates tension, as the audience is expecting that the character will recognize what is going on, while building up humour. All these are cases of how the director can invite laughter by controlling the amount of information the audience receives at a certain point.

Figure 44 - Leg hidden in plain sight from *Welcome Home Brother* (8:24)

4.2.7 Spielberg Face

The principles described in the previous chapter can be seen as very general, more of a philosophy, while the next technique I will examine is way more specific. I believe it is worth looking at, because its emotional power represents the heart of cinema and is at the same time a great example of directing attention. Kevin B. Lee (2011) calls it the Spielberg Face and it is a signature technique of director Steven Spielberg. It can be recognized as a dolly push-in on a close-up of an actress's face, while she looks off-camera, with eyes wide open, staring in wonder at something amazing. The character is completely surrendered to the act of watching and there is a feeling of time standing still. Spielberg uses this shot to indicate to the viewers that a monumental event is happening. For example, seeing aliens for the first time in *Close Encounters of the Third Kind* (Spielberg, 1977), seeing dinosaurs in *Jurassic Park* (Spielberg, 1993) (Fig. 45) or discovering the location of the Ark of the Covenant in *Raiders of the Lost Ark* (Spielberg, 1981). Expressive close-ups reacting to something off-screen is an old and common Hollywood practice. I have already discussed some pioneering examples of D. W. Griffith in the chapter on film history. However, it wasn't until *Close Encounters of the Third Kind* (Spielberg, 1977), where Spielberg combined the kinetic nature of a dolly push with the close-up, that we were privy to a true Spielberg face. The dolly move is especially crucial as it emphasizes the revelatory feeling of the Face by moving closer, having the subject grow bigger in relation to the frame and entering their

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personal space. It is also advised to use expressive, open faced actors to utilize the full potential of the method (Fig. 46).

Figure 45 - Seeing dinosaurs for the first time in *Jurassic Park* (Spielberg, 1993)

Figure 46 - Open faced actor in *Close Encounters of the Third Kind* (Spielberg, 1977)

The main purpose of this technique is to tell the audience to feel wonder in a particular moment. The audience is likely to mirror the expression of the Spielberg Face, while watching the character watching the event. Both the movie characters and the audience should be in awe. It is a very powerful technique when director wants the audience to empathize with the character. However, it is not a one-note gimmick to cue audience wonder. Depending on the context of the scene, the camera angle and the speed of the move, it can be used to indicate various feelings: shock, fear, trauma, realization, confrontation, tension, acceptance, reconciliation, decision, expectation …

The Spielberg Face has become a commonly used expression of the cinematic language. Some critics (Lee, 2011) would argue it has transcended that and grown into a

stereotype. It is hard to imagine a modern blockbuster without a slow-motion sequence, where a camera dollies towards an actress watching with horror or amazement at something off-screen (Fig. 47). It would be easy to blame Spielberg for overusing his signature technique, if he himself had not re-evaluated his contribution to cinema and subverted its effect on the viewers. Spielberg movies after 2001 still feature the Face, but it is more frequently an expression of horror and trauma. After seeing unspeakable sights in *War of the Worlds* (2005), the character of Dakota Fanning wears a perpetual expression of fear (Fig. 48). The dolly moves Spielberg does stop being indicators of wonderful discoveries, but more of lost innocence - of the character, and of the world we now live in. Lee (2011) calls it the anti-Spielberg Face and mentions another example from *Munich* (2005), where the technique is used for the first time during a sex scene that brings back traumatic memories from assassinations the main character committed (Fig. 49). As we can see, that is quite a departure from the original intent of the method.

Figure 47 - Spielberg Face in *Transformers: Revenge of the Fallen* (Bay, 2009)

Figure 48 - Anti-Spielberg Face in *War of the Worlds* (Spielberg, 2005)

Figure 49 - Spielberg Face during a sex scene in *Munich* (Spielberg, 2005)

Considering the two facts the camera is physically coming closer to the subject and that the audience is naturally inclined to pay attention to faces, it is clear where and why the eye is fixated. Among the techniques described, this might be the best example of fixations, especially if we consider how any other movement employing saccades would instantly distract from the core of the scene.

I have used the Spielberg Face method sparingly, both times in the context of fear and surprise, both times at the climax of the movie, where the big reveal is done. The first example is at the end of *Your Greatest Weakness*, where the protagonist mutilates her

face and the Spielberg Face method is used to present the reaction of her partner (Fig. 50). However, I would assess this as a failed attempt at a proper Spielberg Face for the following reasons: it was too short for the audience to appreciate the emotional sensation, and it was done in post-production with a slight zoom instead of a physical dolly move, which had a less pronounced, flat effect.

Figure 50 - Close-up from *Your Greatest Weakness* (11:17)

The second example can be seen at the end of *Welcome Home Brother*, when the sisters finally find out the boyfriend is dead (Fig. 51). I would evaluate this as a successful attempt as it was contextually relevant (surprise, horror), properly carried out with a dolly move and took enough time for the realization to sink in. Its role was especially important in this scene, since the movie is devoid of dialog and everything has to be told through face expressions and camera movement. The Spielberg Face technique has since become one of my favorite tools, because of its effectiveness in communicating emotion, visual attraction and the ability to focus the attention of the audience.

Figure 51 – Shocking reveal in *Welcome Home Brother* (9:25)

4.3   Editing

Hitchcock (2009) said: "We call it cutting … it isn't exactly that. Cutting implies severing something. It really should be called assembly. Mosaic is assembling something to create a whole." In other words, editing is the art of constructing. It puts the shots together in a way that makes sense. Singular shots have little to no meaning before they are assembled together in a cohesive narrative. A shot has to be juxtaposed to another shot to realize meaning. Even movies made to look like they were not edited, like *Rope* (1948) or *Birdman or (The Unexpected Virtue of Ignorance)* (2014), were edited through cinematography by blocking the actors to come closer into a close-up or move at a certain pace to control the rhythm. Neither cinematography nor editing can survive without the other. However, there are different philosophies on how they should be connected.

Basically, there are two different way of looking at the marriage of cinematography and editing. Either the meaning of the film comes from the picture or from the cut. In the first case, the audience interprets the story from what is shown through the visuals and editing is there just to connect the shots in the smoothest way possible. We call this classical Hollywood continuity editing. I have already written about the second case in the chapter on film history, when I introduced Eisenstein and the Soviet montage

theory, which understands the cut as the point where meaning is created. If the editor juxtaposes two unconnected shots, representing conflicting ideas, a third, new idea will be created at the place of the cut. While in the first case editing is supposed to be invisible to the audience, in the second case, editing is the fundamental tool in telling the story. In the following two chapters I will analyze the relationship between cinematography and editing, in addition to how they differently affect directing attention.

However, before I look at this difference, I would like to consider editing through eye movement, which was a pivotal factor in the chapters on cinematography. Editor Walter Murch, in his book, *In the Blink of an Eye* (2001), talks about his six criteria for a justified cut. He calls this the Rule of Six and the criteria are: emotion, story, rhythm, eye-trace, two-dimensional plane of screen and three-dimensional space of action. They are ordered according to their importance, from most to least, with each assigned a percentage. For example, emotion is 51 %, which indicates that Murch values above all else the emotional impact of a cut. As we can see, eye-trace, which is another way of defining eye movement, is at the forth place and Murch assigns it only 7 %. This should not be understood as Murch denying the importance of directing attention through eye movement, but his confidence an emotionally motivated cut should be the basis on an editing decision. A cut that respects eye movement, or in other words, a match cut, enables a better editing flow, while helping with suspension of disbelieve by hiding the technique. Ideally all six criteria should be satisfied, but in case of necessary sacrifices, the emotional resonant should come first. However, there are various editing philosophies with significantly different approaches. I will describe the two most common ones in the next two chapters.

4.3.1   Matching Cuts and Classical Hollywood Continuity Editing

In the film industry there is a prevailing philosophy that editing should be invisible, because it destroys the suspension of disbelief and takes the audience out from the movie. Just like with other techniques of directing attention, film editors utilize biological properties of our eyes to achieve full immersion. More specifically, they take

advantage of our tendency to follow fast movement. This could be movement of actions inside the frame, like somebody swinging an arm, or movement of the entire frame, like moving the camera itself. In both cases they are able to do a match cut – a cut that connects two different shots, but both presenting the same movement. If an actress swings an arm from top to bottom in both shots, the edit will be placed in the middle of the swing, which deceives the eye that it is watching the same swing, just from different perspectives. Or if two consecutive shots do a fast pan from left to right, the two shots could be cut together in the middle of the pan and the audience would not discern these were two shots linked by common movement.

The above described cutting on action is just one of the common techniques of continuity editing. There are also the establishing shot, the 180 degree rule, the eye-line match, diegetic sound, and cross-cutting or the 30 degree rule. For the purpose of this paper I believe it is unnecessary to analyze all of them, since they all build on the premise of making filmmaking technique invisible to the audience. However, it is important to note that this methodology is the best example of cinematography being dependant on editing. While the techniques described in the following chapter put editing forward as the dominating tool, continuity editing relies heavily upon tight cooperation between cinematography and editing.

A match cut can be done only when the same action appears in both shots, which makes timing the edit entirely dependent on cinematography. If we consider the example of a swinging arm from before, an editor cannot cut to another perspective until the actress actually swings the arm. If she does it prematurely or waits for too long, it limits the editor's options. Still, it should be noted that a skillful editor will be able to use any kind of movement or cutaways, but then the technique is not as clean as possible. For this reason, movies should be planned way ahead in preproduction, so most cinematography and editing decisions are resolved before shooting commences. Usually this requires heavy storyboarding or a detailed shot list, but it can pay off in a fast and low-cost production. An alternative is extraneous coverage to give the editor as much material to play around with as possible. This way editing can support cinematography by using cutaways and alternative takes to remedy problems.

It is clear that the match cut and classical Hollywood continuity editing heavily rely on saccadic eye movement. They eyes are reflexively attracted to movement in one shot and then to movement in the following shot, while the brain stitches the two together. Using fixations and trying to consciously perceive the cut, would destroy the illusion of an invisible, continuous film flow, which is at the core of Hollywood montage.

My editing philosophy is a mixture of different approaches, as I always try to use the technique that works best for the scene. That being said, I generally gravitate towards continuity editing, because I wish to hide the craft from the audience. There are good examples of cutting on action in both my first and third film. Obviously the action sequences in *Terminal Memory* are full of them, but I am most proud of an edit decision in the kidnapping sequence. There is frontal medium shot of the protagonist, when a criminal emerges from behind and slams a syringe into her neck, the syringe traveling from screen top left to screen bottom right (Fig. 52). The shot is immediately followed by the detail shot of a syringe plunger pushing in a green liquid, also from top left to bottom right. The transition between the shots is smooth, because motion direction is respected in both and the audience does not notice they actually never see the syringe make contact with the actress' neck. In addition to being an engaging cut it also solves the problem of shooting a syringe puncture without special effects.
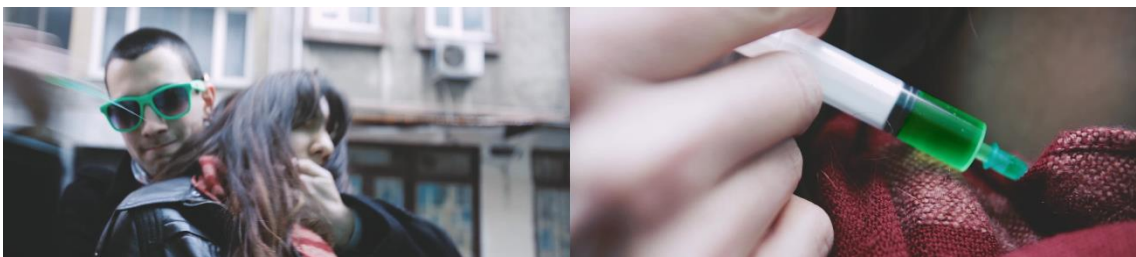
Figure 52 - Match cut in *Terminal Memory* (1:44 - 1:46)

Continuity editing was used extensively in the third short movie, *Welcome Home Brother*. It was my intention to produce a movie where cinematography and editing would be perfectly synchronized in working towards the same effect. For this reason the whole project was carefully planned by storyboarding. I am confident in saying the majority of editing decisions were made before I started shooting. I try to see every shot as the middle in a group of three – there has to be a smooth transition from the previous

shot into the next one. By smooth transition I could mean a variety of film language conventions. It could be a cut on action, on screen direction, into a close-up, into a point of view … This way the film has continuous flow that takes the audience with it. Although every cut in the movie was planned this way, I am most proud of the fast whip pans from sister to sister to boyfriend, when they discover the brother is coming home (Fig. 53). Another example of continuity montage would be opening the door to the brother. The first shot has one of the sisters reaching for the door handle and opening the door towards the camera, and the second shot has the door opening towards the camera, only to reveal a low angle on the brother's shoes. The cut was made during the continuous motion of the door swinging towards the camera, which made it imperceptible for most of the audience. The movie is full of similar visual illusions.

Figure 53 - Whip pan in *Welcome Home Brother* (3:16 - 3:17)

This biggest problem I encountered with this methodology was that it was very hard to control the pacing in post-production. Since most cuts were dependant on matching action cues in blocking and cinematography, there was not a lot of room to experiment. If the pacing was off in the planning stage or in the performance of actors, this could have severe consequences in the edit. Thankfully I had foreseen some of the potential issues and shot addition cutaways that enabled me to break long takes, tighten them up or elongate them. In other places I had to deviate from the prepared script and reconstruct the scene from zero. I will talk about some of the editing techniques I used to do that in the following chapter.

4.3.2   Pacing and Soviet Montage Techniques

While I described the relationship between cinematography and editing in the previous chapter as one of synergy, where editing enhanced cinematography, the methods described in this chapter have editing overpower cinematography as the main constructing element. There are two reasons why a director would decide to edit against cinematography: a weak scene in need of reconstruction or a desire to control pacing. There is not much to be said for the first case. Sometimes an already shot scene does not have the emotional impact on the audience the director predicted and the scene gets reworked by hiding unnecessary elements and emphasizing the crucial ones.

The second case deals with cinematic tempo. Sidney Lumet (1996, p. 161) compares film editing to composing music and points out, "everything from a sonata to a symphony uses changes in tempo as a basic part of its form." Usually, the tempo will not only change from movement to movement, but also inside them. This guarantees the music never becomes boring. And movies work the same way – no matter if there is consistently a cut every second or every minute, both start to feel slower and slower. Lumet (1996, p. 161) explains: "In other words, it is the change in tempo that we feel, not the tempo itself." To achieve necessary changes in pacing I plan in preproduction to interchange faster and slower paced scenes. If the scene allows, I try to achieve a smoother transition by gradually changing the rhythm inside a scene. For this I use techniques of Soviet montage theory.

Soviet filmmakers in the 1920s believed montage was an expressive tool characteristic only for the medium of cinema. The ability to consequently juxtapose a sequence of individual moving images enables a dialectic approach to art. Eisenstein sees montage as a perpetual conflict of one idea (thesis) with the opposite idea (antithesis), which through collision produces a new idea (synthesis). The synthesis is defined as something greater and different than the sum of the original ideas. And every synthesis can act as a thesis to a new antithesis to produce a synthesis of a higher order. However, in movies all these ideas are presented in the form of individual shots. Cook (1996, p. 84) gives the following comparison: "Just as the individual words in a sentence depend for their

meaning upon the words which surround them, so the individual shots in a montage sequence acquire meaning from their interaction with the other shots in the sequence."

Building upon this dialectic approach to editing, Eisenstein continues to define five ambiguous and overlapping, but still distinctive methods of montage. Each one of them expands on the principle of the previous one, ranging from a simple, mathematical approach, to an emotional standpoint and then to a more rational, intellectual position. Metric montage is defined by an arbitrarily assigned but uniform duration of the shots. All shots are, for example, exactly six frames long, no matter the content. This technique is the most effective in establishing a clear rhythm to the edit and best used in fast paced sequences, where the content of the shot does not need to be clear to the audience. Metric montage is usually enhanced by systematically shortening the duration of the shots through the sequence. This has a consequence of the edit becoming faster and faster in a steady and calculated mathematical pace, like every other clip being shorter by one frame.

I have used this technique on multiple occasions, usually at the conclusion of a scene. The first example I would like to highlight comes from the first movie, *Terminal Memory*. I was inspired by the iconic transitions from *Easy Rider* (Hopper, 1969) that jump cut multiple times from the initial scene to the next one and then back, each clip lasting exactly six frames and repeating three times. In the second half of *Terminal Memory* there is a similar transition sequence between a room and a forest, only I have the shots of the room becoming progressively shorter and the shots of the forest becoming progressively longer (Fig. 54). This gave a much smoother transition, while still remaining abrupt and confusing, which was tied in to the main character experiencing a massive headache. I believe this was a subtle way of directing attention to her distress, while concurrently shifting into another scene location.

Figure 54 - Transition from the room to the forest in *Terminal Memory* (7:20 - 7:25)

The second example of metric montage comes from *Welcome Home Brother*, more specifically the scene where the boyfriend and one of the sisters sit on the balcony. The boyfriend drops a fizzing pill into a glass of water and starts obnoxiously sucking on a lollipop, much to the annoyance of the sister. The rising tension between them is presented in a sequence of four recurring shots: boyfriend's mouth, sister's eyes, and fizzing pill in the glass from two perspectives (Fig. 55). These three clips establish a repeating pattern that gradually accelerates in rhythm, by shortening the duration of the shots according to a precise formula. It should be noted that just like the boyfriend is trying to annoy the sister, so does the camera come closer and closer into close-ups, effectively crowding the characters. The effect is especially pronounced at the conclusion of the sequence, where I break the pace with a long and wide take of the second sister entering the scene. I believe this to be a fine example of how editing by itself can guide the audience's attention to the core of the scene.

Figure 55 - Metric montage in *Welcome Home Brother* (2:03 - 2:25)

The second method of montage is called rhythmic montage and works similarly to metric, but instead of enforcing an arbitrary duration of the clips, it corresponds to an internal rhythm of the shots. An example of such a rhythm would be the tolling of the Liberty Bell in the climax, where shots interchange between a woman about to be murdered and her friend trying to find her, based on the hits of the bell. In *Welcome Home Brother* I used rhythmic montage in the scene when the brother is nervously waiting for the elevator, creating an internal rhythm by tapping his fingers on an envelope. Although I could have again designed the scene to accelerate, by having the actor tap faster and faster, I decided to keep a steady pace and abruptly stop, when the character makes the decision to use the stairs, additionally reinforcing the weight of the choice.

Tonal montage varies between shots not based on a mathematical formula or an internal pace, but on the emotional content of the shots. Eisenstein (1949, p. 75) explains: "Here montage is based on the characteristic emotional sound of the piece—of its dominant. The general tone of the piece." In many ways this one is the most familiar to western audiences, as examples of clever tonal montage can be frequently found in classical continuity Hollywood editing, but what western directors have learned to do instinctively, the Soviets developed theoretically almost a century ago. Another example from De Palma's *Blow Out* (1981) comes before the epilogue, where it transitions from a sky lit by red fireworks into a steel grey winter sky, indicating

without dialog or extraneous acting how the protagonist changed after having his lover die in his hands – from hot blooded passion to all consuming despair (Fig. 56).

Figure 56 - Tonal montage in *Blow Out* (De Palma, 1981)

I would argue that an example of tonal montage can be found in *Welcome Home Brother*, in the final confrontation between the sisters and the brother. In the whole sequence I strove to make editing decisions based on the emotional tone of the shots. The technique has especially influenced the decision on how long to hold specific shots, when to show reaction faces, and how to use available lighting. That being said, I believe examples of tonal montage can be found all through my movies, as thinking about directing attention towards the emotional quality of the shots is the default mind-set of any director.

To describe overtonal montage, one has to have some basic knowledge about musical theory. Every instrument has a fundamental frequency, like middle C, but vibrations of the instrument's body will generally create additional, less pronounced frequencies that will combine into an overtone. Eisenstein believes film sequences behave in a similar manner – they have a dominant tone defined by the way they were edited, let it be metric, rhythmic or tonal, but they also possess secondary tones, which are also metric, rhythmic or tonal. Overtonal montage stems from the conflict between these dominant and secondary tones of the piece. Let us say a sequence is assembled according to rhythmic montage, because it has a strong internal beat. However, individual clips inside the sequence also possess emotional, tonal value. Although a scene is edited rhythmically, the emotional overtones collide with the pace and create something stronger – this is overtonal montage.

The staircase sequence in *Welcome Home Brother* could be considered as an appropriate illustration of this technique. The guideline for the sequence is the brother ascending the apartment stairs and the dominant tone comes from rhythmic montage based on the pattern of his steps. Shots from the staircase are periodically interchanging with shots of the panic inside the apartment, where the sisters are trying to hide the boyfriend in various places. Although the pace of the steps stays consistent through the sequence, the length of the shots shortens and the tension is rising. Simultaneously, the activity in the apartment is edited according to its emotional content, creating a tonal perspective on the sequence. As established before, the conflict between the dominant, rhythmic and the secondary, overtonal component presents a case for overtonal montage.

The last of the five is intellectual montage, which is most strongly connected to the basic principles of thesis, antithesis and synthesis described earlier. Rather than comparing the literal content of the shots, it compares ideas and symbols represented in the shot. A frequently cited illustration can be seen in *Battleship Potemkin* (*Bronenosets Potemkin*, 1925), where Eisenstein contrasts a thesis of a priest nursing a cross with an antithesis of a soldier nursing a sword, combining them into a synthesis example of the corrupt relationship between the Church and the Tsarist regime (Fig. 57). Intellectual

montage requires an observant audience, which is able to pay attention to abstract symbolic meanings hidden in the movie.

Figure 57 - Intellectual montage in *Battleship Potemkin* (*Bronenosets Potemkin*, Eisenstein, 1925)

The best example of intellectual montage in my work is in *Welcome Home Brother*, but its execution deviates a little from Eisenstein's model. Instead of comparing and contrasting two consecutive visuals, I compare the visuals with the sound design playing at the same time. I believe this to be a much more subtle and efficient way of achieving the same effect, as it does not distract from the story, but still adds an extra layer of meaning. The montage method can be observed when one of the sisters spots the brother coming home. Visually we see the sister hanging out on the balcony, looking down at the people on the street, seeing the brother come around a street corner. Aurally we hear a call to prayer from a nearby mosque, screams of seagulls and the ticking of a watch. My intention was to indicate a conservative, religious presence with the mosque, a creeping dread with the seagulls and a marching military discipline with

the stopwatch. It is hard to say if intellectual montage is an appropriate technique for directing attention. On one hand it has a clear purpose and interest in conveying a message to the audience, but on the other hand this communication expects the audience to actively and critically watch the movie with the purpose of interpreting and decoding the said message. This question should be a keystone for further research, but at this point I personally believe directing attention requires a more sophisticated, indirect approach that allows the audience to immerse itself in the movie, instead of participating in such obvious manipulation. But then again, if we re-evaluate the relationship between editing and cinematography, it is clear that Soviet montage theory advocates a much more active approach in shaping the movie. It is up to the director to decide in which cases this relationship between editing and cinematography would be appropriate.

Analyzing the Soviet montage theory in relation to eye movement, it is hard to define a conclusive connection. The basic idea of juxtaposing two shots to create a third idea has no use for eye movement, since every shot stands on its own. However, as I have already mentioned in the chapter on Soviet montage history, Eisenstein was a director who sometimes edited according to purely visual content of the shots in addition to the types of montage he defined. In his filmography we can find scenes edited conforming to correlating movement or contrast. Here I would wish to bring up part three of *Battleship Potemkin* (*Bronenosets Potemkin*, Eisenstein, 1925), with the sequence of the fog in the harbor just before dawn. The shots are assembled together from the darkest to the brightest, progressively becoming lighter through the scene, just like how the night is retreating to the morning light and the harbor is waking up to a new day. It is difficult to define which eye movement is employed here, but it definitely effects visual perception. The interesting part is Eisenstein uses this technique in parallel to others mentioned above. This is one of the ways he achieves overtonal montage, combining a visual flow with either metric or rhythmic montage. In which case it could be argued the properties of the eye are used to direct attention even in the Soviet montage theory.

5 CONCLUSION

The aim of this paper was to analyze different cinematography techniques and demonstrate how they are used to direct the viewer's attention in a movie. I have examined at least seven different cinematography areas, some of them being a more general philosophy of thinking about shooting movies (action sequences, visual comedy) and some of them being very specific techniques (Spielberg Oner and Face). For each one of them I established good practices and compared examples of contemporary movies with my personal work. It was also an aim of this paper to prove that editing generates significant impact on cinematography, which I undertook in the latter half of the paper, considering two diametrically opposite ways of how cinematography and editing manipulate each other.

However, I have met some significant challenges when testing the practical aspects of the techniques. These provided an additional opportunity to learn, which can be observed from my progress through the three movies. Evaluating my creative work with the benefit of hindsight, I would point out the overcomplicated story in *Terminal Memory*, or even more importantly, the frantically shot and edited action sequences. As I have learned later through additional research for this paper, these sequences could have been planned and executed much more clearly. Another lesson came from the decision to limit myself in cinematography and editing for the production of *Your Greatest Weakness*. Although the motivation to tell the story only through performances was well-meaning, the results spoke volumes on the importance of considering cinematography and editing as vital parts of the process. Considering all the ways a director can guide attention, I originally outlined too many techniques to test and consider, so later I was forced to focus my attention only on a handful of cinematography and editing practices. However, this can serve as conclusive proof of how varied are the ways a director can consider communicating with the audience.

My contribution to the academic study of filmmaking includes an examination of how understanding the biological characteristics of the eye can benefit a novice filmmaker in visually guiding the eye of the audience. I have researched and practically tested a collection of cinematography and editing methods, so my contemporaries can learn from my examples, advice and mistakes. On one hand, an especially valuable lesson can be gained from my refusal to work on cinematography in *Your Greatest Weakness*. On the other hand, *Welcome Home Brother* can serve as a case study on how cinematography and editing can work in perfect unison, as long as they are precisely planned far ahead of production. Another valuable insight for the reader can be my study of Soviet montage theory and how it can be used to reconstruct a scene from zero to either repair or enhance it.

The next step in the research of directing attention in video should be widening the area of interest. Although this paper is focused on the fields of editing and cinematography, there are other production sections which are as important: acting, lighting, production design … Personally, I would be interested in examining the relationship between visuals and sound in relation to directing attention. Another necessary step would be disseminating the knowledge gathered in this paper to as many filmmakers as possible, since the techniques described in the body of this text are known to a relatively small group of film practitioners. Having said that, I would advise against teaching those exact techniques, but more manners of thinking about directing attention, and then allowing them to experiment themselves. My personal plan for going forward goes along the same lines – instead of consciously studying directing practices, I will internalize them by doing as much practical work as possible.

During production of the three movies for this paper, there were frequent occasions when the actors or the crew pointed out a continuity issue or some other foreign element in the picture frame. Surprisingly, I often ignored their warnings. Not because they were not justified, but because I was confident the audience would not notice them, since at that moment they will be paying attention to something completely different. When the same people later saw the movie, there was not a single case of somebody noticing a mistake from the set. Knowing how to direct attention in video means a director is

consistently certain where the viewer is looking, what she is thinking and what she is feeling.

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APPENDIX A: TERMINAL MEMORY

Audio-visual material (video) is present in the same folder as the paper.

Online source (YouTube): https://www.youtube.com/watch?v=DCA0IFD_nek

Online source (Vimeo): https://vimeo.com/89718184

Length: 11:30

Format: colour, 1920 x 816 @ 25fps

Ratio: 2.35:1

APPENDIX B: YOUR GREATEST WEAKNESS

Audio-visual material (video) is present in the same folder as the paper.

Online source (YouTube): https://www.youtube.com/watch?v=_twm-zcS-PY

Online source (Vimeo): https://vimeo.com/103446163

Length: 12:48

Format: colour, 1920 x 816 @ 25fps

Ratio: 2.35:1

APPENDIX C: WELCOME HOME BROTHER

Audio-visual material (video) is present in the same folder as the paper.

Online source (YouTube): https://www.youtube.com/watch?v=VwY2Ta8qPpQ

Online source (Vimeo): https://vimeo.com/126361244

Length: 10:44

Format: colour, 1920 x 816 @ 25fps

Ratio: 2.35:1