



International Baccalaureate Form 6/FISCS

Film cover sheet: independent study

SUBMIT TO: EXAMINER ARRIVAL DATE: 30 APR (30 OCT) SESSION:

SCHOOL CODE: SCHOOL NAME:

- Type or write legibly using black ink and retain a copy of this form.
- Complete one copy of this form for each candidate.

SUBJECT: Film LEVEL: Standard

CANDIDATE NAME: _____ CAND NO:

Instructions to candidates

Please tick/check to show you have included:

Synopsis

Script

List of sources

Number of script pages (HL 12-15, SL 8-10): SL 8

Title: Should or shouldn't the CAMERA move?

Cultures examined	Films studied
AMERICAN	- CITIZEN KANE (1940) Welles - touch of Evil (1958) Welles
RUSSIAN	- Russian Ark (2002) Sokurov
POLISH	- THREE COLORS: B&W (1993) Kieslowski

I confirm that this independent study is my own work.

Candidate's signature: Date: April 7, 2004.

I confirm that, to the best of my knowledge, the material submitted is the authentic work of the candidate.

Teacher's name: Date: April 7, 2004

Teacher's signature:

Independent
Project

Why should or shouldn't the camera move?

IB Film

IB SYNOPSIS

This documentary focuses on the following question:
Should or shouldn't the camera move?

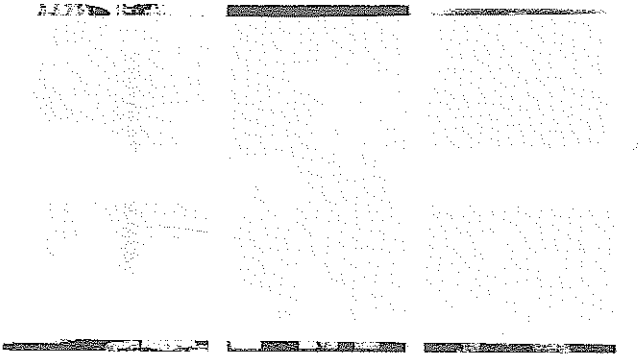
Some filmmakers say that it's the "move" that makes a movie, a *movie*, while others argue that one's talent makes things happen, not the camera.

Opens with a busy filming set in the background as the Narrator walks towards the camera and the camera dollies back, while the Director's orders could be heard in the back.

IN BACKGROUND DIRECTOR: Lights! Camera! Action!

NARRATOR (ON CAMERA): When the director says "action," would he be referring to the camera? Different filmmakers, for different reasons argue why the camera should or shouldn't move.

Slideshow of captions of the early films.



NARRATOR (VOICE OVER): Early story films consisted of *staging*. Without the use of camera movement, everything was staged around the camera. The players, movement, acting, and the stories themselves revolved around the camera. The camera had only one position to shoot a scene, and from only one perspective.

Segment of the sled on *Citizen Kane* (1941), directed by Orson Welles
00:22:36 - 00:22:47

NARRATOR (VOICE OVER): Why shouldn't the camera move? Should the camera just allow things to happen around it?

Segment of the beginning of *Blue*
(1993), directed by Krzysztof
Kieslowski
00:01:28 - 00:03:39

NARRATOR (VOICE OVER): In Krzysztof
Kieslowski's "Three Colors: Blue,"
it begins with a Parisian family
that's heading out of town, and
their little girl is playing at the
car's back window, singing a song.
Throughout this segment, instead of
using camera movement, the use of
cutting helps tell the story. When
the camera is positioned underneath
the car as the mother takes the girl
out to pee, the focus is on the
leaking brake line as the fluid is
dripping out. They leave, and then
it cuts to a boy playing with a ball
on a cup in a field. The car goes
by, as you can hear screeching
tires, then you cut to a close-up of
the boy. The ball goes into the cup
and you hear a crash. No special
effects. It cuts to the car against
the tree with the wheel going round,
and then it cuts back to the boy as
he drops his ball and runs towards
the crash.

Opens at an interview set in a dark
room with Harris Savides with an
over the shoulder shot of the
narrator as he interviews Savides,
both sitting down.

Subtitle lower third: Harris Savides
(Cinematographer)

SAVIDES: "It's pure filmmaking. It
tells a story with tension. How much
better does it get? And where's the
movement? There's no movement! He
moved only to help tell the story.
If I need to move to help keep the
legs in frame, I'll move, but it
comes from the story. The more I
grow as a filmmaker, the less I want
to move. At first, I moved a lot
just because I wanted to make things
happen, but now my philosophy is
that you shouldn't move the camera
unless you have to." (1)

Back on the filming set with the
Narrator.

NARRATOR (ON CAMERA): Then when is
camera movement exactly called for?
When should it stop? What does a
camera on the move mean to the
spectator?

Opens at an interview set in a dark room with William A. Fraker with an over the shoulder shot of the narrator as he interviews Fraker, both sitting down.

Subtitle lower third: William A. Fraker (Cinematographer)

Segment of the breakfast montage of *Citizen Kane* (1941), directed by Orson Welles

00:51:33 - 00:51:46

Fade into the segment of the main staircase of *Russian Ark* (2002), directed by Alexander Sokurvo

01:31:38 - 01:32:45

Opens at an interview set in a dark room with Haskell Wexler with an over the shoulder shot of the narrator as he interviews Wexler, both sitting down.

Subtitle lower third: Haskell Wexler (Cinematographer)

Fades into the beginning segment of *Touch of Evil* (1958) directed by Orson Welles

00:00:59 - 00:04:15

FRAKER: "It just feels right. My approach has been to always let my instincts, the scene and what the actors are doing dictate whether or not the camera should move." (2)

NARRATOR (VOICE OVER): In *Citizen Kane's* breakfast montage, Welles takes advantage of transition effects, music, cutting, props, etc. while the camera is almost completely stationary in order to tell the story. Welles doesn't use the camera in order to flow the scenes together, but rather with the angled compositions, the lighting, sound, image, and silence in the dialogue to put it all together rather than the moving of the camera.

NARRATOR (VOICE OVER): Why should the camera move? After all, we are talking about *motion* pictures.

WEXLER: "Camera movements are used to lead the eye, to give people a feeling—an emotional one, a logical one, a dramatic one..." (2)

NARRATOR (VOICE OVER): Camera movement could also be used to narrate a film. The audience only knows what the camera shows. In the beginning of "*Touch of Evil*," the camera uses movement in the take of about a 3-minute long shot to build a story with very little dialogue and no cuts. As the camera becomes the eye of the audience, the use of movement for example, the panning of the camera helps the camera follow the subjects to move the story forward, simply by observing.

Zoom in on the book:
Film Direction Cinematic Motion-A workshop for staging scenes by Steven D. Katz

Starting from images 1, 2, and 3 (back reference), show a sketch animation of the following:
-the camera approaching the subject
-the subject approaching the camera
-the camera and subject approaching each other

Starting from images 4, 5, and 6 (back reference), show a sketch animation of the following:
-pans from one subject to another
-camera approaches two subjects then moves to isolate one of them
-two or more subjects are in the frame, but one of the subjects moves ahead and into a CU

Starting from image 7 (back reference), show a sketch animation:
-follow a subject as she passes a second subject, then the camera shifts attention to the second subject

Starting from images 8, and 9 (back reference), show a sketch animation of the following:
-camera follows a subject from one space to another
-camera parallels a subject's move within a single scene space

NARRATOR (VOICE OVER): If you are a beginning director, "Cinematic Motion" by Steven D. Katz, can provide insight into how and why the camera should move.

NARRATOR (VOICE OVER): The camera can move for emphasis:
-the camera approaching the subject (pause)
-the subject approaching the camera (pause)
-and the camera and subject approaching each other

NARRATOR (VOICE OVER): You might move the camera to emphasize one subject in a group
-here the camera pans from one subject to another (pause)
-next, the camera approaches two subjects then moves to isolate one of them (pause)
-then two or more subjects are in the frame, but one of the subjects moves ahead and into a CU

NARRATOR (VOICE OVER): Camera movement can also transfer attention from one subject to another
-the camera follows a subject as she passes a second subject, then the camera shifts attention to the second subject

NARRATOR (VOICE OVER): If you need to join separate scene spaces or begin an intro to scene spaces for the first time-moving the camera makes sense
-notice how the camera follows a subject from one space to another (pause)
-the camera can also parallel a subject's move within a single scene space

Opens at the filming set of
Terminator 2.

CUT TO: An interview with Van Ling.
Over the shoulder shot of the
narrator as he interviews Ling, both
sitting down.

Subtitle lower third: Van Ling
(Creative Supervisor and Visual
Effects Coordinator for James
Cameron - *The Abyss* and *Terminator*
2)

NARRATOR (ON CAMERA): Now let's see
what a professional thinks about
camera movement

Mr. Ling, you've been in the
business for a long time. What do
you think about moving shots?

LING: "Moving shots are the most
dynamic, but they have to help tell
the story and not just be used for
the sake of being dynamic, or it
becomes conscious to the viewer.
They have to have a purpose, ideally
a beginning and ending like a little
story in itself." (3)

Segment of *Russian Ark* (2002),
directed by Alexander Sokurov
(scene outside in the snow,
following Catherine the Great)
00:52:46 - 00:54:23

NARRATOR (VOICE OVER): The movie
"Russian Ark" directed by Alexander
Sokurov is a singled shot take of
90-minutes. The film guides the
viewers through the Hermitage Museum
and the Tsar's old Winter Palace in
St. Petersburg. To achieve this, it
involved a steadicam (that was
specially designed for this
particular film), operated by Tilman
Buttner. Traveling about 4265 ft
without a single mistake, with a
cast of nearly 2000 almost all in
costume, 3 live orchestras, all
performing on cue, it all had to be
shot in a "single breath." The
purpose for such complication was to
involve the camera in a continuity
of history, in the experience of
time itself. Throughout this movie,
the camera constantly remains in
motion; it bobs and weaves, goes
forward and back, circles around a
room, comes close to people/objects,
then backs off, gazes up at the high
ceilings of the cast halls,
converses with the French Marquis
like a real object, runs/walks or
turns around, and held back by the
mass of people in the grand
stairway. The camera is very active;
it's part of the scene.

The camera doesn't try to observe in
one spot, but rather takes it one
step farther, and participates in
the movement of the crowd.

Opens at a comfortable lodge room with Tilman Buttner sitting on a sofa, with an over the shoulder shot of Buttner sitting down as the narrator interviews him.

Subtitle lower third: Tilman Buttner (Steadicam Operator for "Russian Ark")

NARRATOR (ON CAMERA): The idea of a 90-minute single shot must have been a challenge, what did this mean to you?

BUTTNER: "For me, of course it was an artistic challenge to do a feature-length project in one shot. I suppose you can make a one-take movie with a camera on a tripod or table, but it's less adventurous to do it that way; to do it in motion is far more daring. But it is a dream for any cinematographer when given the chance." (4)

NARRATOR (ON CAMERA): Did you feel like the camera was a participant in the action?

BUTTNER: "Yes. The camera is always active. It's the eye of the narrator and is always involved. Even when the narrator is standing on the outside looking in, he still has a presence there." (4)

NARRATOR (ON CAMERA): Weren't you concerned about getting lost in the museum and palace, especially during the waltz where you were faced with hundreds of extras?

BUTTNER: "I had no fears whatsoever. I learned the music, so when shooting, I would consciously pull myself into the movement of the dancers, not step against them. I would become one of them. When filming in this way, it's like improvisation. You have to give yourself up to it. Besides, the dancers in the ballroom interacted beautifully with the camera and with our movements. You feel that only the camera alone was in the room with them." (4)

FADE TO: Black

File footage from the filming set of *Rope* with the Narrator, superimposed using a blue screen. Hitchcock is to the narrator's side.

NARRATOR (ON CAMERA): Another director concerned with camera movement was the legendary Alfred Hitchcock.

IN BACKGROUND Hitchcock: Action!

NARRATOR (ON CAMERA): A simple point for directors who move the camera only when necessary is to move the camera when essential, keep in mind while shooting is to move the camera so that the eye shouldn't be aware of it, and have a clear dramatic purpose for the movement.

CUT TO: Still photo of Alfred Hitchcock on the set of *Rope*
Subtitle lower third: "Only move the camera to help tell the story more effectively." - from *Hitchcock on Hitchcock*

VOICE IMITATING HITCHCOCK'S ACCENT:
"Only move the camera to help tell the story more effectively!" (5)

Narrator stands in a studio sound stage.
As he walks toward the camera, some camera operators pass in front of him while others remain stationary as he passes them.

NARRATOR (ON CAMERA): Some filmmakers may prefer camera movement to move the story along, others might prefer only to move when necessary, but in all recent films, there's camera movement, whether a lot or not. Films have changed and developed over time, and movement isn't much of an option anymore. In order to develop a story for the viewer(s), the camera has to be in motion.

Still in the sound stage but it becomes darker as lights are being turned off one by one.
Narrator stands while things are wrapping up in the background.
Finally only one light illuminates narrator's face.

NARRATOR (ON CAMERA): Isn't it movement that makes a movie, a movie? But shouldn't talent make things happen, not the camera? You shouldn't have to depend on camera movement to move the story along, after all, there is no substitution for a well-written MOVING script.
And that's a wrap.

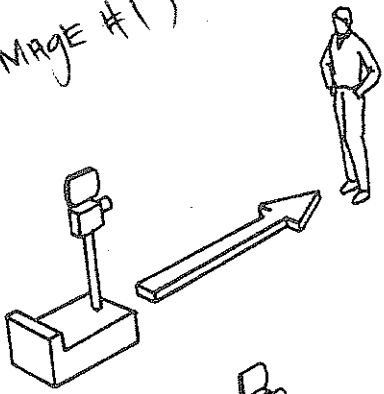
CUT TO: Black

REFERENCE

MOVES FOR EMPHASIS:

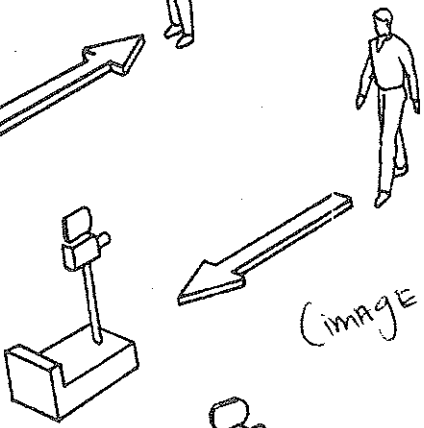
- The camera approaches the subject.

(Image #1)



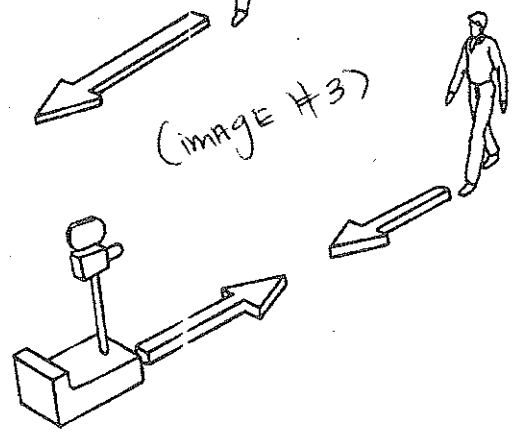
- The subject approaches the camera.

(Image #2)

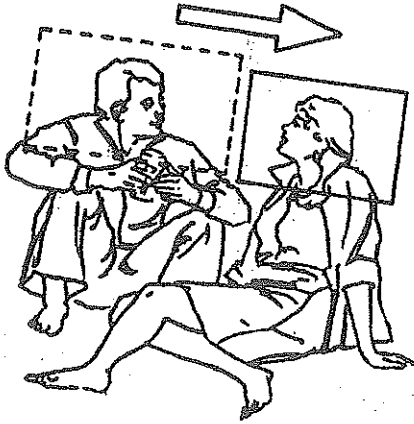


(Image #3)

- The camera and subject approach each other.

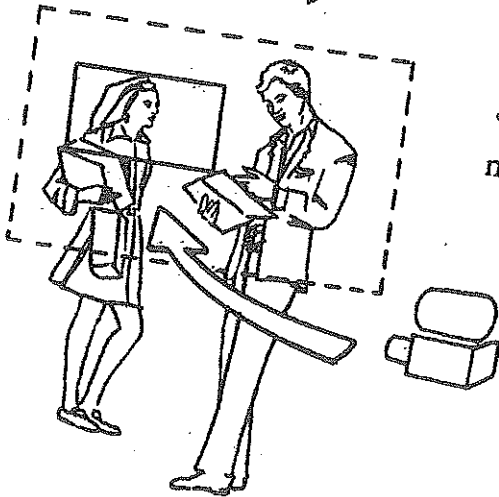


MOVES TO EMPHASIZE ONE SUBJECT IN A GROUP:



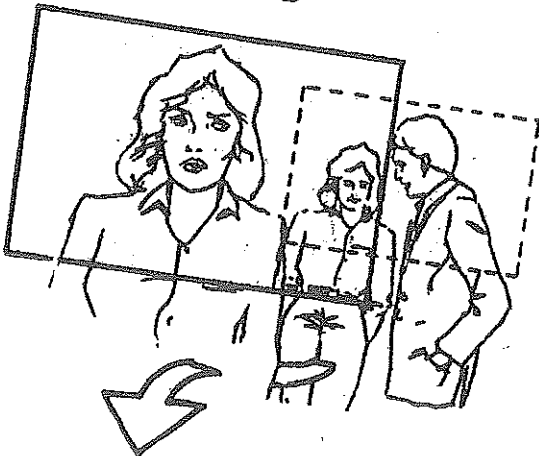
- The camera pans from one subject to another.

(IMAGE # 4)



- The camera approaches two subjects then moves to isolate one of them.

(IMAGE # 5)



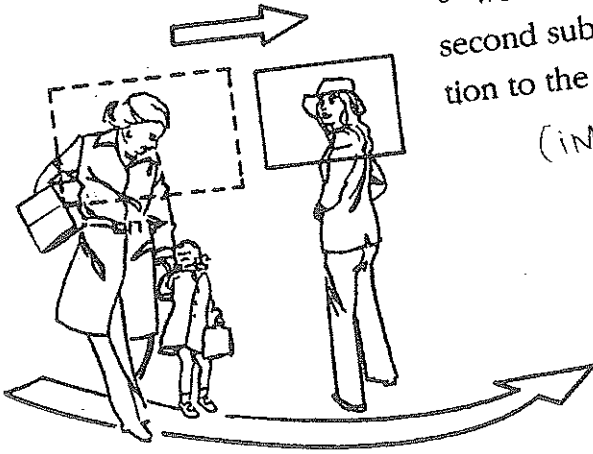
- Two or more subjects are in the frame, but one of the subjects moves ahead and into a CU.

(IMAGE # 6)

TRANSFERRING ATTENTION FROM ONE SUBJECT TO ANOTHER:

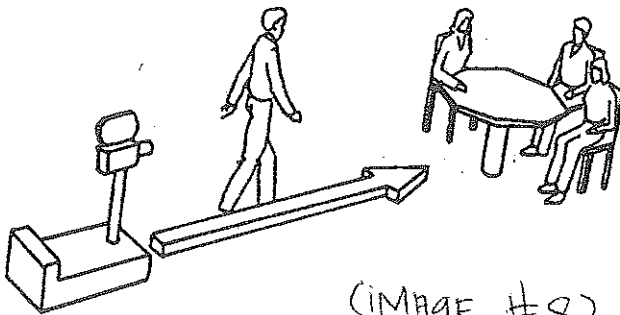
- We follow a subject as she passes a second subject. The camera shifts attention to the second subject.

(IMAGE # 7)

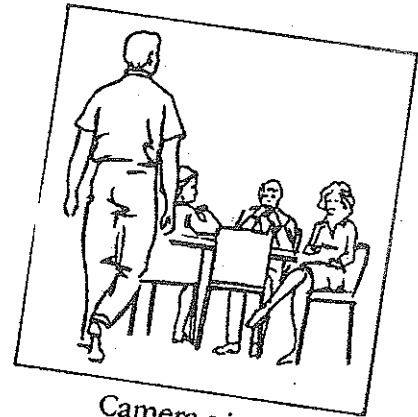


CONNECTING AND INTRODUCTORY MOVEMENT:

- The camera follows a subject from one space to another.

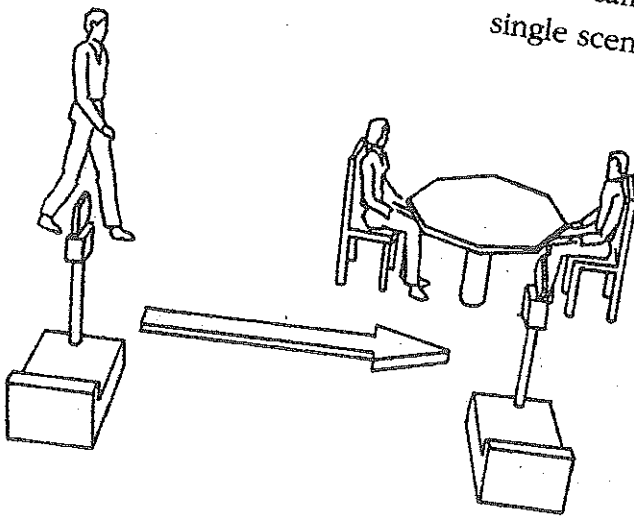


(IMAGE # 8)

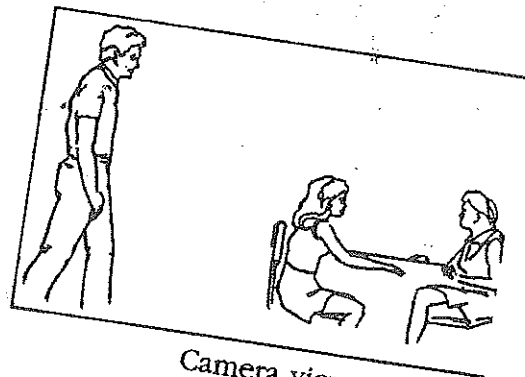


Camera view

- The camera parallels a subject's movement within a single scene space.



(IMAGE # 9)



Camera view

cinematography

- *Citizen Kane* (1941), Orsen Welles
(Segments of the sled scene, and breakfast montage could be examples of the camera needing no movement to tell a story.)
 - *Blue* (1993), Krzysztof Kieslowski
(The beginning segment of the accident is another perfect example of how the camera has no movement, but couldn't have told the story any better.)
 - *Touch of Evil* (1958), Orson Welles
(Three-minute long shots could get tiring, so the beginning segment of this film pulls it off by using the camera movements to narrate and move the story forward.)
 - *Russian Ark* (2002), Alexander Sokurov
(A steadicam makes it possible for this 90+ minute film to be shot in one single take. Through this portable camera, the viewer could feel as if participating in the experience within the Hermitage Museum and Tsar's Winter Palace through the consistency of camera movement.)
- 1) *American Cinematographer*, October 2003 Issue: Harris Savides, ASC on Camera Movement, pg.65
(Direct quotes from Harris Savides about the necessity of camera movement in films, using Kieslowski's *Three Colors:Blue* to state his example.)
 - 2) *American Cinematographer*, October 2003 Issue: Putting the "Move" in Movie, pg.73
(Cinematographer, William A Fraker tells what he goes by when determining when to use and stop camera movement. Haskell Wexler, cinematographer, says the purpose of camera movement is to be the eyes of the audience, and give off an emotional feeling.)
 - 3) *Film Direction Cinematic Motion: A workshop for staging scenes*, Steven D. Katz
(Different reasons why the camera would move, and how to achieve them. Interview with Van Ling and what he has to say about camera movement.)
 - 4)
http://www.filmmakermagazine.com/archives/online_features/march_of_time.html,
The March of Time, Jeremia Kipp (December 4, 2002)
(Interview with Tilman Buttner about his experience in participating for this film as a camera operator.)
 - 5) *Hitchcock on Hitchcock: Technique, Style, and Hitchcock at Work*, Hitchcock talks about lights, camera, action, 1995 copyright, pg.310-311
(Hitchcock makes it clear on when to use camera movement; only when necessary, and for a good dramatic purpose.)
- *A Short History of the Movies*; 7th Edition, Gerald Mast and Bruce F. Kawin, 2000 copyright, pg.1
(Early films use to stage the story around the camera, leaving the camera in one position throughout the entire act, motionless.)

- *Film and Literature*, Citizen Kane, pg. 189

(How Welles pulls off the breakfast montage scene without using hardly any camera movement, but rather with lighting, sound, image, and silent dialogue.)

- <http://observer.guardian.co.uk/review/story/0,6903,930472,00.html>, *Take a Chance on a Long Shot*, Philip French (April 6, 2003)

(In the *Russian Ark*, the film covered about 4265 ft. in a single 90+ minute take, with a large cast of nearly 2000 all in costume, 3 live orchestras, and all performing on cue.)

- <http://www.shaviro.com/Blog/archives/000037.html>, *Russian Ark*, Shaviro (February 11, 2003)

(The highly mobile steadicam bobs and waves, goes forward and back, etc to give off the feeling of participation to the audience.)

- *CINEASTE*, Summer 2003: Filming Sokurov's *Russian Ark*: An Interview with Tilman Buttner, Louis Menashe (pg. 21-23)

(Interview with Tilman Buttner on his steadicam; how they managed to keep up with 90+ minutes.)