A Selected Glossary Of Film Terms

Camera Angle: The viewpoint from which the camera films subjects; the angle, the filmmaker sets up for particular shot (Long shot, Medium shot, Close-up, Extreme Close-up).

Camera Mobility: The ability of the motion picture camera to move, giving the viewer the best, and often a changing camera perspective.

Close-up: The camera is very close to the subject, so that when the image is projected most of the screen will be taken up with revealing a face and its expression, a hand, a foot, or some relatively small part of a larger shot.

Crosscutting: A method of interweaving the shots of at least two separate locations, affording parallel action.

Cut: The most abrupt transition from one shot to another. The second immediately obliterates the first.

Dissolve: The end of one shot merges slowly into the next. As the second shot becomes distinct, the first slowly disappears.

Dolly: The camera is in motion on a dolly or truck, enabling it to move closer to or farther away from the subject, or to follow the subject as it moves.

Dutch Angle: The camera is positioned at any unusual angle. It is often used to express the subjective state of a character or to produce a bizarre or disturbing effect.

Establishing Shot: A long shot, usually an exterior shot, which establishes the location of the scene.
**Film Glossary**

**Fade:** A transitional device in which either an image gradually dims until the viewer sees only a black screen (fade out) or an image slowly emerges from a black screen to a clear and bright picture (fade in). A fade provides a strong break in continuity, usually setting off sequences.

**Film Syntax:** The arrangement, organization, and relationship of frames, shots, scenes, and sequences.

**Flashback:** A segment of a film that breaks normal chronological order by shifting directly to time past. Flashbacks may be subjective (show the thoughts and memory of a character) or objective (returning to earlier events to show their relationship to the present).

**Frame:** A single photographic image imprinted on a piece of film.

**High Angle:** A shot accomplished by placing the camera noticeably above eye level. Its purpose is often to make the actor appear demure or to place him in a weak or insignificant position.

**Iris Effect**

**Iris-in:** Image begins as a pinpoint and enlarges.

**Iris-out:** Full frame shot is reduced to a pinpoint

**Long:** A shot in which the object of interest is, or appears to be, far from the camera.

**Low Angle:** A shot in which the camera looks up at the subject. Shot noticeably from below eye level, it tends to emphasize the massiveness and importance of the subject.

**Match Cut:** A cut from one shot to another that matches it in theme, subject matter, or graphic content.
Medium: Showing a person or object at its full size.

Mise-En-Scene: The aura emanating from details of setting, scenery, and staging. Because films can generalize only from particulars, filmmakers work hard to include appropriate and significant details and to exclude distracting ones.

Montage: A method of putting shots together in such a way that dissimilar materials are juxtaposed to make a statement. Music, dialogue, and sound may be employed to further comment on the visual element.

Pace: The subjective perception of the relative speed with which film moves or its action progresses. The pace of a film is culturally conditioned, and the psychology of audiences varies not only from country to country but also from generation to generation. Editing, sound, color, camera movement, lines, masses, lighting, shot length, and dramatic content all contribute to the pace of a film.

Pan: Horizontal movement of the camera.

Rushes: Film prints, which are processed through the photographic laboratory within 24 hours of the exposure of the negative. Filmmakers can then study the rushes to evaluate the progress of the film.

Scene: A series of shots taken at one basic time and place: one of the basic structural units of film with each scene contributing to the next largest unit of film syntax, the sequence.

Sequence: A structural unit of film using time, location, or other patterns to link together a number of scenes.
**Shot**: A section of a film that has been exposed without interruption by a single running of the camera.

**Shot**: A single, uninterrupted action as recorded by a camera and seen by a viewer.

**Sound Conservatism**: The use of Sound (music, dialogue, narration) which negatively affects the impact of the visual element. This use of sound often begins as an attempt to clarify what the visual element leaves ambiguous, but the overall result is to dilute and to intrude upon what is seen, See **Voice-Over**.

**Subjective**: The use of the camera to give the impression that the images seen on the screen represent the field of vision of one of the characters in the film.

**Tilt**: Vertical movement of camera.

**Time-Transition Montage**: A series of shots which, through their transitions, changes in location, or both indicate the passage of time.

**Tracking**: Camera movement on tracks.

**Transitions**: Cinematic devices used to denote a change of time or locale and to connect shots.

**Travel**: Tracking shot at different speed.

**Voice-Over**: Spoken language not seeming to come from images on the screen. The voice-over occurs in film adaptations in three forms. First, the voice of a character not in the film explains and/or comments on the action. Second, the voice of a character in the film explains and/or comments on the action but that character is not seen during the voice-over. Third, a character in the film explains
and/or comments on the action and is seen during the voice-over. While each of these kinds of voice-over can be an effective device in film adaptations, the voice-over used as a surrogate for adaptational rhetorical strategies, which could not be found in other forms, is often disappointing and intrusive.

**Wipe Transitions:** A line moves across the screen replacing an old image with a new image.

**Zip:** Fast movement of camera.

**Zoom:** A shot accomplished with a lens capable of smoothly and continuously changing focal lengths from wide angle to telephoto (zoom in) or from telephoto to wide angle (zoom out).

**Concepts in Cinema**

**The 180° rule:**

In any scene, an imaginary line can be drawn in the centre of the filming area, which divides it into two equal parts. You cannot change to another camera if you overstep this imaginary line.

**Continuity**

In order for us to maintain a sense of space and perspective, the camera cannot be allowed to constantly throw around our ideas of such spatial use.

**Consistency**

Continuing from the above point, the change of camera must be seamless, in order to stop our ideas of the visual space from being disrupted.
Consider two people walking towards each other on the same side of the line. However, imagine if the camera which is on person A is not camera 1 but camera 2, crossing the line. We then have to get used to the other half of the space around the people. We would then have to be aware of the whole area around A and B, and to be readily aware to accept both on-screen. So, what the 180° rule also helps to do is to minimise the amount of space we see, speeding up the process of perception and helping to concentrate on a specific visual area. It also helps us in perception of other features of continuity editing, such as **eyeline match**, and **shot/reverse shot**.

The 180° rule is, however, a general rule of thumb. It applies more to indoor shooting than on location. Location shooting often increases the rule beyond 180°, as we can take in more of the environment. This rule goes hand-in-hand with the rule of perception in editing: The minimum change of camera angle in two different shots to avoid confusion is 30°.

**Shot / Reverse Shot**

An easy term: the reverse of a shot. A typical example is a conversation where two people are facing each other. Cameras are placed on each person in close up. The first shot is person A asking a question. The second shot is person B answering it - the **reverse shot**. Shot / reverse shot is mostly used in conjunction with the **180° rule**. Once a shot and its reverse shot have occurred, it can be possible to draw a line between them - the line of the 180° rule.
**Eyeline Match**

Linking in again with the notions described above, eyeline match is simply where there are two shots. If, in the first shot, something is looking at something else (the *subject*), then the second shot tells us what is being looked at (the *object*). This 'something' is usually a character, but it could be an object such as a periscope, a gun sight, or, of course, a camera!

**Match-on Action**

This is where movement occurs in the *frame*. If a character moves around, or out of the frame, the second shot must continue this movement - the editing *matches on* the movement between the shots.

The term *continuity editing* is precisely what it means. It serves a narrative whose purpose is continuous - in other words, a mainstream narrative structure. Thus, the editing must be *transparent* for it not to get in the way of the story, irrespective of the amount of shots required and included. Mainstream narrative has its own system of form, which is to provide an audience with a good story without letting any facet of production gets in the way. Hence, continuity editing provides a very great and necessary purpose.

**Principles of continuity editing**

These principles were created by André Bazin.

1. The *verisimilitude of the*...
space in which the position of the actor is always determined, even when a close-up eliminates the decor.

2. The purpose and the effects of the cut are exclusively dramatic or psychological. In other words, if the scene were played on a stage and seen from a seat in the orchestra, it would have the same meaning... the changes of point of view provided by the camera would add nothing.


These principles effectively say that continuity editing cannot really 'disturb' or move around the objects in the mise-en-scene, and that it operates as a provider for shots and nothing is the method of providing a seamless transition from one to the other.

Similar framing In the mise-en-scene of both shots, the objects in the frames are placed in roughly the same area of the frame. If two people are in the centre of the frame in shot A, shot B has them broadly in the same area, although the camera position may be entirely different. This helps graphic relations and eliminates possibilities of viewers' eyes having to jump from one position of the screen to the other to keep track of the action.

Similar setting Graphic needs such as lighting and colour are kept similar (if not identical). If shot B is in the same scene as shot A, the idea of space and spatial relations are kept similar also. Similar rhythm Long
The narrative is not continuity editing, and shots tend to take up more screen time than short shots.

Editing is a mirror of technology, in that it was not really possible to make cuts that were transparent until sophisticated machines were available. In some respects this was a blessing in disguise, as it allowed directors to further play around with the boundaries and relations of form and content.

**CUT**

The most basic and most easily transgression from one image on camera to another. An instantaneous ending of one shot, and the beginning of the next. Cutting is naturally the easiest and most-used manner of getting from one shot to another. There is no visual effect (as below) between one shot and the next. Thus, in dominant cinema, it cannot really be, unlike those below, used where change (location or time, for example) occurs. It is used most often where the location and scene is the same, but it requires a different camera shot.
Needless to say, this device can be used in a number of contexts. Although the above is the most well-known and well-identified, it can be used in, for example, juxtaposition to achieve very different effects. Consider the use of montage, which uses the cut to achieve noticeable differences between shots.

The auteur is the *author* of the film: usually a director, but see the argument in the next paragraph. This is opposed to the *metteur-en-scene*, someone who just puts something together, rather than putting any of their personality into a film.

**History**

The notion of the auteur comes from the magazine *Cahiers du Cinéma*, a French film magazine started by André Bazin, Jacques Doniol-Valcroze and Lo Duca in 1951:

François Truffaut best expressed the major theoretical principle that came to identify *Cahiers du Cinéma* in the fifties. In his landmark article, *Une certaine tendance du cinéma français* (January 1954), Truffaut developed the *politique des auteurs*, which became the rallying cry for the young French critics. Usually translated as "auteur theory", it wasn't a theory at all, but a policy. As Bazin explained several years later... "The politique des auteurs consists, in short, of choosing the personal factor in artistic creation as a standard of reference, and then of assuming that it continues and even progresses from one film to the next."

Arguments over the nature of the auteur

Definition

An auteur is classed, usually, as being a director with a unique, identifiable style. However, perhaps it is the role of others production to leave a personal trademark on the film also: cameramen and cinematographers, composers, editors, and so on. You may also like to consider the relationship between the role of the auteur and that of the star.

Culture

The role of the auteur creates an interesting debate between the perceptions of popular and high culture. The ideology of art is such that it is created by an individual. Thus, film can remain in this bracket if it is from an auteur. The argument against auteurism, is that some directors, whilst being well-known in their own right, do not leave a personal trademark on their productions.

Stephen Neale sees it this way:

Auteurism is viewed as inappropriate in the context of the commercial cinema, since the working conditions obtaining there prelude the kinds of control and autonomy thought to be available to, and characteristic of, the artist working in the field of high culture.

Michel Foucault sees authorial work as being confined by the personality of the author itself: I seem to call for a form of culture in which fiction would not be limited by the figure of the author... All discourses, whatever their status, form. value and whatever the treatment to which they will be subjected, would then develop in the anonymity of a murmur.


**Perception**

Dudley Andrews has suggested that *auteurism* has with it, a 'bogus, empty value', due to the commercialisation of the industry - all films taking up similar shelf space at the video store.

Cinema is part of the media economy that has reduced the auteur to a sign, indeed precisely to a signature. But cinema is also a victim of this economy, its carefully painted images losing out on (and to) the electronic images flowing like tap water or sewage down twelve or thirty-four or a hundred channels around the globe.


**Range**

This is the relationship of knowledge between viewer and character(s). The relationship varies between scenes. This variance produces certain emotions, described below. It also has certain restrictions.
Restricted

We may be restricted to only what a certain character knows. This system usually occurs in films with a strong lead character - where there is a protagonist. We tend to know as much as the protagonist, and little more. This is a variable entity - we can know as much in certain scenes and not in others - not necessarily throughout the entire film.

Unrestricted

We know as much (usually, more so) as any, or all, of the characters. This often applies to films without a protagonist - with a more even flow of character interaction. Examples are Slacker, True Stories and Pulp Fiction. As above, this does not have to apply throughout the entire film. A prime example of where it doesn't is in the opening scenes of a film - we have yet to get totally attributed to any character, and so have as much knowledge as they do, before we 'jump further in' and have our range of knowledge closed down.

Suspense is created within the viewer when we have a restriction upon our range of knowledge. If the range is confined to one character, then we can feel direct empathy towards that character in real time. Consider the camera following our protagonist along a dark alley. Suddenly, someone jumps toward him from seemingly nowhere! We do not know that this is going to happen until it actually occurs. In other words, we encounter events at the same time the protagonist does.
**Surprise** can occur when our range of information is widened. This happens in the example above - that, suddenly, there is more than one person in the framing. We may have never encountered this person before; the surprising feeling could be intensified in this case. The widening of the information can be more than this - for instance, we may have met the attacker before, thus obtaining prior knowledge. This widens the information beyond the current scene and characters. In short: Restriction on our range of knowledge produces suspense. Opening our range of knowledge then produces surprise.

**Depth**

This is the amount of information that we know about a certain character. Once again, depth is variant, and fluctuates around in the narrative.

**Subjective**

Knowledge of a character according to themselves. This is due to some kind of introspection - a dream sequence, through their eyes (the optical point-of-view shot), recollection of memories, thoughts. The framework of conventional narrative is constructed that such scenes are detached from the narrative - although this is very different in The Wizard of Oz and many other children's films. Although this is concerned with the single character, it does not, however, indicate that subjective depth goes hand-in-hand with
restricted range. We can follow a character without knowing much about them - this is true of *Slacker* and of *True Stories*.

**Objective**

Knowledge of a character according to depiction by the **camera**. This can be as intimate as a subjective portrayal, and carry more narrative-oriented information. Objective depth can become a good device for suspense. If a character is cool and calm, we may not be treated to much knowledge. Withholding knowledge, as described above in *restricted range*, can provide anticipated feelings in the viewer.

Usage of information does not have to be linear. For example, in a narrative told in retrospect, we may have a large range of information at the beginning, slimming down to a more character-oriented, specific range and depth as the **story** is told and explained.

**The Narrative**

The Classical Narrative theory of Meir Sternberg clearly demonstrates how fictional narratives involve themselves in a communicative relationship with the viewer. You may also want to consider **spectatorship** at this point.

A narration is more or less **self-conscious**: that is, to a greater or lesser degree, it displays its recognition that it is presenting information to an audience. 'Call me Ishmael' marks the narrator as
quite self-conscious, as does a character's aside to the audience in an Elizabethan play. A novel which employs a diarist as narrator is far less self-conscious.

Secondly, a narration is more or less **knowledgeable**. The omniscient speaker of Vanity Fair revels in his immense knowledge, while the correspondents in an epistolary novel know much less. As these examples suggest, the most common way of limiting a narrator's knowledge is by making a particular character the narrator. Thus the issue of knowledge involves **point-of-view**.

Thirdly, a narration is more or less **communicative**. This term refers to how willing the narration is to share its knowledge. A diarist might know little but tell all, while an omniscient narrator like Henry Fielding's in Tom Jones may suppress a great deal of information. Some of Brecht's plays use projected titles which predict the outcome of a scene's action: this is less suppressive than a normal play's narration, which tends to minimize its own omniscience.


**Perspective Relations**

Objects appear to be smaller the further away they are - of course, they may actually be very large. Your eyes constantly feed you
information about object distance, by the reflection of light rays. Thus, even though objects may be far away, you can (approximately) gather relations of size and space between objects. These are **perspective relations**. Camera lenses operate in a similar way. However, lenses can be changed, giving different possibilities of rendering perspective relations.

**Focal Length**

The focal length alters perspective relations in the shot. Three types of lenses convey different relations.

**Wide-angle** *depth is longer* A Wide-angle lens distorts straight lines towards the edges of the screen. This alters perception, and makes the viewer think that there is more space than there actually is. A tiny room can appear to be much larger. Because of this, movement of characters appears to be faster.

**Normal** *depth is the same* A Normal lens attempts to minimise any 'fooled' perception. The space and perspective should seem adequately spaced. A tiny room would appear to be a tiny room.

**Telephoto** *depth is shorter* A Telephoto lens flattens the depth planes, making spaces seem to be smaller. Imagine a telephoto lens in a soap opera, turning a huge studio set into the look of a tiny living room. Distances can squash together, giving an alteration of perspective as noticeable as a Wide-angle lens.
Depth of field

Depth of field indicates the range of which a shot can be in focus. Outside of the specified focus depth, the image will look less sharp, even out of focus. A wide-angle lens will have a greater depth of field than a telephoto lens, and offers smoother camera movement due to its greater frame size.

Applications of lenses

In general, Prime lenses offer a better quality of picture than a Zoom lens. This is because a Zoom lens contains more pieces of glass for the light to pass through, which makes it more difficult for the light to reach the focal point. However, with Zoom lenses, it is easier to find the right focal length for certain shots, or where you are filming and don't have time to change lenses.

The Hollywood dominant style of film 'pulls' us into it. This is achieved due to its editing being as transparent as possible, so we do not know that it occurs. The two types of editing according to perception are:

Transparency

As above. We are not supposed to be recognising the fact that editing is taking place.

Framed

We know that we are watching a film, and are aware of the
processes involved. This can be partly achieved by making editing 'noticeable'. Making it 'noticeable' can include such devices as **Jump cuts**, where some entity (or entities) of the film are accelerated forward from the previous cut. This most often occurs to increase action by deliberately leaving out less active moments. This is an effective **juxtapositioning** of one shot from the other. **Montage** is another device.

Editing also has forms of **rhythm**. Between takes in transparent editing, these rhythms are kept generally the same. Editing rhythm is as noticeable as the framed method of editing - it can be very obvious to the viewer. Thus, all discrepancies in transparent editing must be eliminated.

Editing also gives an interesting form. It allows us to look from other viewpoints. We can experience greater depth of emotion and tension. We can be in a number of places and situations almost simultaneously. However, this is not to say that editing is the be-all and end-all of creating a decent, coherent style in film. Imagine a film, which is made up of just the one take. It may not have as much action as the edited film, but there may be a greater depth of emotion, and a greater, overall viewpoint. Thus, as well as considering **style** in editing, we must also evaluate **content** of it.

Framing is an important part of visual film study. It is one of the key signifiers of film as an art form, that **composition** applies to film as much as it does to other visual media. The frame and camera
movement are dependant on each other. There are classifications, as seen in Types of shot, and Types of movement.

**Angle and Direction**

The angle of the frame specifies certain relationships between viewer and situation. The camera looking up to a person may imply a submissive relationship, as with a child. Consider this in Citizen Kane, and contrast to an 'inferno' thriller, looking straight down from the roof of a skyscraper.

**Point of View**

**Optical**

What you are seeing now is through your own optical point of view - directly of a person's eyes. An example is a horror film, where the stalker is shown by its optical point of view. You may never see the stalker's appearance, but you understand where the stalker is and what it is thinking by the use of its optical point of view. Point of View shots, thus, can assume the identity of someone, even if it cannot be attributed to a diegetic character. This can open up new levels of discourse.

A major example is Klute (Alan Pakula, USA, 1971). For much of the film, Bree Daniels (Jane Fonda) is the object of the camera's gaze. Does this mean that she is the controlling presence of the film? Is the point of view a dominant male entity? Klute was used by Laura Mulvey in her work on spectatorship, Visual Pleasure and Narrative Cinema.
Associated
Imagine a camera on your shoulder, seeing everything you do. It not only sees what you see, but also includes a portion of your body, giving it a degree of intimacy. An example is a cowboy shootout. An associated point of view may be at the side of a cowboy - you can see the body and any related bodily movement, such as reaching for a gun.

Point-of-view is described in terms of narrative by Edward Brannigan:

The specific thrust of the argument is to locate the spectator as the fundamental organising agency, the subject who makes use of the relations, the cues and shifts along the various levels of narrative form, to make sense of the fictional world. Point-of-view, in this treatment, links the discourse, or the textual mechanisms of shot/reverse shot, eyeline matches, camera movements, etc., to the story-world - the world of events, characters, fictional space and time.


The point-of-view system developed in tandem with technological innovation in editing:

Filmmakers had discovered that continuity could be held while varying the shots, as long as there was careful attention to screen
direction. The added implication of a change of angle is that it is no longer necessarily the point of view of one of the characters; it may be a privileged point of view, that of the "narrator" or the film's spectators.


**Wide Screen**

*Why are films shot in widescreen?* Our eyes perceive in widescreen. Take a look at the world around you - you can see much more looking horizontally than vertically. Thus, widescreen is the method which is the easiest for our brain to perceive. The common ratios of wide screen are 1:2.2 (2.2 centimetres of horizontal for every 1 of vertical), used in 70mm film. The numeric definition of horizontal to vertical is the *aspect ratio*.

**Open and Closed Form**

The *Closed Shot* is where we are content with what is going on completely inside the frame - we develop a 'non awareness' that we are watching a film.

The *Open Shot* is where we are (subliminally or otherwise) aware of what is happening in the area outside of the frame. Imagine a scene where two people are talking, but only one is in the frame.

On a wider subject, Umberto Eco discusses notions of open and closed in his book *The Role of the Reader.*
Continuity editing requires its relations to be fairly tightly defined, as listed below. In order to move away from the standards of continuity editing, these relations can be played with and used to create many other possibilities. It may be the case now that we are so used to the formal standards of continuity editing that the rules have to be broken in mainstream cinema for the audience to remain active viewers.

*Découpage is defined as being the following:*

*The spatiotemporal characteristics of the match, the relationships between screen space and off-screen space, and plastic interactions between shots...the very nature of which suggests the possible forms that their dialectical organization might take.*


**Graphic**

Graphic relations are to do with editing and mise-en-scene. The whole 'look' of objects in the frame tells us something about them, due to cues such as colour and size. If there is, due to editing, more than one frame, we can compare and contrast different objects in different frames.

For instance, a 'playoff' can be achieved if two characters are in separate frames, wearing very spartan, grey or very lavish, colourful clothes. We can then be informed about such influences as lifestyle, income, class, level of self-confidence, and so on.
Of course, this does not merely apply to human objects. The background can indicate as much graphic relation as the foreground and its inhabitants.

**Spatial**

... The amount of space occupied in a frame by certain objects in certain frames. One cluttered frame, full of people, which then cuts to a sparse frame containing one person can indicate isolation or claustrophobia, depending on the point of view and which frame is 'favoured'.

Consider also the angle of the camera. A 'David and Goliath' scenario indicates that not only does Goliath take up most of the space in his frame, but that the camera is at a very sharp vertical angle to make him look even larger. The opposite will be true of David.

Spatial relations further consist of these factors:

- The 180° rule, allowing for ease of viewer perception according to rules of spatial geometry.
- Establishing shot, allowing for definition of space.

**Temporal**

... The relations of objects and narrative in time. Editing is the most important method of controlling the allocation of time in film. As graphic relations are also to do with mise-en-scene, temporal relations share themselves with another part of film - in this case,
narrative. Entities in the film are allocated time according to the following mechanisms:

**Order:** *The order in which shots are picked.* Mainstream narratives follow a certain 1-2-3-4 trend to make them straightforward and easy to follow. This does not have to be the case. Other orders can induce jump cuts, feelings of mystery (where the viewer has to 'work' to achieve comprehension), alienation, and so on. Consider the following four shots:

Person A opens front door of house, Walks inside, Walks through corridor into kitchen, Switches kettle on. If shot 4 is first, followed by shot 1, you may think that someone is already inside the house, switching on the kettle. Thus, the *order* should be kept as structurally defined as possible - one shot out of place can bring down the entire piece.

**Frequency** *The number of times that a shot occurs.* This is an excellent mechanism for building up tension. If a shot recurs over and over again, there is a feeling of increasing tension, followed by (perhaps) surprise when a new shot occurs. Frequency is also to do with temporal relations, in that a shot is allocated a certain number of 'runs' until it is succeeded.

**Duration** *The length of the shot.* Mainstream cinema requires that more 'active' sequences have shorter shots and (thus) a greater turnover of edits. Another requirement is that once the mise-en-scene is empty or has changed, that particular shot is over. Duration does not necessarily mean that that particular scene has
passed - a take could perhaps be repeated again, shot from a different angle. This could be particularly disturbing! Duration is an excellent tool to play around with. Consider the shot going on for a long time, as objects in the mise-en-scene have moved around, or have left altogether. A personal experience of this is when I watched Martin Scorsese's *Taxi Driver* with my sister, Claire. The film came to a shot where the people in the mise-en-scene had left, and it was devoid of characters. However, the camera was still there. She began asking why the shot was going on for so long. Thus, duration is a powerful tool that can make viewers become aware of not only the situation, but also of the camera.

**Task** Consider the differing durations in shots between fictional and factual film. Choose your own genre.

The use of space is all to do with **Visual aesthetics**, and how we perceive a 3D image as it appears on a 2D screen. The main function is the use of **planes** - the distances between foreground and background. Lens Perspective and Depth explains this in greater detail.

**Aerial Perspective** is the name given to how we perceive an object being in the foreground, background, or somewhere in between. This can be easily achieved by the use of lighting and focus. Movement is linked to aerial perspective, as we also change perception, depending on whether objects are still or moving. For example, a branch breaking from a tree in the background makes
the viewer look at it, without necessarily being where the action is. Different relations can occur between depth planes, so find out how films of your choice manipulate the relation of depth in the frame.

In the mise-en-scene, our eyes are always directed towards movement. The combination of movement and the use of aerial perspective is powerful and limitless! Mise-en-scene controls not only what we see, but also when we see it. Different objects move at different times in the frame. Thus, we are 'guided' towards certain events by when they occur. These techniques have, for example, been used in an invert manner in The Naked Gun series of film comedies. We concentrate mainly on the actors, although there are plenty of visual gags occurring in the background.

**Rhythmic**

As mentioned above in *duration*, mainstream cinema usually calls for more active scenes to have a greater number of shots. This is *rhythmic*. However, rhythm does not just depend on editing - it also calls on the narrative, context, environment and mise-en-scene to work out a suitable rhythm. The mise-en-scene can provide rhythm for itself - consider a scene of active figure movement in an inner city compared to an open field.
APPENDIX II

COMPARING THE SCREENPLAY AND THE NOVEL

Sense and Sensibility

Screenplay by Emma Thompson 1995

EXT. OPEN ROADS. NIGHT. TITLE SEQUENCE.
A series of travelling shots. A well-dressed, pompous-looking individual

(JOHN DASHWOOD, 35) is making an urgent journey on horseback. He looks anxious.

1 EXT. NORLAND PARK. ENGLAND. MARCH 1800. NIGHT.
Silence. Norland Park, a large country house built in the early part of the eighteenth century, lies in the moonlit parkland.

2 INT. NORLAND PARK. MR DASHWOOD'S BEDROOM. NIGHT.
In the dim light shed by candles we see a bed in which a MAN (MR DASHWOOD, 52) lies his skin waxy, his breathing laboured. Around him two silhouettes move and murmur, their clothing susurrating in the deathly hush. DOCTORS. A WOMAN (MRS DASHWOOD, 50) sits by his side, holding his hand, her eyes never leaving his face.

MR DASHWOOD (urgent)

Is John not yet arrived?

MRS DASHWOOD

We expect him at any moment, dearest.

MR DASHWOOD looks anguished.

MR DASHWOOD

The girls - I have left so little.

MRS DASHWOOD

Shh, hush, Henry.

MR DASHWOOD

Elinor will try to look after you all, but make sure she finds a good husband. The men are such noodles hereabouts, little wonder none has pleased her. They smile at each other. MRS DASHWOOD is just managing to conceal her fear and grief.

MRS DASHWOOD

But Marianne is sure to find her storybook hero.

MR DASHWOOD

A romantic poet with flashing eyes and empty pockets?

MRS DASHWOOD

As long as she loves him, whoever he is.

MR DASHWOOD

Margaret will go to sea and become a pirate so we need not concern ourselves with her.

MRS DASHWOOD tries to laugh but it emerges as a sob. An older MANSERVANT (THOMAS) now enters, anxiety written on every feature.

THOMAS

Your son is arrived from London, sir.

MR DASHWOOD squeeizes his wife's hand.

MR DASHWOOD

Let me speak to John alone.
She nods quickly and he smiles at her with infinite tenderness.

MR DASHWOOD

Ah, my dear. How happy you have made me.

MRS DASHWOOD makes a superhuman effort and smiles back. She allows THOMAS to help her out. She passes JOHN DASHWOOD as he enters, presses his hand, but cannot speak. JOHN takes her place by the bed.

JOHN

Father...

MR DASHWOOD summons his last ounces of energy and starts to whisper with desperate intensity.

MR DASHWOOD

John you will find out soon enough from my will that the estate of Norland was left to me in such a way as prevents me from dividing it between my families.

JOHN blinks. He cannot quite take it in.

JOHN

Calm yourself, Father. This is not good for you

But MR DASHWOOD continues with even greater determination.

MR DASHWOOD

Norland in its entirety is therefore yours by law and I am happy for you and Fanny.

JOHN looks torn between genuine distress and unexpected delight.

MR DASHWOOD

But your stepmother my wife and daughters are left with only five hundred pounds a year, barely enough to live on and nothing for the girls' dowries. You must help them.

JOHN's face is a picture of conflicting emotions. Behind them is the ominous rustling of parchments.

JOHN

Of course

MR DASHWOOD

You must promise to do this.

A brief moment of sincerity overcomes JOHN's natural hypocrisy.

JOHN

I promise,

Father, I promise.

MR DASHWOOD seems relieved. Suddenly his breathing changes. JOHN looks alarmed. He rises and we hear him going to find the DOCTOR.

JOHN

Come! Come quickly!

But it is we who share the dying man's last words.

MR DASHWOOD

Help them.

3 EXT. JOHN AND FANNY'S TOWN HOUSE. LONDON. DAY.

Outside the house sits a very well-to-do carriage. Behind it waits another open carriage upon which servants are laying trunks and boxes.

FANNY (V/O)

'Help them?'
4 INT. JOHN AND FANNY'S TOWN HOUSE. DRESSING ROOM. DAY.

JOHN is standing in mourning clothes and a travelling cape. He is watching, and obviously waiting for, a pert WOMAN (FANNY DASHWOOD) who is standing by a mirror looking at him keenly.

FANNY
What do you mean, 'help them'?

JOHN
Dearest, I mean to give them three thousand pounds.

FANNY goes very still. JOHN gets nervous.

JOHN
The interest will provide them with a little extra income. Such a gift will certainly discharge my promise to my father.

FANNY slowly turns back to the mirror.

FANNY
Oh, without question! More than amply ... 

JOHN
One had rather, on such occasions, do too much than too little.

A pause as FANNY turns and looks at him again.

JOHN
Of course, he did not stipulate a particular sum

5 INT. LAUNDRY. NORLAND PARK. DAY.

A red-eyed MAID (BETSY) plunges a beautiful muslin frock into a vat of black dye.

6 INT. NORLAND PARK. MRS DASHWOOD'S BEDROOM. DAY.

MRS DASHWOOD is rushing about, mourning ribbons flapping, putting her knick-knacks into a small valise. The room is in chaos. A young WOMAN (ELINOR DASHWOOD) looks on helplessly.

MRS DASHWOOD
To be reduced to the condition of visitor in my own home! It is not to be borne, Elinor!

ELINOR
Consider, Mamma! We have nowhere to go.

MRS DASHWOOD
John and Fanny will descend from London at any moment, followed no doubt by cartloads of relatives ready to turn us out of our rooms one by one do you expect me to be here to welcome them? Vultures!

She suddenly collapses into a chair and bursts into tears.

ELINOR
I shall start making enquiries for a new house at once. Until then we must try to bear their coming.

7 INT. JOHN AND FANNY'S CARRIAGE. DAY. JOHN and FANNY are on their way out of London.

JOHN
Fifteen hundred then. What say you to fifteen hundred?

FANNY
What brother on earth would do half so much for his real sisters - let alone half-blood?

JOHN
They can hardly expect more.

FANNY
There is no knowing what they expect. The question is, what can you afford?

8 INT. NORLAND PARK. DRAWING ROOM. DAY. 
A beautiful young WOMAN (MARIANNE DASHWOOD) is sitting at the piano playing a particularly sad piece. ELINOR enters.

ELINOR
Marianne, cannot you play something else? Mamma has been weeping since breakfast.

MARIANNE stops, turns the pages of her music book and starts playing something equally lugubrious.

ELINOR
I meant something less mournful, dearest.

9 EXT. ROADSIDE INN. DAY.
JOHN and FANNY are waiting as the OSTLERS make the final adjustments to their carriage. The LANDLORD hovers, waiting for a tip.

JOHN
A hundred pounds a year to their mother while she lives. Would that be more advisable? It is better than parting with the fifteen hundred all at once.

He displays some coins in his hand. FANNY removes one and nods.

FANNY
But if she should live longer than fifteen years we would be completely taken in. People always live forever when there is an annuity to be paid them.

JOHN gives the coins to the LANDLORD.

10 EXT. NORLAND PARK. MARGARET'S TREE-HOUSE. DAY.
ELINOR comes to the foot of a large tree from which a small staircase issues.

ELINOR
Margaret, are you there? Please come down. John and Fanny will be here soon.

A pause. ELINOR is about to leave when a disembodied and truculent young voice stops her.

MARGARET (V/O)
Why are they coming to live at Norland? They already have a house in London.

ELINOR
Because houses go from father to son, dearest not from father to daughter. It is the law.

Silence. ELINOR tries another tack.

ELINOR
If you come inside, we could play with your atlas.

MARGARET (V/O)
It's not my atlas any more. It's their atlas.

CLOSE on ELINOR as she ponders the truth of this statement.
Chapter 1

The family of Dashwood had been long settled in Sussex. Their estate was large, and their residence was at Norland Park, in the centre of their property, where for many generations they had lived in so respectable a manner as to engage the general good opinion of their surrounding acquaintances. The late owner of this estate was a single man, who lived to a very advanced age, and who for many years of his life had a constant companion and housekeeper in his sister. But her death, which happened ten years before his own, produced a great alteration in his home; for to supply her loss, he invited and received into his house the family of his nephew, Mr. Henry Dashwood, the legal inheritor of the Norland estate, and the person to whom he intended to bequeath it. In the society of his nephew and niece, and their children, the old gentleman's days were comfortably spent. His attachment to them all increased. The constant attention of Mr. and Mrs. Henry Dashwood to his wishes, which proceeded not merely from interest, but from goodness of heart, gave him every degree of solid comfort which his age could receive; and the cheerfulness of the children added a relish to his existence.

By a former marriage, Mr. Henry Dashwood had one son; by his present lady, three daughters. The son, a steady, respectable young man, was amply provided for by the fortune of his mother, which had been large, and half of which devolved on him on his coming of age. By his own marriage; likewise, which happened soon afterwards, he added to his wealth. To him, therefore, the succession to the Norland estate was not so important as to his sisters; for their fortune, independent on what might arise to them from their father's inheriting that property, could be but small. Their mother had nothing, and their father only seven thousand pounds in his own disposal; for the remaining moiety of his first wife's fortune was also secured to her child, and he had only a life interest in it.

The old gentleman died; his will was read, and like almost every other will, gave as much disappointment as pleasure. He was neither so unjust, nor so ungrateful, as to leave his estate from his nephew; but he left it to him on such terms as destroyed half the value of the bequest. Mr. Dashwood had wished for it more for the sake of his wife and daughters than for himself or his son; but to his son, and his son's son, a child of twenty on his own disposal, his property, which had been large, and half of which devolved on him on his coming of age. By his own marriage; likewise, which happened soon afterwards, he added to his wealth. To him, therefore, the succession to the Norland estate was not so important as to his sisters; for their fortune, independent on what might arise to them from their father's inheriting that property, could be but small. Their mother had nothing, and their father only seven thousand pounds in his own disposal; for the remaining moiety of his first wife's fortune was also secured to her child, and he had only a life interest in it.

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tied up for the benefit of this child, who, in occasional visits with his father and mother at Norland, had so far gained on the affections of his uncle, by such attractions as are by no means unusual in children of two or three years old: an imperfection naturally in children of that age, an earnest desire of having his own way, many cunning tricks, and a great deal of noise, as to outweigh all the value of all the attention which, for years, he had received from his niece and her daughters. He meant not to be unkind, however, and as a mark of his affection for the three girls, he left them a thousand pounds apiece.

Mr. Dashwood’s disappointment was at first severe; but his temper was cheerful and amiable, and he might reasonably hope to live many years, and by living economically, lay by a considerable sum from the produce of an estate already large, and capable of almost immediate improvement. But the fortune, which had been so tardy in coming, was his only one twelvemonth. He survived his uncle no longer; and ten thousand pounds, including the late legacies, was all that remained for his widow and daughters.

His son was sent for, as soon as his danger was known, and to him Mr. Dashwood recommended, with all the strength and urgency which illness could command, the interest of his mother-in-law and sisters.

Mr. John Dashwood had not the strong feelings of the rest of the family; but he was affected by a recommendation of such a nature at such a time, and he promised to do everything in his power to make them comfortable. His father was rendered easy by such an assurance, and Mr. John Dashwood had then leisure to consider how much there might prudently be in his power to do for them.

He was not an ill-disposed young man, unless to be rather cold-hearted, and rather selfish, is to be ill-disposed: but he was, in general, well respected; for he conducted himself with propriety in the discharge of his ordinary duties. Had he married a more amiable woman, he might have been made still more respectable than he was; he might even have been made amiable himself; for he was very young when he married, and very fond of his wife. But Mrs. John Dashwood was a strong caricature of herself; more narrow-minded and selfish.

When he gave his promise to his father, he meditated within himself of increasing the fortunes of his sisters by the present of a thousand pounds apiece. He then really thought himself equal to it. The prospect of four thousand a year, in addition to his present income, besides the remaining half of his own mother’s fortune, warmed his heart and made him feel capable of generosity. “Yes, he would give them three thousand pounds! It would be liberal and handsome! It would be enough to make them completely easy.” Three thousand pounds! He could spare so considerable a sum with little incon-venience.” He thought of it all day long, and for many days successively, and he did not repent.

No sooner was his father’s funeral over, than Mrs. John Dashwood, without sending any notice of her intention to her mother-in-law, arrived with her children and their attendants. No one could dispute her right to come; the house was her husband’s from the moment of his father’s decease; but the indelicacy of her conduct was so much the greater, and to a woman in Mrs. Dashwood’s situation, with only common feelings, must have been highly unpleasing; but in her mind there was a sense of honour so keen, a generosity so romantic, that any offence of the kind, by whomsoever given, would have given her a source of immediate disgust. Mrs. John Dashwood had never been a favourite with any of her husband’s family; but she had had no opportunity till the present, of showing them with how little attention to the comfort of other people she could act when occasion required it.

So acutely did Mrs. Dashwood feel this ungracious behaviour, and so earnestly did she despise her daughter-in-law for it, that, on the arrival of the latter, she would have quitted the house for ever, had not the entreaty of her eldest girl induced her first to reflect on the propriety of going, and her own tender love for all her three children determined her afterwards to stay, and for their sakes avoid a breach with their brother.

Elinor, this eldest daughter whose advice was so effectual, possessed a strength of understanding, not common or judgment, which qualified her, though only nineteen, to be the counsellor of her mother, and enabled her frequently to counteract, to the advantage of them all, that eagerness of mind in Mrs. Dashwood which must generally have led to imprudence. She had an excellent heart; her disposition was affectionate, and her feelings were strong: but she knew how to govern them: it was a knowledge which her mother had yet to learn, and which one of her sisters had resolved never to be taught.

Marianne’s abilities were, in many respects, quite equal to Elinor’s. She was sensible and clever, but eager in everything; her sorrows, her joys, could have no moderation. She was generous, amiable, interesting; she was everything but prudent. The resemblance between her and her mother was strikingly great.

Elinor, too, was deeply afflicted; but still she could struggle,
The first credits come on, with Ray's offscreen instructions to the crew on the sets of Ghare Bairey (The Home and the World), till he appears on screen, making a V sign to the crew not visible at first, a curio in his other hand, the camera following him on a trolley from right to left, to right, and to left again, bringing the piano in view at right of frame, with a member of the crew tuning it, and the rest of the crew, bustling around. Ray turns away from the camera after making the sign, but comes round almost at once to face it. A member of the crew holds a curio up to him, but he rejects it: 'No, it won't do there.'

CREDITS: FILMS DIVISION PRESENTS
SATYAJIT RAY
BY SHYAM BENEGAL

RAY (off): Turn it a little to this side... Place it with its back to the wall... we'll need two of them... a little more to the side... go a little further... still further... go on... I'll tell you when to stop...

Cut to credits again, with assistants.

SOUMENDU ROY (off): Keep the lights low...

Ray moves in from right to left, a curio in hand, towards a table with a marble top, in medium shot, almost entirely back to camera, till he places the object on the table, which now displays an antique clock, flanked by two porcelain vases, under a picture in an ornamental frame on the wall above. As the camera moves, one catches glimpses of curtains that underline the period setting, till at the close of the shot Ray faces the camera looking at the set, pointing towards it.

RAY: Remove the small one—now...
MEMBER OF THE CREW: Let's have one of these here, the other there...
RAY: Wait a minute, we won't need it today... Let's see what the background is...

Cut to credits again.

CREDITS: PRODUCTION EXECUTIVE: RAJ PIUS
PRODUCTION CONTROLLER: DILIP BANERJEE
SOUMENDU ROY (off): Let's have the floor clear.
RAY (off): Fine.

Ray in the foreground at right, Soumendu Roy in the background.
SOUMENDU ROY: Will this be here?
RAY: No. It won't be in the shot. I'll remove it.

Ray comes into close-up, picking his teeth, tense, Soumendu Roy behind him.

CREDITS
CREDITS: FIRST ASSISTANT DIRECTOR: Dev Benegal
RAY (off): It won't look right there.

Ray, in low medium shot, in profile, adjusts his spectacles before he raises his wrist closer to his eyes to look at the watch.

CREDITS again
CREDITS: EDITING: Bhanudas Divkar

Ray and Victor Banerjee in medium shot, facing each other, Soumendu Roy between them. Ray scrutinizes Victor's make-up, feels his head all over, patting the hair down, even bends on his knees to take a closer look at the latter's face from beneath the chin. He is obviously not quite satisfied, and asks Victor to remove his moustache, the camera moving from one to the other all along to register reactions.

VICTOR: Shall I remove it?
RAY: Remove it.

Victor takes his moustache off.
RAY: We'll try it like that.
VICTOR: With it?
RAY: Without it... You don't mind?
VICTOR: Not at all. (Both laugh heartily.)

Soumendu Roy at left gives instructions, as camera pans from left to right, bringing the piano into prominent view, and another member of the crew, facing the open window at right of frame, checks on the light.

SOUMENDU ROY: Put on the lights outside... the lights outside...
The wall this side.
The lights come up.

Soumendu Roy tests the lights.
SOUMENDU ROY: Let it be. It's OK.

Ray in medium shot with his crew, and Saumitra Chatterjee, discussing details (unintelligible).
RAY: ... So it won't be there?
The crew carry the camera to position and set it up.

CREDITS again.
CREDITS: SOUND: Hitendra Ghosh
RAY (off): When you take the full shots then...

Ray sits down beside the camera on a low seat, as the camera pans from left to right to bring the piano into view, with the crew checking on its details, the score sheet in its place, etc.

VOICE (off): Get me two clips please from Dilip.

Ray in medium close shot, pipe in mouth, beside camera, looking into it, calling for Soumendu Roy, who comes into frame, leaning over him.
RAY: Shouldn't we go for 35 for the two-shot? For the pull-back? Without some depth it would be awful.
SOUMENDU ROY: I'm doing just that.
RAY: So you're doing that? Right. (Nods in satisfaction.)

CREDITS again.
CREDITS: CAMERA: Govind Nihalani
RAY (off): That's all. That's the shot.
Ray frames the shot with his hands before guiding Swatilekha, playing Bimala, to her place beside the piano before the open window. Back to camera, he takes Swatilekha's satchel from her hands, and keeps it aside, as she says, "The script's there." Ray holds a book in his hand and stands in the position Swatilekha will eventually take.

RAY: Switch off the fan... Is this the right position, Roy? Swatilekha stands beside him, both facing camera, till a member of the crew comes up and confirms. Ray hands the book over to Swatilekha who takes her position, book in hand. Ray turns to left, then faces camera, and calls out.

RAY: Jennifer, take your position at the piano (he pronounces 'piano' with a funny accent), and fake.

Jennifer comes into frame and sits at the piano, as Ray leaves frame at left.

RAY (off): We'll do a rehearsal.

Ray looks through the camera before crossing over to Swatilekha at right of frame to give her instructions while Jennifer sits waiting at the piano. Soumendu Roy and other members of the crew go on making last minute arrangements, with the camera following them all through, till Ray stops at the centre of the frame for a while, brooding. The camera shifts to Swatilekha and Jennifer sharing some unintelligible joke before Swati comes into a medium close view.

RAY: Babu!

Jennifer at piano, left of frame, at piano, humming the song, with the voices of the crew in the background. Camera pans to the right to concentrate on Swatilekha, who now joins in the singing.

SONG: Let me forget that so long you have rov'd,
    Let me believe that you love as you lov'd,
    Long long ago, long ago...

Ray, in close-up, gets ready to take the shot, picking his teeth, before settling down to the camera, and looking through.

RAY: OK, ready. Can we have a rehearsal please? One rehearsal please.

Jennifer at piano, right of frame, with Swati at centre behind the piano, book in hand.

JENNIFER (singing): Sing me the songs I delighted to hear.

Close-up of camera, bringing Ray into prominence behind it, as camera moves, and Ray peers beyond his camera to draw Jennifer's attention and addresses her.

RAY: The last time was fine. Let's try it. It was duped. Are you actually reading the book?

JENNIFER: No.

RAY: You got it all by heart?

JENNIFER: All of it.

RAY: I want you to cheat your look a bit towards the left. OK?

JENNIFER: Yes.

Ray at the camera. Camera pans to right to hold the actual shot—Miss Gilby (Jennifer) at the piano giving Bimala (Swatilekha) her singing lessons, Jennifer seen in profile, over the shoulder.

JENNIFER (singing): Sing me the songs I delighted to hear,
    Long long ago, long ago.

The shot ends with a member of the crew holding a light meter close to Swati's face.

Saumitra Chatterjee and a visitor on the set, seen talking among themselves.

SAUMITRA: I don't remember the name...

RAY (off): Hey, two of you, will you stand there?

SAUMITRA: It's Andrew. Andrew... something.

VOICE (off): Silence.

Camera close behind Ray's camera catches Jennifer and Swatilekha at the piano, with a bearded clapper giving the clap: 1/1 Take 1.

RAY: Action.

Long shot of the scene, as Jennifer plays at the piano for some time, before breaking into song, with the crew spread all over the area at a safe distance.

JENNIFER (singing): Tell me the tales that to me were so dear,
    Long long ago, long ago.

Swatilekha repeats, as camera pans to left, with a glimpse of someone keeping the rhythm with his hands, back to the camera.
Medium close shot, from low angle, of Ray at his camera, under a black cloth, his striped shirt barely visible under it, as Ray shoots the singing lesson scene, with Jennifer singing at the piano, Swatilekha repeating the song with her. The shot closes on camera panning away at right.

Jennifer (singing): Sing me the songs I delighted to hear,
Long long ago, long ago.
Now you have come, all my grief is removed,
Let me forget that so long you have rov'd,
Let me believe that you love as you lov'd
Long long ago, long ago...

Last credits.

Direction: Shyam Benegal

Ray takes off the black cloth, with a 'Cut'.

Ray appears in view again, the camera panning left to right, and back to left again, with the crew and Saumitra Chatterjee clapping, as Ray speaks.

Ray: Perfect.

Swatilekha and Jennifer can be seen from over the shoulders of the rest of the crew.

Medium close shot of Ray at left of frame, script in hand, coaching Jennifer, made up as Miss Gilby. Victor Banerjee, dressed as Nikhil, is also in the shot, listening to Ray intently.

Ray (to Jennifer): That will be your cue... 'Good morning, Mr Choudhuri'. (To Victor) 'Good morning. How is your pupil doing?'

Jennifer obviously points to a discrepancy in Ray's own script. Ray takes his pen out to correct it.

Ray: Yes, indeed. Isn't that in your script?

Jennifer: No.

Ray: Where does it come?

Jennifer: Right at the beginning, after 'Good morning'.

Victor and Jennifer in conversation, their voices, indistinct, continuing on to the next shot.

Close-up of Ray's shooting script, with his own sketches all over. The camera moves along his hand to catch his profile as he corrects with a smile. Jennifer and Victor in the meantime rehearse their parts.

Jennifer: And history, and geography. Her grammar is improving a lot.

Ray: Geography?

Jennifer: No, her history, her grammar.

She bursts into laughter as she says this. Ray and Victor, off-screen, join her. She continues.

Jennifer: Her grammar is improving so much. She wrote a very good essay about birds.

Ray (off): Great.

Ray comes into view, coaching Victor through his lines.

Ray: I think she can sing too.

Victor: Oh, yes.

The same drawing-room setting in long shot, with the light filtering through the lace curtains of a big window, the piano standing against a wall. Jennifer sits at one end of a period sofa with green velvet upholstery. She is ready for another shot, with a bandage wrapped around her temple. Victor as Nikhil stands behind the sofa at the extreme right of the frame. Ray is on the floor, half reclining, at left of frame, giving directions to the artistes from the position where the camera will be placed later. Soumendu Roy is seen kneeling just behind him, looking at the artistes. Victor is obviously refreshing Jennifer's memory with the help of a piece of paper held in his hand.

Victor: I was on my way back from Church and on the way home...

Ray (pointing his finger to Victor): You have your dialogues which are the latest version?

Jennifer: The right one?

Ray: The right one.

Victor (to Jennifer): Want a look at it?

Jennifer: No.

The same set-up from a closer distance, with Ray looking at his artistes rehearsing, through his fingers in front of his eyes forming a lens. Soumendu Roy kneels, looking at them from the same height as Ray.