

Most realists would claim that their major concern is with content rather than form or technique. The subject matter is always supreme, and anything that distracts from the content is viewed with suspicion.





**Shots are defined by
the amount of
subject matter that
is included within
the frame of the
screen.**



Although there are many different kinds of shots in the cinema, most of them are subsumed under the six basic categories: extreme long shot, long shot (deep-focus shot variation), full shot, medium shot, close-up, and extreme close-up.



The angle from which an object is photographed can often serve as an authorial commentary on the subject matter.

There are five basic angles in the cinema: the bird's-eye view, high angle, eye-level shot, low angle, and oblique angle.





**The cinematographer
is responsible for
arranging and
controlling the
lighting of a film and
the quality of the
photography.**



**Lighting keys
are styles
geared to the
theme and
mood of a film.**



**Lighting can be
used
realistically and
expressionistically.**



Color tends to be a subconscious element in film. It is strongly emotional in its appeal, expressive and atmospheric rather than intellectual.

**Realist filmmakers
tend to use normal,
or standard lenses
to produce a
minimum of
distortion.**

