

PICTURE; Frame (FOV) w3 9/20

ASPECT RATIO

1. Frame Size
 - HD: 1920x18080, 16x9, 1.78:1 (1.78)
2. Perception
 - Field of View (FOV)

4:3
SDTV/Video computer displays

5:4
Computer displays

3:2
35 mm film, DSLR camera, smartphones

9:16
Smartphones

16:10
Widescreen computer displays, smartphones

16:9
HDTV, Widescreen SDTV, smartphones

1.85:1
Cinema film (US)

2.35:1
Cinemascope

ASPECT RATIOS
ASPECT RATIO rt9:18

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PICTURE; Frame (FOV)

week 3 (9/20)

ASPECT RATIO

1. Frame Size

NOTE Sensor size is not considered aspect ratio.

- x axis; horizontal, left-right
- y axis; vertical, top-bottom
- HD pixels 1920 : 1080
- HD ratio 1.78 : 1
- HD aspect 16 x 9

2. Perception (communicate-inform)

- Field of View (FOV); Framed visual information.

REFERENCEStudioBinder, Aspect Ratios rt 8:20 <https://youtu.be/T0YHA2yxCwM>StudioBinder; The Shot List ep.1 Shot Sizes rt 12:44 <https://youtu.be/AyML8xuKfoc>StudioBinder; The Shot List ep.2 Camera Shot Framing & Composition rt 8:34 <https://youtu.be/qQNiqzuXjoM>StudioBinder; The Shot List ep.3 Camera Angles rt 13:23 <https://youtu.be/wLfZL9PZI9k>StudioBinder; The Shot List ep.7 Camera Lens rt 19:45 <https://youtu.be/uSslqR3DuK8>

PICTURE; Frame (FOV)

w3 9/20

LENS

1. Focal Length
 - Normal; 50mm (c100 sensor)
 - Wider focal length has greater DOF
 - Telephoto focal length has less DOF
2. Depth
 - foreground, mid-ground, background
3. Perception
 - Selective visual information.
 - Wide lens for more background
 - Telephoto lens for less background
4. Contrast
 - Separate objects to show depth.



28mm



200mm



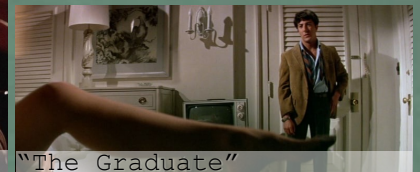
"North by North West"



50mm



"Taxi Driver"



"The Graduate"

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9/21/23 FT353g Production I slide 3

PICTURE; Frame (FOV)

week 3 (9/20)

LENS

1. Focal Length
 - Normal; 50mm (DigiCine Full Frame Sensor)
 - In conjunction with aperture, affects the image focus. Depth of Field (DOF)
 - Wide; more depth of field
 - Telephoto; less depth of field
2. Frame Depth
 - z axis; distance, front-back
 - foreground elements/objects
 - middle ground elements/objects
 - background elements/objects
3. Perception (communicate-inform)
 - Selective visual information.
 - Wide; more background information
 - Telephoto; less background information
4. Contrast (story-theme-message)
 - Deep / Flat
 - Separate foreground, middle ground, background elements to increase depth and focus contrast.

REFERENCE

StudioBinder, [Aspect Ratios](https://youtu.be/T0YHA2yxCwM) rt 8:20 <https://youtu.be/T0YHA2yxCwM>

StudioBinder; The Shot List ep.1 [Shot Sizes](https://youtu.be/AyML8xuKfoc) rt 12:44 <https://youtu.be/AyML8xuKfoc>

StudioBinder; The Shot List ep.2 Camera [Shot Framing & Composition](https://youtu.be/qQNiqtzXjoM) rt 8:34 <https://youtu.be/qQNiqtzXjoM>

StudioBinder; The Shot List ep.3 Camera [Angles](https://youtu.be/wLfZL9PZI9k) rt 13:23 <https://youtu.be/wLfZL9PZI9k>

StudioBinder; The Shot List ep.7 Camera [Lens](https://youtu.be/uSslqR3DuK8) rt 19:45 <https://youtu.be/uSslqR3DuK8>

Landscape images by David H. Lyman, www.mainemedia.edu/about/about-us-history/

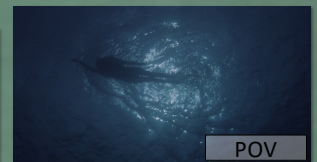
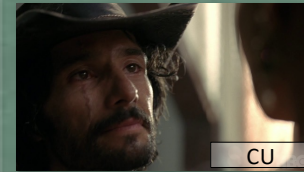
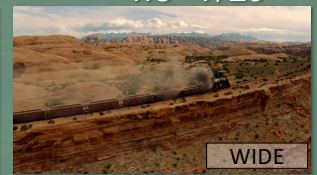
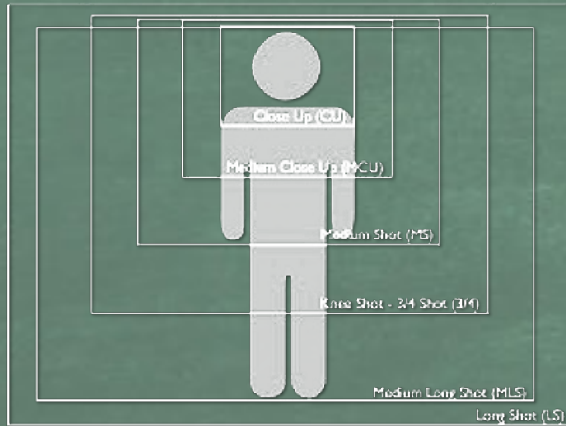
Premium Beat, www.premiumbeat.com/blog/mastering-foreground-middleground-background-in-cinematography/

PICTURE; Frame (FOV)

COMMUNICATE

With camera lens, position, height, distance.

1. Shot
2. Angle
3. Coverage



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COMMUNICATE

1. Shot

- EST-WIDE-LS (establish-wide-long); location, setting, environment
- MED (medium); relationship
- CU (close up); emotion
- ECU (extreme close up); importance
- INSERT; emphasis on detail or exposition
- POV (point of view); subject perception of story-message

2. Angle

- Low; character superiority, power
- High; character inferiority, weak
- Neutral; eyeline, no psychological implication
- Overhead (Birds Eye); audience objective view of scene-action

3. Coverage

Film-Record entire scene from each shot and camera angle.

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