Re-examining the Traditional Principles of Cinematography of Modern Movies:

A Case Study of *Children of Men* and *Clerks II*

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Abstract

This thesis addresses the principles of cinematography and their significance for the visual outcome of a film. The purpose is to examine the importance of the principles for modern film and this is done through a study on how the principles are used and not used in the films *Children of Men* and Clerks II. The two films investigated are both known for being experimental and modern in their use of cinematography, and was therefore found suitable for this thesis. The limitation with this study is that only the four main principles of cinematography are analysed: camera angles, framings, points of view and camera movement, and they are only analysed in one shot from each film examined.

In the results, the four main principles were investigated when and when not applied in the specific shot from each film. In the film *Children of Men* the breaking of the principle of point of view was most central, but the principle of framings and camera movement were in some cases also not applied. The only principle actually followed in this shot was the principle of camera angles. In the other film examined, *Clerks II*, the breaking of the principle of camera movement and camera angles was most central together with the breaking of the 180 degree rule. The principles that were followed in this clip were framings and points of view.

In the conclusion the results were discussed and also the possibility of effects on the viewer, when breaking the principles. Different ideas of possible effects on the viewer were presented, but they all had disorientation in common. The possible outcome of disregarding the principles of cinematography ended up being misleading the viewer away from the narrative.

Keywords: Cinematography, Children of Men, Clerks II, Camera techniques, Point of view, Framings, Camera movement, 180 degree rule, Interpretation

Table of contents

Table of figures

1 Introduction

A great deal of change has happened within the film industry since its early birth in the late 1800. As the years have gone by and the techniques have developed and become more modern, so has the entire film industry. During the blossoming of the film industry in the 1900s, different guidelines for camera work were established with the aim of helping directors to obtain the best visual outcome out of every shot. These guidelines later developed into being referred to as principles of cinematography.

The directors of today strive for being modern and often abandon the traditional principles that once were considered so essential for the industry and its development. Since those principles were created with a purpose, one may wonder what the consequences are when they are ignored. In this paper the four main principles of cinematography is investigated: camera angles, framings, point of view, and camera movement.

1.1 Background and previous research

Since the birth of the motion camera in the 1880s, a great deal has been established on what is considered right and wrong camera work in the business. Principles and guidelines were formulated through time since movies became the most popular visual art at the end of the 1800s. Today the directors are constantly challenged to be modern in their work, which results in new bolder thinking compared to the time of the principles of cinematography's birth (Bordwell 2004:12-16).

1.1.1 Overview of cinematography

The principles of cinematography go all the way back to the birth of cinematic. The 180 degree rule[1] for example was first seen and used in the 1925 drama *The Big Parade,* by King Vidor. The principles of cinematography were not set at one single moment, but where established throughout the development of the film and cinema industry (Christianson 1996:1). In 1897, the first uninterrupted shot was filmed by scientist and electrician Robert W. Paul and it later made him one of the early British pioneers in filmmaking. This shot was filmed on Queen Victoria's Diamond Jubilee and because of that shot, the "panning technique" was developed and by that the first principle of cinematography was formed. James Williamsons was the first one to use and establish the principle of reverse-angle cutting in 1900, which is when a scene is shot through different angles where the directions change more than ninety degrees within the scene (Fairservice 2001:105). 1913 marks the starting point of a significant change in how films were structured. Directors started to set up different strategies of how to capture the action on set in the best visual way for the audience by camera positions and use of camera angles (Fairservice 2001:57).

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[1] The 180 degree rule states that a shot should never turn more than 180 degrees, as it would only confuse the viewer (Scribd 29 April -13).

1.1.2   Principles of cinematography

> Most professionals instinctively know the right way to film the subject – but seem unable to explain just how they do it (Redwine, 2009:1)

The structure of today's films is strictly constrained, according to Shi-Fu Chang (2008), who states that the principles of cinematography are holding directors back. David B. Christianson (1996) on the other hand, claims that these principles were created by the directors themselves, as a tool for making the action in the scenes more effective and easily communicated to the audience. He also states that these principles have become so common that they are nearly taken for granted by today's film audience. David also states that even though the principles can sometimes be taken for granted, they are still as much essential. Even though the principles existence has been determined, they are not always clearly formulated. David prefers to denominate the traditional guidelines of film making to the principles of cinematography, which turns the principles into a less strict line that has to be followed.

To understand the principles of cinematography and their significance to film today, it is first vital to understand what the principles are and when they are used. Many different principles exist within the film production industry but since this thesis concentrates on camera work, only the four main principles of film editing will be examined. These four ones are the most commonly used ones and are therefore also the most vital ones for this thesis. Next follows an explanation of the four main principles of camera work:

1.1.2.1   Camera angles

Choice of perspective and camera angle in shooting narrative film can be motivated by many reasons. For example it can be following a subject, revealing or withholding information, providing graphic variety or setting a specific mood. Earlier analysis such as shooting through low-angle places the subject in a dominant position – is only valid in some situations these days. This is because it is more common these days to use the principles against each other with the intention of manipulating the viewer (Katz 1991:239)

1.1.2.2   Framings

Open and closed framings determine if the viewer is included or excluded from the picture span. Open framing is when the object and situation within the picture space is not set and positioned for best clarity before filming. Open framings can often be seen in documentaries for example. Closed framing is when subjects are positioned with care for best graphical balance. Open framings appears more realistic for the viewer as closed framings seem more staged and controlled.

Contradictions between closed and open framings can be seen in television commercials, where the sets are carefully arranged to look none arranged. For instance, a nature scene can be carefully arranged and completely staged but can still end up looking effortless and authentic. Today's cinematographers take advantage of these framings implications and often use them against each other to lead the viewer in a specific way (Katz 1991:259).

To what degree a viewer is allowed reflection and participation is determined by the aesthetic distance. Aesthetic distance describes the degree of which a work of art manipulates the viewer. This applies more to a film maker than a poet, since the filmmaker decides the physical depth of the movie – which also determines the viewer's amount of free reflection.

Intimacy between shots is also a big factor in determining how involved the viewer will be. Close up or long shots give the viewer either an intimate or an overall feel for the shot and the action that appears on the screen. Open framing encloses a subject for emphasis and includes the viewer within the scene, which closed framings does not. (Katz 1991:263)

1.1.2.3 Point of view

In different framings, the viewer's different levels of involvement are determined. Point of view on the other hand determines with whom the viewer' involves and identifies with. The importance of point of view is that it decides the way a viewer interprets a scene. Different narrations of point of view are used in film, but the most common are first-person point of view, third-person restricted point of view, and omniscient point of view.

In first-person point of view the viewer experiences the story through the eyes of a character. This point of view deprives the viewer of overall grasp and the opportunity of experiencing the character him/herself.

Figure 1: *First Person Point of View* (Moving to NZ 2002)

Third-person restricted point of view is when the viewer is an observer to the action in the shot. This gives the viewer an overall grasp of the scene, but not as much involvement as in first-person point of view.

Figure 2: *Third Person Point of View* (Every Movie has a Lesson 2011)

Omniscient point of view requires some sort of narration, since it's beyond the physical observer or characters viewing. The viewer has to know what the character is thinking in this point of view, which often is solved with voice-overs or additional graphics.

Figure 3: *Omniscient Point of View* (Steven Rybin 2012)

1.1.2.4   Camera movement

> "A moving shot is more difficult to execute than a static shot, but it also offers graphics and dramatic opportunities unique to film" (Kratz 1991:279)

When a moving shot replaces a series of edited shots, it creates a rhythmic variation and realistic simulation for the viewer. There are three main camera movements: panning, craning and tracking. Panning is when a camera follows the object, without ever moving out of position. Craning is when the camera is put on a crane and therefore can perform a variety of different framings and difficult variations in one shot, such as high shot, low shot, open and closed framings. Tracking is a shot following a subject, with a moving camera. The most common way of using tracking is following an object while it is moving, for example a person walking.

The cameras speed contrasted with the objects speed is also a narrative changing factor in tracking. Same camera speed as the object speed, gives the viewer a feeling of intimate involvement. Different camera speed than the object or vice versa, creates a helping plot for the story. For example, a person going in or out of picture because of different camera speed tells the viewer something about the object. This can be a way for the film maker to manipulate the viewer's perception about the movement of the objects in question (Kratz 1991:294). The placement of the camera determines if it's in action or outside the action. For example, camera placed in a crowd or outside overlooking the crowd. The difference between a moving camera and a stationary camera is that it can move in and out of the action area, in just one shot, moving from general to specific view – open and closed framings (Kratz 1991:294).

1.1.3 Dogme 95

In 1995 the filmmaking movement Dogme 95[2] was born with a vision of purifying filmmaking. The movement created a list of rules that basically rejected the already existing rules of cinematography, and because of that act, the traditional rules were questioned. Even though the Dogme 95 movement received a lot of critic for refusing to follow the traditional rules, the movement still became an international success. For example, one of the movement's founders, Lars von Trier is one of the world's most well-known and respected directors of today.

The Dogme 95 Rules also referred to as the *Vow of Chastity:*

1. Filming must be done on location. If a particular prop is necessary for the story, a location must be chosen where this prop is to be found.

2. The sound must never be produced apart from the images or *vice versa*.

3. The camera must be a hand-held camera. The film must not take place where the camera is standing; filming must take place where the action takes place.

4. The film must be in color. Special lighting is not acceptable (if there is too little light for exposure the scene must be cut or a single lamp be attached to the camera).

5. Optical work and filters are forbidden.

6. The film must not contain superficial action (murders, weapons, etc. must not occur.)

7. Temporal and geographical alienation are forbidden (that is to say that the film takes place here and now).

8. Genre movies are not acceptable.

9. The film format must be Academy 35 mm.

10. The director must not be credited (Filmbug 2013).

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[2] Danish avant-garde filmmaking movement created in 1995 by the directors Lars von Trier and Thomas Vinterberg, later also joined by the directors Kristian Levring and Søren Kragh-Jacobsen.

Saemee Han and Kittipong Buranakulpairoj states in their thesis *A Study on Dogme 95 in the Korean Films* that the Dogme 95 movements aim was to create a new style of film, with a great tendency of being anti-Hollywood and rejecting the large-scale investment that Hollywood trend movies were based on at the time of Dogme 95's origin. It is also stated in the article that the Dogme 95 movement thrived for film to be the artist's individual work and stand above the overuse of technology in film (Han, Buranakulpairoj 2012).

1.1.4 Camera techniques and visualising through film

Steven Douglas Katz discusses in his book *Film Directing Shot by Shot: Visualizing from concept to screen* (1991) the common camera techniques and how to plan a scene for different purposes. David Bordwell and Kristin Thompson also cover many basic important factors when visualising in film in their book *Film Art an Introduction* (2004). Both these books and the writers are all agreeing on how the best ways of visualising film is when following the traditional principles that exist. Don Fairservice's book *Film Editing: History, Theory and Practice: Looking at the Invisible* is written as a manual for directors in use of "how" and "why" decisions are made in film editing and when what principles are used. Steven Douglas Katz also discusses what the principles of cinematography are and how they are traditionally followed within the business. He also mentions his personal view on the modernisation of these techniques and why they may be neglected at the time of the writing. Mainly the book concentrates on the storytelling part of filmmaking, utilized by the ones establishing the vocabulary of techniques that has dominated the movies since 1915. The book also includes different comparisons of styles and forms of cinematography and it is a favorite among professional directors as an on-set quick reference guide. The book also holds information on shot composition, staging sequences, pre-visualization, depth of frame, camera techniques, and much more. It also has over 750 storyboards and illustrations, and also include never before published storyboards from Steven Spielberg, Orson Welles, Alfred Hitchcock and among others.

David Bordwell and Kristin Thompson states that it is not enough just to recognize principles and techniques but it's necessary to have an understanding for what and why these techniques are used. The book also gives a short brief of film history, with the writer's belief that the principles and film techniques that exist all have gained their significance in some sort of historical circumstances. The book was released as a helping tool for students to develop analytical skills in their understanding for film and its techniques. The book covers both many periods and countries, with image examples and references from many famous films and clips. David Bordwell has both a master's degree and a PhD in film from the University of Iowa and he has been awarded an honorary degree by the University of Copenhagen. Kristin Thompson holds a master's degree in film from the University of Iowa and a PhD in film from the University of Wisconsin-Madison.

Don Fairservice begins his book *Film Editing: History, Theory and Practice: Looking at the Invisible* with a brief story of how he was looking for a book at a young age that covered all the aspects if "how" and "why" decisions are made in film editing and it was nowhere to be found. He then later came to write this book, covering all those questions he had as a young film director, with the aim of reaching out to these days young film enthusiast. His book started off as an examination of moving pictures and its history and ended up years later with history aspects, famous director through time, camera techniques, editing tips and much more. He uses examples drawn from classic films and explains how essential the editing process is for the effectiveness for the filmed material.

1.1.5   Film editing

Thorbjörn Swenbergs discusses film and video editing and the affinity to eye-tracking in his thesis *Visual Intention in Moving Image Editing and Eye-Tracking Methodology: An exploratory study*. He states that the aim of the paper is to get a grasp of the film editor's intentions with the editing of the moving images. He also runs a test on different viewers, with the use of eye-tracking techniques, to distinguish how aware the editors are on visual effect and outcome on the viewer.

Fitri N Rahayu presents a new editing concept called the Quality of Experience (QoE) in his thesis *Quality of Experience for Digital Cinema Presentation*. He states that quality is a fundamental aspect for successful multimedia and main key for ensuring optimal experience for the viewer. To understand and measure this experience, Rahayu came up with the Quality of Experience. The QoE depends on the viewer's perception of quality when experiencing, but this can only be done in a controlled environment, Rahjayu further states. The experiment mainly concentrates on the cinema experience, but motion picture quality and how its edited is also studied.

1.1.6   Rejection of the traditional principles of cinematography

Stewart Redwine is rejecting the traditional principles of cinematography in his article *The Five C's of Cinematography by Joseph V. Mascelli,* which is an exam of the already existing book by Joseph V. Mascelli. The main factor in this article is Stewart Redwine's view on the book and the principles that are being presented. Here cinematography is broken down into five sections, which according to Mascelli' are the cores of cinematography: Camera Angles, Continuity, Cutting, Close-Ups, Composition and Compliment. According to the writer, Stewart Redwine, this book by Joseph V. Mascelli's is an absolute must for the video producer and director of today. He also states that he has learned more about filming techniques from this book then he has learned from all the courses, classes and experimental trials he has done and taken in the subject during the years.

1.1.7   Traditional principles of cinematography in computer systems

David B. Christianson and his colleagues' paper on *Declarative Camera Control for Automatic Cinematography* and Hari Sundaram and Shih-Fu Chang's paper *Determining computable scenes in films and their structures using Audio-Visual memory models* are both papers discussing the use of the traditional principles of cinematography in today's computer systems. David B. Christiansons paper is a collocation of different resources explaining the principles of cinematography and filming techniques and how they could be applied to a computer able systemic for automatic use. Hari Sundaram and Shih-Fu Changs's paper is a model of how to calculate structures for scenes within a film, by using the already traditional principles of cinematography.

David B. Christiansons paper discusses the language of film as very complex and in some ways hard to define and understand. A new point of view to the techniques of cinematography is presented, when they analyze the use of these techniques in today's 3D computer graphics and animations. The paper also discusses the problematic of translating these principles of cinematography into a program system for the computer to understand, when rendering animations. The aim with the paper is to find a declarative language for the computer to understand and use when creating 3D graphics that has the same standards as life shooting, when it comes to the use of the principles of cinematography. They achieve this by presenting both the language to be used in computer systems, Declarative Camera Control Language (DCCL) and also a new system for animations called Camera Planning System (CPS).

The two college professors Hari Sundaram and Shih-Fu Chang wrote their thesis at Columbia University in 2008 and they state in this paper that there are constraints on what to be seen and heard on film, due to rules and principles regarding camera placement and continuity in lighting. This paper gives the reader an insight into the classical film making techniques and especially the 180 degree rule is well discussed. It also discusses the use of light in determine passage of time and how it can be manipulative against the viewer.

1.1.8 Modern interpretations of the traditional principles of cinematography

Nick Jamilla's book *Sword Fighting in the Star Wars Universe: Historical Origins, Style and Philosophy* from 2008, compares the traditional principles with modern day techniques. This Jamilla does through an analytic exploration of how the traditional principles of filming where used and not used in the Star Wars saga by the director George Lucas.

Mostly the book covers the different battles that occurs in the saga, which is relevant since these battles also are explained in why they were cinematographed the way they were. The director George Lucas new way of thinking in terms of filming techniques is central in this book and so is the breaking of the traditional principles. Because the book is comparing traditional techniques with the new modern way of thinking, it is a twist of its time and became very popular both among Star Wars fans and directors.

Previous research on cinematography in the films Children of Men and Clerks II has mainly concentrated on the specific way the films are cut and the use of long scenes. Larry Wright, a photographer and film fanatic, often mentions the movie Children of Men on his website Refocused Media (2013) because of the film's unusual camera choices. Firstly Larry Wright writes in his website how appalled he is when realising exactly how long each clips is in the film, and secondly he writes how amazed he is by this fact. At The Movie Binge (2006), another film fanatic named Matt Jacobs shares his own point of view on how Clerks II was shot and edited. He claims that the way this film was shot is not the perfect way of portraying the narrative to the viewer. Matt Jacobs also states that according to him, in a film like Clerks II, with a lot of scenes where the characters stand still and interact, there should be no camera movement at all and that the director of this film Kevin Smith has taken all the wrong decisions of cinematography in this film.

1.2   Aim and questions

The aim of this thesis is to determine if the four principles of cinematography discussed in this thesis, camera angles, framings, points of view and camera movement, are used and followed in the two films *Children of Men* and *Clerks II*. Furthermore, the possible effects on the viewer when rejecting those principles are examined.

The questions examined in this thesis are:

- Which principles of cinematography out of the four: camera angles, framings, points of view and camera movement, are followed and not followed in the films "Children of Men" and "Clerks II"?
- What possible effect can breaking those four principles of cinematography have on the viewer?

1.3   Method, material and limitations

This is a reflective project paper where traditional cinematography techniques are investigated with focus on camera work: camera angles, framings, points of view and camera movement. Thereafter specific shots from two different movies are analyzed to examine how the traditional principles of cinematography examined are followed or not. Finally a conclusion is drawn of what possible effects it may have on the viewer, when following and not following the principles of cinematography.

The films that will be analysed are *Children of Men* and *Clerks II*:

Children of Men was directed by Alfonso Cuarón, and head of cinematography was Emmanuel Lubezki. It was released on the 22nd of September of 2006. The plot is a dystopian science fiction story where the world and humankind is facing the likelihood of its own extinction, as all women are barren. It is a dark movie, both in colour and narrative (IMDB).

This film came to the movie theatres with bold camera techniques and lots of hidden messages for the viewer to find. For example, all the characters' names in the film have different spiritual meanings, in different languages and context. Another example is that almost every shot contains an animal. These examples demonstrate how much time was spent on producing each scene and how the director worked with both characters and camera work to extract the narrative (IMDB 2013). This movie is more shot as a documentary than a movie, with its long takes and absence of cuts. The camera follows the main character throughout the whole movie, which creates the impression that the fictional world that is shown in the film is actually the real world we live in (FileMB 2013). The film was rated number one on movie theatres in Great Britain, the same weekend it was released. Since 2008 the movie has grossed up to 70.000.000 dollars and the films cinematographer, Emmanuel Lubezki, won the feature film award for Best Cinematography at the 21st American Society of Cinematographers Awards (ACS 2013). The shot that will be analyzed from the film Children of Men is a nine minute long shot at the end of the film, with starting time at: 01:23:30 and ending at 01:32:17.

Clerks II was directed by Kevin Smith, and head of cinematography was David Klein. It was released on the 21st of July of 2006. It is an intimate corky story about the long-time friends Dante and Randall, working at a fictional fast-food restaurant in a suburb town in the United States. The movie is set in only one day and is marked by Star Wars quoting, profound conversations and comical references (IMDB 2013). *Clerk II's* cinematographer, David Klein, used the framings depth and size in this film to set the mood of the shots. He was also very obstinate about the lighting settings for each and every shot, which beside the camera work was a big factor for the feeling of the film (FileMB 2013).

> …we all agreed that **Clerks II** should be composed in 1.85:1 because it is a story about people who feel stuck working in this restaurant. We wanted to confine them in a frame that feels a little cramped *(*David Klein, 2011*)*

As stated in the quotation above, both Kevin Smith and the cinematographer David Klein used cinematography as a tool of expressing the narrative in the exact way they wanted the viewer to experience it.

The overall feel of the movie is carefully planned in a specific way, by manipulating the viewer's interpretation of the film in advance through the use of closed framings. On the Cannes Film Festival 2006, *Clerks II* was shown for the first time and it received an eight-minute long standing ovation. Kevin Smith won an Audience Award for this film in 2006 at the Edinburgh International Film Festival and the film was also nominated for Best Comedy in 2007 at the Empire Awards, UK (IMDB 2013). The shot that will be analyzed from the film Clerks II is a shot in the middle of the film, with starting time at: 01:02:40 and endings at 01:02:59.

Since both of the films, *Children of Men* and *Clerks II* are known for being modern in their use of camera work, they were found suited for this specific analysis.

This thesis has two limitations.

The first limitation is that it will only examine the parts concerning camera work and editing within cinematography, limited to four principles, camera angles, framings, points of view and camera movement. The second limitation is that those four principles will then only be analyzed in specific shots mentioned above from the films Children of Men and Clerks II.

2 Results

The principles of cinematography can only fulfil their full purpose when they are used correctly all the way through the shot. For example, using only one point of view per shot is one correct way of understanding and using a principle of cinematography, as earlier mentioned in the Principles of cinematography section (1.1.2). Varying between different principles within the same shot, such as going from first person point of view to third person point of view, leads to breaking of the principles and therefore also deprives their purpose.

The principles of cinematography (see 1.1.2) are traditionally used when a arranging a scene for the best visual outcome. The principles occurred with the aim of making film makers and cinematographers work easier, when having the principles as guidelines when planning a scene. The different principles are then divided into different groups, depending on what area they concern.

2.1 Analysis of *Children of Men*

Children of Men's cinematography both follow the principles of cinematography, and break them. The clip that will be analysed is a nine minute clip at the end of the film, with starting time at 01:23:46 and endings at 01:32:17.

Since this particular shot is so long, it is very unlikely for different principles not to collapse and break because of the time length. :

2.1.1 *Children of Men* table

Picture and Title of Shot:	Time of shot:	Principles that are followed:	Principles that are not followed:
Figure 4: *Children of Men, Picture 1*	01:26:46	• First Person Point of View • Third Person Point of View • Open framings • Panning • Tracking	• Sticking to one point of view
Figure 5: *Children of Men, Picture 2*	01:27:01	• First Person Point of View • Third Person Point of View • Open framings • Tracking	• Sticking to one point of view

Figure 6: *Children of Men, Picture 3*	01:31:33	• First Person Point of View • Third Person Point of View • Open framings • Closed framings	• Sticking to one point of view • Sticking to one framing

This shot that is being examined is one single shot that is broken down into parts to facilitate the analysis and so that each part in the shot can be analysed on its own. In this shot we follow the main character as he runs to different places and what he interacts with at the mean time. The shot is 9 minutes long and occurs in the end of the film.

2.1.2 Use of point of view

The three most common points of view used in film are: first person point of view, third person point of view and omniscient point of view (see 1.1.2.3). These different types of views represent different ways for the viewer to interpret with the action in the shots. First person point of view is when the viewer is the most involved in the scene, out of the three views. Here the viewer are recognised as being part of the action and even sometimes being an own character. In this point of view there are usually no doubts about the presence of the viewer in the scene and a clear involvement is given. In third point of view the viewer becomes an observer of the scene and can only watch the action – not interact with it. This is very common when there is a talking scene and the viewer is observing the conversation but is not a part of it. Omniscient point of view is neither part of the action or an observer of the action. This point of view requires some sort of explanation for the viewer, which is usually made by adding graphics or sounds, though it is otherwise difficult for the viewer to understand since it is an overall-seeing point of view.

Different points of views are used to give the viewer a clear picture of what is happening in a scene and who it is happening to. Depending on what type of view the scene is shot in, the involvement of the viewer is set. First person point of view is usually used in action where the focus is facing the camera directly, characters having conversations directly to the camera for example. This is usually when a scene is intimate and a lot of close up shots are used. Third person point of view is when the camera is set beside the action so the viewer only watches the situation, seeing the people interacting but the viewer does not exist on its own. This is when a close up shot of action is needed but the viewer is not in the action but outside it Omniscient point of view is set through an all-seeing scene that nearly always needs extra graphics or sound to fulfil its purpose, talking background voice for example. This is usually used when the director wants to tell the viewer something but not through action between characters, but through extra graphics and sounds (see 1.1.2.3).

Firstly of this shot (see Figure 4) the point of view is set from time to time. Even if it first is shot in first person point of view and the goes directly to third person, it follows the principles for those split seconds where it doesn't change. Throughout the whole shot (see Figure 5-6) there are few seconds where the actual shot stays in the frames of one specific point of view.

12

2.1.2.1   Breaking of the principle of point of view

In the beginning of this shot, the main character is running and the camera is following slightly behind the character (see Figure 4). Since the camera movement indicates that the viewer is running beside the main character, first person point of view is used. But since there is no acknowledgement from the main character to the viewer, as he is looking back behind him, it slides into third person point of view. Since it goes back and forth between these two points of views later on, a breaking of the principles is indisputable.

In the middle of this shot, the viewer gets to follow the main character in a third person point of view and only observe the action that occurs in the scene (see Figure 5). But since the main character deliberately makes room for the viewer time to time, it falls once again into first person point of view. This makes the viewer jump between being a part of the action and not being. At one time, as seen in the referred picture for this section, blood splashes onto the camera and the viewer is once again a part of the scene. The viewer now stands beside the character as a separate person, watching the same action as the main character is watching. Now other character in this scene acknowledges the viewer's presence and so does the main character, even for just a split second. There is an overall feel of involvement in this shot, but as soon as the viewer feels comfortable as a first person point of view it turns into third-person point of view and the viewer gets shut out of the action.

At the end of this shot, the viewer follows the main character and a supporting character on their way out of a building (see Figure 6). While doing this, the viewer takes on the lead and the other two follows behind. When passing other characters in the scene, the point of view changes. Suddenly the viewer is the most involved and recognised in the scene, as the viewer ever gets in this shot. Other characters move to make room for the viewer when passing them, eye contact is made and even the main character acknowledges the viewer's presence.

A famous example for when different points of views are used in the same scene is in Rouben Mamoulian film "Dr. Jekyll and Mr. Hyde". In the opening scene the viewer see's through Dr. Jekylls eyes and once the character finally speaks a while later, it turns into third person point of view as he's appearance is shown for the viewer (IMDB, Dr. Jekyll and Mr.Hyde 2013).

In the film "The Godfather" from 1972 by Francis Ford Coppola the opening scene jumps from first person point of view to third person point of view, when the main character is interacting with the other characters (IMDB, The Godfather 2013).

2.1.3   Use of framings

Framings are the form that sets the range of possible involvement for the viewer and is divided into two groups: open and closed framings (see 1.1.2.2). Open framings invites the viewer to be part of the scene and make own personal interpretations. Usually a scene is not arranged when shot through an open framing, though as much as possible is to be left to chance. Normally this is often because these kinds of scenes are shot in real time and can't be determined and arranged pre-time. Closed framings are already arranged to look in a specific way and give the viewer a specific experience, and there is not much room for experiencing personal interpretation.

Framings are decided out of the directors' will of interaction in a scene. Open framings are created through a scene that may already exist, with the aim of making a shot look effortless and real. This is usually done by filming in nature or a passing town that the viewer can recognize and identify with as the real world. Closed framings are in the opposite of open framings, planned and determined in advance so that the viewer gets the experience the director aims for. A closed framing scene is arranged with specific objects and sets that won't change during the scene, but is always what the director wants into detail.

Framings are used when setting the span of how a big a scene is and how big the possibility for involvement for the viewer is. Open framings is used when a director wants a scene to appear shot in real time and not look arranged and set in advance for the viewer. This is usually seen in documentaries. Closed framings is when the director has decided in advance what should be included and interacted with in a scene, which is common in TV-shows and films (see 1.1.2.2).

At the beginning of this shot (see Figure 4) the principle of using only one type of framing is followed, in this case open framing. This is also to be seen in the middle of the shot (see Figure 5).

2.1.3.1   Breaking of the principle of framings

At the end of this shot (see Figure 6) it goes from being an open frame to a closed frame. The advantage of using open framings, as in done in this shot, is that it widens the opportunity for the viewer's own personal interpretation of the scene itself. This is one of the bigger breakings of the principles that is done throughout the whole shot. The viewer gets invited and re-invited to take part of the scene over and over again but never really sticks to one framing for a longer time period. Because of this shot's length (see 2.1.1) all the framings, even the open ones had to be planned into detail in advance for the shot to work at all time. Because of this circumstance, it is difficult to analyse the framings from this shot. Since the shot had to be planned out from the beginning, then the use of closed framings would be expected, but since there are so much action all over the picture span in this shot – open framings do take place from time to time. This choice of mixing the framings leads to a confusing outcome for the narrative, though the viewer is provided with a feeling of watching a documentary, and not a film.

A famous example of use of framings to capture a specific mood for a film is in "No Country for Old Men" by the Coen brothers Ethan and Joel, in 2007. This western drama is famous for it is back and forth use of open and closed framings and also the directors planning of each scene in advance. It is said that each shot was planned in the storyboard detailed, by the directors and camera men so that when the film was finished and final cut – just a handful of shots were not used (Entertainment Weekly 2008).

2.1.4   Use of camera movement

Camera movement can be used to set a specific mood to a scene or actually adding information to the narrative itself (see 1.1.2.4). The most common ways of using camera movement in films are: panning, craning and tracking. Panning is a still camera that follows the action, without moving out of place. Craning is when a camera moves limitless, while attached to a crane. Tracking is when the camera follows the action and can go out of place.

Camera movement are used in different ways to make the shot as effortless as possible for the viewer to interpret. The movement of the camera should only help the narrative to be explained, not confuse or take away the attention from the story. The panning technique is used with a steady camera that moves from one angle to another, in the same shot. It usually only film's at one specific height per shot, but as long as the cameras placement does not move, it is still considered the panning technique. The craning technique is usually shot through a camera put on a crane or any other object that assistances the camera to shot in places where a steady or hand camera cannot shot. A shot going from bottom floor in a building to top floor in one shot are usually done through the craning technique. The tracking technique is usually shot through a hand camera or a steady camera that is set on a moving device, shooting an object or action that is moving. The aim with this shot is that the camera should follow the moving action with ease.

Camera movement can also be used to decide how a scene and its picture are revealed for the viewer. The three most common ways of camera movement in film is: panning, craning and tracking. The panning technique is used when the camera needs to follow the action, but still stay in the same place. When a lot of action sets in one scene, the use of the panning technique is essential. The craning technique is used when the action is spread on a wide place in a scene and the camera needs to follow the action and can move in the same time. When the action is set in different height levels, the craning technique is used to go from low areas to high areas in one shot. The craning technique reaches places where the panning technique does not. Tracking is used when the camera needs to follow a moving object and therefor also have movement in the camera itself (see 1.1.2.4).

Camera movement can set a specific mood to a scene or actually adding information to the narrative itself (see 1.1.2.4). The most common ways of using camera movement in films are: panning, craning and tracking. Panning is a still camera that follows the action, without moving out of place. Craning is when a camera moves limitless, while attached to a crane. Tracking is when the camera follows the action and can go out of place.

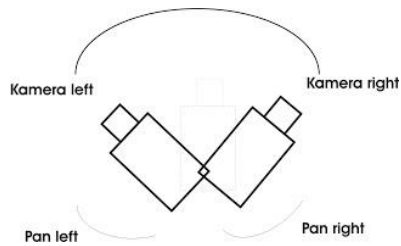Panning is when the camera is set and has a central axis and follows the action by turning left and right:

Figure 7: *Panning*

The tracking technique is when the camera is not set and therefore can follow the object, usually by a ground advice that the camera is attached to:

Figure 8: *Tracking*

Craning is when the camera is set on a crane to reach height and levels that is unreachable by hand on the ground:

Figure 9: *Craning*

The analysed shot from children of men (see 2.1.1) is a tracking shot throughout. Because of the length of the shot, 9 minutes, and the choice of tracking camera movement – this shot required extreme planning in advance for the shot to succeed.

2.1.4.1   Breaking of the principle of camera movement

In the beginning of this shot (see Figure 4) the viewer follows the main character as he is running. This is shot through a hand camera so the picture is moving as if the viewer is running to which makes the viewer involved in the scene.

In the middle of the shot (see Figure 5) the use of camera movement comes to decide how involved the viewer is in the scene. That is, as the camera moves the other characters gaze in the same direction and speed as the camera movement – therefore also acknowledging the viewer's presence.

At the end of this shot (see Figure 6) the point of view affects the camera movement, since the camera now is first person point of view and is moving in the way the viewer would move in the scene. The camera moves around in an overlooking way, as the viewer was gazing on its surroundings.

As mentioned in the analyse of the framings for the shot in Children of Men (see 2.3.3) this shot can easily be interpreted as a documentary shot since it is done with an aim of making it look real time. The use of camera movement is done in the same way, since most of the shot is filmed through a hand camera that easily could move around with the character in the scene. Because of all the action in this shot, it seemed as the only solution to cover all the ground, action and actors at the same time so panning and tracking were the answer.

Throughout the shot the camera movement jumps between panning and tracking, which can be seen used in the same way in the film "The Alamo" by Texan John Lee Hancock. In this film a battle scene is shot where the camera's movement goes from panning to tracking in one single shot. (IMDB, The Alamo 2004).

2.2   Analysis of *Clerks II*

The movie Clerks II uses the cinematography to illustrate the narrative in a comical way for the viewer. One scene in the movie is shot in a 360 degree angle and goes in a circle all around the characters. This shot is set in a third person point of view as the viewer is only observing the action and not being a part of it. As one of the characters is moving in opposite circle rotation, the camera goes the other way. :

2.2.1   *Clerks II* table

Picture and Title of Shot:	Time of shot:	Principles that are followed:	Principles that are not followed:
Figure 10: *Clerks II, Picture 1*	01:02:40	- Third Person Point of View - Closed framings - Panning - Tracking - Close up shot/angle	180 degree rule - Sticking to one camera movement
Figure 11: *Clerks II, Picture 2*	01:02:55	- Third Person Point of View - Closed framings - Panning - Tracking - Close up shot/angle	180 degree rule - Sticking to one camera movement
Figure 12: *Clerks II, Picture 3*	01:02:59	- Third Person Point of View - Closed framings - Panning - Tracking - Close up shot/angle	180 degree rule - Sticking to one camera movement

This shot that is being examined is one single shot that is broken down into parts to facilitate the analysis and so that each part in the shot can be analysed on its own. In this shot we observe the two main characters having a discussion. The camera is moving around the characters in a circle and the shot occurs in the middle of the film.

2.2.2 Use of camera movement

As explained in 2.1.4, camera movement can be a changing factor of the narrative – depending on how it is used and when it is used. The most common ways of using camera movement in films are: panning, craning and tracking. Panning is a still camera that follows the action, without moving out of place. Craning is when a camera moves limitless, while attached to a crane. Tracking is when the camera follows the action and can go out of place. The movement of the camera can also set a specific mood to a scene or decide how much information that is to be revealed for the viewer. All camera movement has one main aim in common, that is to make the shot as effortless as possible for the viewer to observe and interpret with.

2.2.2.1 Breaking of the principle of camera movement

The camera movement in this scene (see 2.2.1) is both panning and tracking since its panning the characters but still moves out of place, which breaks the panning rule of the camera being still. Since the characters also are moving at the same time as the camera is, an opposite circle motion between them occur (see Figure 10-12)

The director Steven Spielberg uses the same panning and tracking technique as used in Clerks II when he shot his film "Saving Private Ryan", where the characters are running and the camera is following and at the same time stops and stands still (IMDB, Saving Private Ryan 2013).

2.2.3 Use of 180 degree rule

The 180 degree rule states that an angle within a shot should never traverse 180 degrees, as it would only confuse the viewer (see 1.1.1). This rule is set to work with the same span as the one of the viewer's eyes and to make it as easy as possible for the viewer to experience.

Figure 13: *180 Degree Rule*

The main problem with breaking the 180 degree rule is that it means that the shot is crossing the shots center line, which is an invisible line going straight through the action of the scene. From this line, the different degrees are set. When crossing this line the viewer's perspective changes which in many cases leads to disorientation. The line is the center divider between the 360 degrees and therefore the name of the 180 degree rule. In some cases, such as in sports coverage, the 180 degree rule has to be broken because of the aim of getting the best possible view for the audience. This can work some degree since the audience gets used to this way of filming but in some situations it only causes disorientation to level that destroys, in this case, the experience of the game for the viewer. An example of that may be a team running in one direction and as the cameras perspective changes and breaks the 180 degree rule, the team suddenly runs the opposite way.

2.2.3.1   Breaking of the 180 degree rule

The main breaking of principles in the shot from the film Clerks II (see 2.2.1) is the rejection of the 180 degree's rule, since the characters move in one direction while the camera moves in the other direction. Finally one of the characters returns to his starting point in the scene and so does the camera, 360 degrees later.

This way of breaking the use of angle in one shot can be seen in other recognised films. One famous example of breaking the 180 degree rule in the same way is in Stanley Kubrick's[3] film "The Shining". According to Kubrick's the goal with this manoeuvre was to cause disorientation to the viewer, which is common when producing a psychological thriller (Bladen 2012). This intention of causing disorientation can't be applied to why the 180 degree rule was broken in Clerks II, as it is not a thriller but a comic.

Another example of breaking the 180 degree rule is earlier mentioned director Lars von Trier from the Dogme 95 project[4], when he produced the film "Antichrist" in 2009. This film is mostly known for its outrageous content more than known for breaking the traditional principle forms (Religion Dispatches 2009).

Director George Lucas famous Star Wars saga is well known for its new bold thinking in both techniques and visual graphics. In of the films from the saga, "Attack of the Clones" from 2002 a battle scene arise where the 180 degree is broken. This is common in battle scenes since it enable the viewer of concentrating on the action happening around the main subject that is being followed (Jamilla 2008)

One example of when the 180 degree rule is being followed in a recognized and popular film is in Peter Jackson's "Lord of the Rings: The Two Towers. Here one of the characters, Gollum has a split personality and that is portrayed in the use of the 180 degree rule. Each of his personality gets 180 degrees angle, so switching between them is also switching 180 degrees angle. This is a modern use of the rule and a good way of advantaging it to the narrative. (IMDB, Lord of the Rings: The Two Towers 2002)

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[3] One of the most respected and world known American directors of all time with 38 award winnings and 48 nominations. Stanley Kubrick was a recognized pioneer in using and creating new techniques for filming.
[4] Danish avant-garde filmmaking movement created in 1995 by the directors Lars von Trier and Thomas Vinterberg, also later joined by the directors Kristian Levring and Søren Kragh-Jacobsen

3   Conclusion and analysis

The aim of this thesis was to get an explanation to if the traditional principles of cinematography were used in the films Children of Men and Clerks II. This was examined through one specific shot from each film, where then the traditional principles where analysed when applied and not applied. The results from that analysis with the possible effect on the viewer are discussed, in the conclusion. The traditional principles of cinematography are clearly not followed in some parts in both of the films Children of Men and Clerks II and in some parts the traditional principles are to be seen.

The shot examined in the film Children of Men (see 2.1) was a long shot (9 minutes long) so a lot of principles dissolved into each other and a breaking of the principles therefore became a fact. The length and lack of cutting in this shot can lead to confusion for the viewer on its own and together with the breaking of the principles the shot is hard to follow from time to time, which has a negative impact on the narrative.

The shot examined in the film Clerks II (see 2.2) was a 360 degree angle shot in only one scene. Here the breaking of the 180 degree rule is the most essential though the shot becomes extremely hard to interpret for the viewer. Not only is the scene hard to grasp because of the 360 degrees movement of the camera, but also of the actor moving in opposite directions it is impossible for the viewer to fix their eye on anything in the shot.

The main issue with breaking the principles of cinematography that are mentioned in this thesis is the act's possible effect on the viewer. That means if the effect would draw attention away from the narrative, furthermore leading to a negative outcome. This assumption occurs in both the shots examined and therefore the possible effect can be furthermore discussed.

3.1   Analysis of the results

The possible effects on the viewer when breaking the principles of cinematography in the two films examined in this thesis, Children of Men and Clerks II can be widely discussed. Even though the possible effects won't specifically be the same for each principle broken, they all lead in some ways to some sort of disorientation for the viewer – so that would be their common outcome. Disorientation in a wide degree would then most likely lead to some sort of negative consequence for the narrative and the overall film. But there are also exceptions, for example when the aim is to actually create a sense of disorientation in the film, for example in horror movies where it is common to manipulate the viewer into feeling uncertain. But in those cases the narrative isn't that important either so the breaking of principles becomes less vital. Therefore one first conclusion is made: the breaking of the principles of cinematography and its effects on the viewer depends on the importance of the narrative for the story. However in the films examined in this thesis, Children of Men and Clerks II, the narratives for both of the films are very essential for the viewer to understand and follow and therefore is also the breaking of the principles a factor for the films outcome. Since the principles differ and so may their effect on the viewer, a conclusion per principle needs to be made:

Breaking the principle of sticking to only one point of view in a scene (as seen in 2.1.2), could firstly lead to disorientation for the viewer since the essential importance of the viewer knowing how involved they are in the scene gets lost. When jumping between points of views, as done in the film Children of Men, the viewer never gets a grip on being a part of the scene or just observing the scene. This can eventually leads to an overall confusing experience and a hard time to interpret what actually is occurring in the scene and the narrative suffers the most, since the viewer gets occupied by the point of view instead of the story. Since the choice of point of view tells the viewer how to interpret the scene, the whole act of interpretation becomes hard.

Breaking of the principle of framings (as seen in 2.1.3) may also lead to be confusing for the viewer. Since the choice of framing determines how much the viewer can experience through the picture, it would be distorting experiencing a lot of action in an open framing and then suddenly go to a closed framing where only a small specific action occurs. Since the choice of framings determines what the viewer can see and interpret, it can lead to confusion when the frame suddenly becomes bigger and wider then it just were.

Breaking the principle of camera movement (as seen in 2.1.4) can lead to many different effects on the viewer. The panning and tracking technique can somewhat be used together, as seen in the shot from the film Children of Men, but to what degree and what way they are used determines the outcome of experience for the viewer. The way of mixing camera movement techniques may not be as critical for the experience for the viewer as for example mixing points of views, but should still be under consideration. Since the camera movement main goal is to suit the scene in best possible way, it becomes unclear to the viewer when different ways of camera movements gets mixed together since it is hard to grasp what is actually happening in the scene.

Breaking the principles of angles (as seen in 2.2.3), such as breaking the 180 degree rule, as seen in the shot in Clerks II may come to be the one breaking that leads to most negative effects on the viewer. The way of breaking the 180 degree rule and shooting a scene in 360 degrees as done in the shot in Clerks II, is nearly always very confusing and always leads to disorientation for the viewer. Confusing even more is the choice of letting the actor in this scene going the opposite way from the cameras movement. The end result is that the narrative in this scene suffers and becomes neglected. The main result of this is when the next scene starts, a lot of questions occurs on what actually happened and it is hard to stay focused on what actually happened in the story. Since rules of angle use in filming exist due to easiest visualisation for the viewer to interpret, it is bound to be disorientation for the viewer when these rules are not followed.

Conclusively, the breaking of the traditional principles ends up being a gamble between the directors and the cinematographers of how much the narrative can be risked. Since the narrative suffers when the viewer gets visually confused by the different choices of the principles, it also becomes the big factor to think about as a director. Depending on the genre and the aim with the film, the principles worth and importance differ between them. As in the case of the films examined in this thesis, were the narrative has quite big importance for the overall understanding for the film, the breaking of the principles should be done with consideration – for the best outcome of the overall film.

3.2 Modernisation of the traditional principles of cinematography

Definitions of guideline, rule and principle from the Cambridge Dictionaries (2013):

- Guideline: information intended to advise people on how something should be done or what something should be
- Rule: an accepted principle or instruction that states the way things are or should be done, and tells you what you are allowed or are not allowed to do
- Principle: a basic idea or rule that explains or controls how something happens or works

Summarizing the definitions stated above, a conclusion on which worth the three different terms have can be done. By the definition stated from the Cambridge Dictionary above, the term Guideline seems to be the weakest one out of the three. Rule and Principle use each other to define themselves, but still are their definitions not quite similar. A rule is stated to be an instruction of how something is or should be and this instruction is also accepted and therefore recognised. A principle is stated as an idea that controls something. In this case with these definitions, the rule seems to stand over the principle because of the definition of it being an instruction and not as the principle, being just an idea.

This thesis illustrates one way of how the traditional principles of cinematography can be received and re-used in a modern way. It illustrates how important the principles still are, but also how a total rejection of them could work in the directors advantage. A lot of the previous research mentioned in this thesis, refer to some of the principles as rules and some refer to them as guidelines. Referring to the principles as rules may have been current at the time of the principles origin, but not as much these days, as seen in the use of them in the movies examined in this thesis. It may though benefit directors of today to revisit these principles and use them as guidelines, though they were created for a reason. Maybe the perfect solution for these days' modern directors is to find a balance between rejecting the principles and following them step by step. Using them as a manual of how to set up a scene and still being creative with their own personal view of how the scene should be interpreted.

It's a thin line between the principles of cinematography being guidelines for best visual portraying and the principles being manuals for how to use different types of camera techniques. During this thesis, this fact became the biggest setback though the principles got hard define and therefore hard to explain and analyse from. Even though it's a definition issue both of the explanations would end up giving two separate meanings for the outcome of this thesis. But since the principles mainly get referred to as principles and not techniques, they also therefore got analysed as principles in this thesis.

Personally I think that directors may not always be aware of how a scene is breaking these principles and that rejecting these principles may lead to a different outcome of the film then what was originally planned. Maybe more directors would be more careful with scene settings and what point of view they shot from, if they were aware of how those choices affect the narrative and the viewer's actual experience. I would be surprised if a survey was made of how an audience interpret a movie and the director of that movie was completely satisfied with the answer of that survey. Maybe it doesn't matter in most cases since movies are an art form that is open for each and everyone one of us to interpret in our own personal way. But there has to be some sort of aim, some experience that the director wants the audience to experience while watching the film – that can be lost when the directors aren't careful with the planning of the scenes and rejecting the use of the principles.

The importance of the right choice of cinematography, usually lies in the hands of the cinematographer in the production and for real-time films like Clerks II for example, the aim is to make the scenes look as real as possible, which sometimes can be a struggle on its own. David Klein, the cinematographer for Clerks II expressed in an interview what cinematography has come to mean for him and his production teams throughout time:

> "Cinematography is my self-expression. I work with directors to create a natural ambiance that helps them tell their stories. Films will always be an important form of communication" (Kodak 2013)

Accordingly, this sentence expresses the significant thought for this thesis: Film being an influential form of communication. In communication, the narrative part would be the most important one, but since film as well is an art form it opens the doors for being creative and bold. As a result, it is also possible to reject the principles that exist. Maybe these days the art form of the film is as important and even in some ways more essential than the communicational aspect.

Examining the issue from the perspective of narratology, this study refers to the narrative structures and to how these affect our perception. It is also very central to understand the relationship between the discourse and the story itself, though they together can change the viewer's whole perception of the narrative. The theory of the story and discourse is reflected in both of the examples examined in this thesis, by the director's way of telling the story in a certain way. In this case, the narratology works together with the use of camera work and the principles of cinematography. The way a scene is revealed for the viewer also helps the way the story is discoursed. In the shot from Children of Men (2.1.1), the way of camera work and point of view use affects the way the story is discoursed to the viewer. A feeling of distress and hopelessness is always present since the film sets in wartime and even though the story can be optimistic at some time, this melancholy feeling does not fade away. This is done using the principles of cinematography but also the way we interpret the main character and his own perception of the world he lives in, which is a perfect way of using the storyteller to change the story and the mood of the film. In the shot from Clerks II (2.2.1), the use of camera movement sets the drama factor in the scene and the characters add up to the drama by having an aggressive conversation. Even though the conversation is dramatic, it is still comical because of the characters body language and the story itself. The scene uses common ways of portraying drama, in this case, for example, the speed of the camera rotation. Yet, the story is still told in a comical way, so the essence of the scene is still humorous. This is a method of using the way the story is told against the story itself by changing the overall mood of the scene and stirring the viewer's perception in a specific direction.

3.3   Conclusion and final remarks

The breaking of rules in the Children of Men shot (2.1 Analysis of Children of Men) demonstrates how the principles of cinematography can be discarded and a shot can still work, in the definition of still delivering its main purpose from the narrative. This shot can on the other hand create problems that somewhat turns the viewer away from interpreting the narrative, since the enormous amount of action and chaos that occurs throughout the shot. The mix matching between points of views also leaves the viewer uncomfortable, though it's impossible to determine the range of involvement. What is really interesting with this shot is that it jumps back and forth between the viewer being an observer of action and being part of the action. Most part of the shot the viewer is just an observer of the situation but in some part the main character acknowledge the viewer's "presence" as a first-person point of view – and suddenly the viewer becomes a part of the action. This mix match between different points of views becomes more common these days than it was fifty years ago. This means that directors give the viewer a split experience between being involved and not being involved in the story. As mentioned in the section about framings (1.1.2.2 Framings, p.2) film makers of these days take advantage of previous film rules implications and often use them against each other to create disorientation and deceive the viewer. If this is a way of taking the film to an even more modern level is hard to state. But since the industry develops by the second so struggle the directors to keep up and deliver "the new thing" in the same pace.

The breaking of the 180 degree rule as seen in Clerks II is one way of illustrating directors of today's bold way of stepping outside the ordinary and traditional way of filming and truthfully succeeding with it – since Clerks II became recognised and a selling success. So therefore my personal conclusion, made out of this thesis analysis is that some principles were followed in the films Children of Men and Clerks II and some were not. Some possible effects on the viewer because of those decisions may occur, presumably in type of disorientation and cause misleading from the narrative, but these effects are not granted and are individual and therefore hard to determine.

Dogme 95s list of new principles in filming demonstrates how it is possible to disregard the traditional principles of cinematography and still become a success. Both the films Children of Men and Clerks II demonstrate that though, because of the international sale success and popularity. What really interesting though is that Lars von Triers film "Antichrist" (2.2 Analysis of Clerks II) clearly breaks the principles of cinematography but that fact loses any meaning though the narrative and whole content of the film is so chaotic and shocking for the audience anyway. The film Antichrist is an example of where breaking the principles of cinematography may possible not being a benefit for both the narrative and the whole film. That is not the case in the two films analysed in this thesis. Both of the films earned their companies and directors enormous amounts of profits, became well analysed by critics and fans because of their unusual way of filming and simply – they work. If the films would have worked better when filmed only with traditional cinematography principals, is impossible to answer. But that is for everyone to decide themselves.

Finally - the decision of breaking the principles of cinematography while shooting a film and then come to an agreement on what the outcome will be for viewer is hard to verify under ordinary circumstances. Since interpreting an experience or in this case a film is individual and therefore impossible to come to one single agreement. It ends up being a gamble between the directors and cinematographer of what the narrative really is worth.

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