Cinematography "Writing in Movement"
Director of Photography DP-British
Cinematographer-American

Films Stocks/Speeds Fast/Slow films Contrasty and Grainy/Sharp
Slow films are generally finer-grained than fast films and are excellent for brightly-lighted subjects, such as sunlit scenes.

ISO/ASA International Standards Org/American Standards Association
100, 200, 400, 800 : ISO 200 film is exactly twice as sensitive as ISO 100.

Color Timer/Grader-Lab Tech Tinting (dye after dev) and Toning (dying during development)

Flashing exposing stock to light before shooting

Low Key/High Key Lighting
3 Point Lighting

FPS 25/25
HighSpeed Photography/SlowMotion/Time Lapse

Focal Lengths
- Short/Wide 5-30mm
- Medium/Normal 35-50
- Long/Telephoto 50-200mm

Zoom and Prime Lenses

PAN-TILT-DOLLY -PUSH IN-PUSH OUT

Depth of Field-Range of Focus---------

Aperture F/stops f/2, f/2.8. f/4, f/5.6, f/8, f/11, f/16, f/22 higher number smaller aperture

Shutter Speed 1/30, 1/60/ 1/125, 1/250, 1/500, 1/1000, and 1/2000. (film 1/48th)

Reciprocal Relationship and shutter speed because film is 1/48 (equiv to 1/60 in still film) then motion is blurry.

Citizen Kane—Faster film, shorter focal lengths and more intense lighting CALLED DEEP FOCUS

Rack focus

Process/Composite and Matte Shots

Front (2001 space oddessy) and Rear Projection

COMMON ASPECT RATIOS
1.17:1 –early sound films
1.33(1.37):1- early “academy ratio”
4:3-TV
1.66:1
1.75:1
1.85:1-Common American Ratio “Academy Flat”
2.2:1- 70mm
2.35:1-(35mm Anamorphic)
16:9

20th Century Fox that developed the CinemaScope format, which became a standard in the '50s and '60s Panavision process gave its name to that particular aspect ratio. Though other aspect ratios exist, most movies are either 1.85:1 (called Academy Flat) or 2.35:1 (called Anamorphic Scope, Panavision or CinemaScope).