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DEPARTEMENT OF THEATRE ARTS

**TECHNICAL ANALYSIS OF CINEMATOGRAPHY IN OROMIFA MOVIE: THE
CASE OF 'HARAWA SARDAMA' MOVIE IN FOCUS**

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WOLKITE, ETHIOPIA

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LETTER OF APPROVAL

This is to certify that the research was prepared by OLANA TASFAYE, entitled: TECHNICAL ANALYSIS OF CINEMATOGRAPHY OF OROMIFA MOVIE: THE CASE OF ‘HARAWA SARDAMA’ MOVIE IN FOCUS, and submitted in partial fulfillment of the requirements for the Degree of Bachelor of Arts in Theater Arts complies with the regulation of the University and meets the accepted standards with respect to originality and quality.

APPROVED BY THE EXAMINING COMMITTEE

Advisor's Name.....Signature.....Date.....
Examinor's Name.....Signature.....Date.....
Research Coordinator.....Signature.....Date.....

Declaration

I, Olana Tasfaye, hereby declare that the research titled " TECHNICAL ANALYSIS OF CINEMATOGRAPHY OF OROMIFA MOVIE: THE CASE OF ‘HARAWA SARDAMA’ MOVIE IN FOCUS" is my original work and has not been submitted for any other degree or diploma elsewhere. The sources of information and data used in this research have been duly acknowledged. Any contributions from other individuals or organizations have been appropriately credited. This research adheres to academic integrity standards and ethical guidelines.

OLANA TASFAYE.....Signatute.....Date.....

Dedication

This research is dedicated to the resilient spirit of the Afan Oromo community, whose rich culture and stories inspire the world. May this exploration of cinematography in the "HARAWA SARDAMA" film honor their heritage and contribute to a deeper understanding of their narrative on the global stage.

Acknowledgements

I would like to express my heartfelt gratitude to all those who contributed to the completion of this research titled "Cinematography of Film: 'Harawa sardama' Film in Focus." First of all, I acknowledge the contributions of Wolkite University Collage Social Science And Humanity Department of Theatre Art for providing resources and facilities that facilitated the research process. Secondly, I am deeply thankful to my academic advisor Ms. Chaltu Tesema for their guidance, valuable feedback, and support throughout this research journey. Next, I extend my sincere appreciation to the creators of the "Harawa sardama" film for their vision, creativity, and dedication to showcasing the Afan Oromo culture through cinema. Last but not least, I am grateful to my family and friends for their encouragement, understanding, and unwavering support during this endeavor.

Abstract

This research delves into a comprehensive technical analysis of cinematography within the context of the Oromifa movie 'Harawa sardama.' Through an in-depth exploration of camera angles, camera shots, and composition techniques employed in the film, this study aims to uncover the nuanced and deliberate choices made by the cinematographer to convey meaning, evoke emotions, and enhance storytelling.

The analysis begins with an examination of camera angles, focusing on the various perspectives used throughout the movie to frame scenes and portray characters. By scrutinizing the use of high and low angles, dutch angles, and other innovative approaches, the research seeks to unravel the impact of these choices on the viewer's perception and engagement with the narrative.

Furthermore, the study dissects the diverse camera shots utilized in 'Harawa sardama,' including close-ups, wide shots, and medium shots. Through this analysis, the research aims to elucidate how different shot types contribute to scene dynamics, character development, and thematic resonance within the film.

Additionally, the research delves into the composition techniques employed in 'Harawa sardama,' examining aspects such as framing, balance, symmetry, and depth of field. By dissecting the visual arrangement of elements within each frame, the study aims to uncover the visual storytelling strategies utilized to convey mood, tension, and narrative progression.

Through a meticulous analysis of camera angles, shots, and composition, this research not only seeks to deepen our understanding of cinematography in Oromifa cinema but also contributes to the broader discourse on visual storytelling techniques in contemporary filmmaking.

Abbreviations and acronyms

aka.....As Known As

DP/DOP.....Director of photography

POV.....Point of view

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CHAPTER ONE

BACKGROUND OF THE STUDY

Cinematography refers to the art of capturing images on film or, more commonly today, as digital files. A cinematographer whose title has shifted to director of photography (or “DP” for short) in the modern era handles lighting, camera and lens selection, and the exposure and framing of shots, all while overseeing the work of many supporting crewmembers. The DP is ultimately responsible for the unique look and feel of a film, (skillshare, 2019).

The world of cinematography has changed more in the last few years than it has since it has in 1929, when sound recording was introduced. New technology, new tools and new methods have revolutionized the art and craft of telling stories visually. While some aspects of visual language, lighting and color are eternal, shooting methods, workflow and cameras have changed radically. Even experienced film artists have a need to update and review new methods and equipment. These changes affect not only the director of photography but also the director, the camera assistants, gaffers, and digital imaging technicians, (Brown, 2016).

Cinematography: Theory and Practice covers both the artistry and craftsmanship of cinematography and visual storytelling. Few art forms are as tied to their tools and technology as is cinematography. Take your mastery of these new tools, techniques, and roles to the next level with this cutting-edge roadmap from author and filmmaker Blain Brown. Whether you are a student of filmmaking, just breaking into the business, currently working in the industry and looking to move up to the next level, or an experienced professional who wants to update their knowledge of tools and techniques, this book provides both a basic introduction to these issues as well as more advanced and in-depth coverage of the subject. The companion website features additional material, including lighting demonstrations, basic methods of lighting, using diffusion and other topics. Topics Include: Visual language Visual storytelling Continuity and coverage Cameras and digital sensors Exposure techniques for film and video Color in- depth Understanding digital images Waveform monitors, vector

scopes, and test charts Using linear, gamma, and log encoded video Image control and grading on the set The tools and basics of film lighting ASC-CDL, ACES and other new methods Optics and focus Camera movement Set operations Green screen, high speed and other topics, (Brown, 2016).

Current discussions around the practice of cinematography are focusing on the extension, or disruption, of the art-form as it is increasingly practiced in the realm of the virtual. The process of performing cinematography in a virtual environment is discussed initially by reflecting on the work of early cinematographers compared and contrasted with the work of modern cinematographers. Following this, comparisons are made between current leading examples of virtual cinematography in the discipline. Traditional and ‘new’ virtual practices of cinematography are unpacked through the prism of concepts proposed by theorists Jean Baudrillard (*Simulacra and Simulation* 1995) and Charles Peirce (*Triadic Model of Indexical, Iconic and Symbolic Signs*). Conceptually, this paper argues the practice of the contemporary cinematographer is, in style and substance, much the same as the very earliest cinematographic practice. In conclusion, a summation of the application of the leading methodological virtual cinematographic processes to the independent, low-budget, feature film *Space/Time* (Michael O'Halloran, 2017a (in-production)) is discussed by the author who is also the director of photography for this film, (Maddock, 2019).

One of the greatest shifts in the history of cinematography arrived as part of the New Hollywood era of the late 1960s and early 1970s. A wave of young DPs entered the profession as the old guard retired and union rules were relaxed to allow new memberships. Their timing was perfect, as a wave of visionary young directors had also entered the fray to make mind-blowing, era-defining films. So this study will be focused on “*Harawa sardama*” movie in its cinematic technique.

1.2 STATEMENT OF THE PROBLEM

The research aims to explore and analyze the cinematographic elements employed in the 'Harawa sardama' film, with a focus on cinematography techniques, visual storytelling, and the impact of cinematographic choices on the overall cinematic experience. The study seeks to uncover the artistic and technical aspects of cinematography in 'Harawa sardama,' examining its role in conveying narrative, emotion, and thematic elements within the film, ultimately contributing to a deeper understanding of the film's visual language and its significance in the broader context of cinematic storytelling.

According to Bardwell ‘cinematography is the art and craft to making motion pictures by capturing a story visually ‘ without cinematography, it is difficult to produce a film. The study will conduct on ‘‘Harawa sardama’’ video film on its cinematography techniques. This research will target to contribute fill skill gap and give moviemaking knowledge to research professionals regarding film study in the country. Before research the researcher will take directing for electronic media and film production course, therefore, the researcher initiated to do this research on this topic to access ‘‘Harawa sardama’’ film according to cinematographic techniques. The research will criticize the negative work and appreciate the positive part of the film. This criticism and appreciation will be focused on cinematography techniques and on the investigated research questions. The researcher will see the problem and good quality on the camera shots, camera angle, framing, light and composition. So based on this the researcher will describe, analyze and interpret the film and will give scientific evidence on the film. The individual who work on the medium need to be educated and professional in order to produce technically, structurally, and aesthetically film because the term ‘‘cinematography’’, (Bardwell, 2016).

1.3. RESEARCH QUESTIONS

- What was the quality of different camera angles used in 'Harawa sardama' movie?
- How did the choice of different shots in ‘Harawa sardama’ contribute to the thematic elements of narrative?
- What was the weakness of composition in 'Harawa sardama' movie ?

1.4. OBJECTIVE OF THE STUDY

1.4.1 General objective

- The general objective of the study is to analyze the cinematic technique of ‘‘Harawa sardama’’ movie

1.4.2. Specific objectives

- Identifying the quality of different camera angles in 'Harawa sardama' movie
- To analyze the contribution of the choice of different shots in ‘Harawa sardama’ film to the atmospheric and thematic elements of narrative
- To differentiate the weakness of composition in 'Harawa sardama' movie.

1.5. SIGNIFICANCE OF THE STUDY

This research is important in many ways. Cinematography plays a significant role in setting the mood of a film. The lighting, colors and camera angles can create a specific atmosphere that sets the tone for the story. For example, a horror movie may use low key lighting and shadows to create a sense of fear and tension. So this research which focused on cinematography of movie is important because it can help to understand the term cinematography.

1.6. SCOPE OF THE STUDY

The research focused on ‘‘Harawa sardama’’ movie only on its cinematic techniques.

1.7. Limitation

There were some limitations on this research. There was time limitation due to the change in Ethiopian educational system. The researcher was an exit exam taker, due to this there was not enough time. Primary data was not used, it was time consuming. There was also budget problem. The institution did not give any budget.

1.8. ORGANIZATION OF THE STUDY

This research contains five chapters. In chapter one there is background of the study, statement of the problem, objectives of the study, research questions, significance of the study, scope of the study, and organization of the study. In chapter two there is history and definition of the study, cinematographer (director of photography), camera angles, camera shots, and composition of camera and related

work. Chapter three contains the background information about the film, story of "Harawa sardama" film, camera angles in the film, camera shots in the film, and composition of camera in Harawa sardama" film. In chapter four there is summary, conclusion, recommendation and references.

CHAPTER TWO

2.1 HISTORY AND DEFINITION OF CINEMATOGRAPHY

Cinematography is the art of photographing motion pictures. All photographing of motion pictures is, in its broadest sense, cinematography, but it is the special combination of aesthetics and technology that distinguishes the term. It is the art of the cinematographer that makes cinema compelling, the skillful blending of photography, lighting, composition, and the capture of motion that creates the essence of what is memorable in cinema. The cinematographer, also known as the director of photography (DP or DoP) or sometimes lighting cameraman, makes real a director's creative vision, establishing a sense of place, character, emotion, and drama, through the essential visualizing of the moment (Brown, 2012).

Stephen Herbert says of the original efforts to produce motion pictures on film, "To succeed, cinematography required the availability of a sufficiently sensitive photographic emulsion to enable at least sixteen pictures to be taken in one second; a suitable medium on which to fix the photographic emulsion; and the development of suitable camera and projection mechanisms" (Herbert & McKernan 1996, 3). The history of photographing motion pictures precedes the history of their exhibition. The first motion picture as we would now recognize it was a fleeting scene of people walking across Leeds Bridge, filmed in October 1888 by the French-born Louis Augustin Aimé Le Prince, using sensitized paper rather than celluloid. Le Prince achieved a sufficient frequency of images (12 frames per second) to achieve the illusion of movement, but was unable to solve the problems of projection. The French scientist Etienne-Jules Marey, keen to use sequence photography for the analysis of motion, began to use transparent celluloid film in 1890 as a more suitable medium for the taking of motion pictures, and others soon followed, notably William Kennedy-Laurie Dickson, an engineer working for Thomas Edison who was charged with developing devices for the taking and exhibiting of motion picture (Brown, 2012).

2.2 CINEMATOGRAPHER (DIRECTOR OF CINEMATOGRAPHY)

The cinematographer or director of photography (sometimes shortened to DP or DOP) is the person responsible for the recording of a film, television production, music video or other live-action piece. The cinematographer is the chief of the camera and light crews working on such projects. They would normally be responsible for making artistic and technical decisions related to the image and for selecting the camera, film stock, lenses, filters, etc. The study and practice of this field are referred to as cinematography (Mamer, 2009).

2.3 CAMERA SHOTS

One of the first things students are taught in film school is the nomenclature of the basic types of camera shots. This common language is essential for writers, directors, camera operators, and cinematographers to effectively communicate visual elements of a shot, particularly the size of a subject—often a person—within the frame. Provided here is a list of the essential shot types that you need to know, along with a brief description. For the purpose of this article, it will focus mostly on subject size and camera angle and ignore camera movements, such as tracking shots, dolly in, etc. (Dise, 2016).

2.3.1 SHOTS INDICATING SUBJECT SIZE

2.3.1.1 Extreme Long Shot (aka Extreme Wide Shot)

Used to show the subject from a distance, or the area in which the scene is taking place. This type of shot is particularly useful for establishing a scene (see Establishing Shot later in the article) in terms of time and place, as well as a character's physical or emotional relationship to the environment and elements within it. The character doesn't necessarily have to be viewable in this shot. (Dise, 2016)'.

2.3.1.2 Long Shot (aka Wide Shot)

Shows the subject from top to bottom; for a person, this would be head to toes, though not necessarily filling the frame. The character becomes more of a focus

than an Extreme Long Shot, but the shot tends to still be dominated by the scenery. This shot often sets the scene and our character's place in it. This can also serve as an Establishing Shot, in lieu of an Extreme Long Shot (Book title: " film directing Shot by shot " page no:- 12-15, Steven D.katz, 2019).

2.3.1.3 Full Shot

Frames character from head to toes, with the subject roughly filling the frame. The emphasis tends to be more on action and movement rather than a character's emotional state ((Book title: " film directing Shot by shot " page no:- 16-18, Steven D.katz, 2019).

).

2.3.1.4 Medium Long Shot (aka 3/4 Shot)

Intermediate between Full Shot and Medium Shot. Shows subject from the knees up (Book title: " film directing Shot by shot " page no:- 18-22, Steven D.katz, 2019).

62.3.1.5 Cowboy Shot (aka American Shot)

A variation of a Medium Shot, this gets its name from Western films from the 1930s and 1940s, which would frame the subject from mid-thighs up to fit the character's gun holsters into the shot (Dise, 2016).

2.3.1.6 Medium Shot

Shows part of the subject in more detail. For a person, a medium shot typically frames them from about waist up. This is one of the most common shots seen in films, as it focuses on a character (or characters) in a scene while still showing some environmen (Dise, 2016).

2.3.1.7 Medium Close-Up

Falls between a Medium Shot and a Close-Up, generally framing the subject from chest or shoulder up (Dise, 2016).

2.3.1.8 Close-Up

Fills the screen with part of the subject, such as a person's head/face. Framed this tightly, the emotions and reaction of a character dominate the scene (Book title: The film maker's handbook, Author: Steven Ascher, 5th edition, Page: 357).

2.3.1.9 Choker

A variant of a Close-Up, this shot frames the subject's face from above the eyebrows to below the mouth (Book title: The film maker's handbook, Author: Steven Ascher, 5th edition,).

2.3.1.10 Extreme Close Up

Emphasizes a small area or detail of the subject, such as the eye(s) or mouth. An Extreme Close Up of just the eyes is sometimes called an Italian Shot, getting its name from Sergio Leone's Italian-Western films that popularized it (Book title: The film maker's handbook, Author: Steven Ascher, 5th edition, Page: 358).

2.3.2 SHOTS INDICATING CAMERA ANGLE /PLACEMENT

2.3.2.1 Eye Level

Shot taken with the camera approximately at human eye level, resulting in a neutral effect on the audience (Book title: The film maker's handbook, (Author: Steven Ascher, 5th edition, Page: 356).

2.3.2.2 High Angle

Subject is photographed from above eye level. This can have the effect of making the subject seem vulnerable, weak, or frightened (Book title: The film maker's handbook, Author: Steven Ascher, 5th edition, Page: 361).

2.3.2.3 Low Angle

Subject is photographed from below eye level. This can have the effect of making the subject look powerful, heroic, or dangerous. (Book title: The film maker's handbook, Author: Steven Ascher, 5th edition, Page: 361)

2.3.2.4 Dutch Angle/Tilt

Shot in which the camera is set at an angle on its roll axis so that the horizon line is not level. It is often used to show a disoriented or uneasy psychological state (Book title: The film maker's handbook, Author: steven Ascher, 5th edition, Page: 362).

2.3.2.5 Over-the-Shoulder Shot

A popular shot where a subject is shot from behind the shoulder of another, framing the subject anywhere from a Medium to Close-Up. The shoulder, neck, and/or back of the head of the subject facing away from the camera remains viewable, making the shot useful for showing reactions during conversations. It tends to place more of an emphasis on the connection between two speakers rather than the detachment or isolation that results from single shots (Book title: The film maker's handbook, Author: steven Ascher, 5th edition, Page: 360).

2.3.2.6.Bird's-Eye View (aka Top Shot)

A high-angle shot that's taken from directly overhead and from a distance. The shot gives the audience a wider view and is useful for showing direction and that the subject is moving, to highlight special relations, or reveal to the audience elements outside the boundaries of the character's awareness. The shot is often taken from on a crane or helicopter (Book title: The film maker's handbook, Author: steven Ascher, 5th edition, Page: 361).

2.3.3 OTHER COMMON SHOT TYPES

2.3.3.1 Cut-In

Similar to a Cutaway, but shows a Close-Up shot of something visible in the main scene (Dise, 2016).

2.3.3.2 Cut-away

A shot of something other than the subject and away from the main scene. It is usually followed by a cut back to the first shot and is useful for avoiding a jump cut when editing down a section of dialogue, or editing together two separate takes (Book title: The film maker's handbook, Author: steven Ascher, 5th edition, Page: 363).

2.3.3.3 Establishing Shot

Usually the first shot of a scene, this is used to establish the location and environment. It can also be used to establish mood and give the audience visual clues regarding the time (night/day, year) and the general situation. Because they need to provide a great deal of information, Establishing Shots are usually Extreme Long Shots or Long Shots (Book title: The film maker's handbook, Author: steven Ascher, 5th edition, Page: 369).

2.3.3.4 Master Shot

Term given to a single, uninterrupted shot of a scene. This shot can be the only shot used by a director to cover a scene, or edited together with additional shots. While it's commonly a Long or Full Shot, a Master Shot can be a closer shot, or consist of multiple shot types if the camera is moving throughout the scene (Book title: The film maker's handbook, Author: steven Ascher, 5th edition, Page: 358).

2.3.3.5 Point of View Shot (POV)

Shot intended to mimic what a particular character in a scene is seeing. This puts the audience directly into the head of the character, letting them experience their emotional state. Common examples are of a character waking up, drifting into unconsciousness, or looking through a scope or binoculars (Book title: The film maker's handbook, Author: steven Ascher, 5th edition, Page: 359).

2.3.3.6 Reaction Shot

Shows a character's reaction to the shot that has preceded it (Book title: The film maker's handbook, Author: steven Ascher, 5th edition, Page: 360).

2.3.3.7 Reverse Angle Shot

A shot taken from an angle roughly 180 degrees opposite of the previous shot. The term is commonly used during conversation, indicating a reverse Over-the-Shoulder Shot, for example (Book title: The film maker's handbook, Author: steven Ascher, 5th edition, Page: 360).

2.3.3.8 Two Shot

A shot in which two subjects appear in the frame (Book title: The film maker's handbook, Author: Steven Ascher, 5th edition,).

2.6. COMPOSITION

As a film editor, one of the biggest limitations is the footage you have to work with. Framing and composition are essential concepts to understand if you want to get incredible footage in the first place. In this tutorial, you'll learn seven rules to ensure that your shot composition and framing look awe-inspiring! Using each of these rules in different situations will not only help the visual appeal of your production but will also help you to convey a clearer message in your video (Steven D.katz, 2019).

2.6.1 Rule of thirds

The rule of thirds is well-known, and chances are you're already familiar with it. The basic principle is that your shot will look better if you put points of interest on the thirds of your frame. You can visualize these points when imagining lines dividing your screen into nine blocks: three sections vertically, and three sections horizontally (Book title: " film directing Shot by shot " page no:- 27-30, Steven D.katz, 2019).

2.6.2 .Symmetry

a sense of harmony and balance. Using symmetry is a great way to get your point across in Alternatively from using thirds, the next composition rule is to create 910 symmetry. For some reason, human brains respond well to symmetry. It simply looks and feels good, and once again, creates these scenarios (Book title: " film directing Shot by shot " page no:- 34-50, Steven D.katz, 2019).

2.6.3 Leading lines

Visible lines in your shot will subconsciously tell your viewer where they should be looking. Lines are everywhere: the stair railing, the picket fence, a river running past,

roads, railways, and so on. It's a subtle way of guiding your audience in the direction you want while also adding an element of depth to your footage (Book title: “ film directing Shot by shot ” page no:- 45-50, Steven D.katz, 2019).

2.6.4 Leading and headroom

Typically, this rule is used in combination with the rule of thirds. Basically, head room means that you want the top of your character's head to be in the frame at all times. If your subject's head is cut off, it creates a feeling of being cramped and uncomfortable, as well as just looking a bit bizarre (Book title: “ film directing Shot by shot ” page no:- 54-57, Steven D.katz, 2019).

2.6.5 Depth

Every shot has a foreground, midground, and background. What you choose to show (or not show) tells a lot about what's in your shot. Sometimes, you'll want nothing at all in the frame except for your character. But most of the time, you're going to want to establish your character in the world you've created. You'll want to show how your subject relates to this world, including what's out of focus.

(Book title: “ film directing Shot by shot ” page no:- 60-65, Steven D.katz, 2019).

2.6.6 Size equals power

The size equals power rule sounds simple, but it has huge implications for your project. If an object takes up a large amount of the frame, viewers will see it as important. If it only takes up a small amount, then it's insignificant in the bigger picture (Book title: “ film directing Shot by shot ” page no:- 72-75, Steven D.katz, 2019).

2.6.7 Break the rules

We all love being given permission to break the rules! While these six rules are essential when it comes to composing a pleasing image in your viewfinder, you don't need to stick to them religiously. Get creative Also there is many cinematic

techniques, the research was focus on the three cinematography elements camera angle, camera shots and composition (Book title: “ film directing Shot by shot ” page no:- 80-85, Steven D.katz, 2019).

2.7 RELATED WORKS

A person called Maruale Getahun(2021) researched on cinematography and discussed some points. Tamirat Abram(2021) also researched on cinematography. This research will may have some similarities in its form with that of Tamirat. This research will be the first in the case of ‘Harawa sardama’ movie.

1. Aesthetic Techniques in Ethiopian Cinema

Michael W. Thomas's study, "The Local Film Sensation in Ethiopia," examines the cinematic techniques prevalent in Ethiopian films, such as the use of long takes, close-ups, and the integration of traditional oral storytelling forms. These methods often reflect a unique "African film language" that combines local narratives with global cinematic styles. For instance, the film *Hermela* employs suspense through delayed temporality and film noir elements, highlighting the interplay between traditional and modern storytelling techniques.

2. Semiotic Critical Discourse Analysis

Minasie Gessesse's thesis, "A Semiotic Critical Discourse Analysis on Some Selected Films of Ethiopia," utilizes semiotic analysis to uncover the socio-political discourses embedded in Ethiopian films like *Zumra* and *Semayawi Feres*. This study explores how visual symbols, colors, and narratives convey deeper meanings related to power dynamics, cultural identity, and national issues. Such an approach could be beneficial in analyzing *Harawa Sardama*, especially if the film addresses similar themes.

CHAPTER: THREE

DATA PRESENTATION AND ANALYSIS

3.1. THE SYNOPSIS OF “HARAWA SARADAMA” FILM

The film was produced by Yada Films Presents and directed by Fire Mindaye. Written by Murad Mohamad. The script edited by Murad Mohamad. Cinematographer (director of cinematography) was Tola Dingeta. Casts in the film are: Ali Ibrahim, Firomsa Imad, Melda Zelalem, Fozi mohamad, Wafira Naasir, Sarbina Ibrahim, Saladin Abdulahi, Sirhaj Ibrahim, Lami Mohababa, eyanab Abdi, Obsa Ibrahim, Zaki Mohammad, Hakima Jabir, Bariso Ahmad, Ikram Ali, Biruk Mitiku, Abdulselam Husen, Ahamad Yusuf, Samuel Sisay, Camera operators, are: Muhaz Ilias. Sound operators are :Yared Kabada. The film was presented December 2024.

The Title of the film is called “Harawa sardama” and That Film is about the story of a women her name is Messi. Messi is the beloved daughter of Ato Megarsa. After the passing of his wife, Ato Megarsa chose not to remarry, dedicating himself entirely to raising Messi. His deep love for his late wife and daughter led him to remain single, focusing solely on Messi's upbringing.

Rooba, a man from America and a close friend of Ato Megarsa, arrives with the intention of marrying Messi. Unbeknownst to Megarsa, Rooba has a complex past, including two previous marriages and children. Despite this, Megarsa supports the union, unaware of Rooba's history.

However, Messi has fallen in love with Nadhii, a local man working as a mechanic. Their love blossoms, but Ato Megarsa disapproves of their relationship, preferring Rooba as a suitor for his daughter.

On the day of the engagement ceremony, Ato Megarsa receives a letter from Rooba's father, revealing Rooba's true character and advising against the marriage. Before this revelation, Rooba visits Messi and deceitfully claims that he was responsible for Nadhii's death. In a fit of rage and grief, Messi kills Rooba with a spear.

To protect his daughter, Ato Megarsa confesses to the crime and is imprisoned. Believing Nadhii to be dead, Messi consumes poison and dies. Tragically, Nadhii was alive, and upon discovering Messi's death, he is devastated.

3.2 CAMERA ANGLES IN THE “HARAWA SARADAMA” FILM

The relationship between the camera and object being the angle gives emotional information to an audience and guides their judgement. The fact that the actor has to be taken from some particular point of view is not handled perfunctorily but is consciously exploited: the perspective angle acquires meaning, a virtue I made of necessity (Serria, 2015). In ‘Harawa sardama’ film some angle types are used such as high angle, low angle, bird eye view, oblique angle and eye level angle. Starting from 2:00 to 2:13 it was good if high angle was used to show complex movements of the boys who were playing the ball. It could be more interesting if some other angles were added.

Starting from 4:10-4:55 this scene, Messi listens to her father's narration about her mother's story. The camera captures an emotionally loaded moment between father and daughter.

Camera Shot: High-Angle Shot

The use of a high-angle shot places the viewer above the characters, looking down at them. Messi, in particular, appears small, fragile, and powerless. This shot creates a sense of emotional vulnerability, sadness, and helplessness, emphasizing the emotional weight of the story being told..



Figure 4.1

Between 7:15-9:00 Scene Description, Nadhii and his friend are working at a mechanical site (Garjii). During a conversation about their lives, the camera frames the scene creatively.

Camera Shot: Over-the-Shoulder with Slight High-Angle

The shot is taken over Nadhii's shoulder, showing the face of his friend. The slight high-angle perspective implies emotional vulnerability or deep thinking. This type of shot brings the audience closer to the dialogue, making them feel like a participant in the conversation.



Figure 4.2

Between 20:00-26:06 The Scene Between, Father of Messi and Rooban Discussing Messi's Wedding

Close-Up Shot: A close-up shot of father of Messi's face captures his emotions and inner thoughts, allowing the audience to feel deeply connected to his perspective.

Purpose: Focusing on his face highlights his emotions and the intensity of his words about Messi's wedding. This shot gives a sense of closeness and intimacy, emphasizing his feelings (whether sadness, pride, or hope).



Figure 4.3

Between 15_16:5 Messi and Angatu Discussing Roba possibly reflecting on her situation or a decision about her

Medium Two-Shot : is Both characters are shown from the waist up in the same frame.

Purpose: To present dialogue as a shared emotional experience.

Visually connects Messi and Angatu as equals in the conversation.

Emphasizes relationship, intimacy, and co-presence in the same emotional space this shot is more interesting



Figure 4.4

Between 37:00-37:34 Messi lying on the bed (back down), talking to Nadhii on the phone

High-Angle Shot (camera looking downward)

Medium Shot or Close-Up (depending on how much of Messi's body is shown)

Purpose: Shows Messi in a relaxed or vulnerable state.

High-angle makes Messi look smaller, showing that he might be feeling emotionally weak, thoughtful, or exposed.



Figure 4.5

Between 39:16-44:21 father of Messi and Messi on stairs, speaking about Roba

Camera Description: The camera frames both father of Messi and Messi together on the stairs. Sometimes it is placed behind one (over-the-shoulder), sometimes in front showing both faces.

Two-Shot (showing both people)

Over-the-Shoulder Shot (for dialogue switches)

Purpose: To show the relationship between father and son.

To make the audience feel the importance of the conversation.



Figure 4.6

Between 46:11-46:18, Messi falls on the stairs, lying on her back

Camera Shot Likely Used: High-Angle Shot (camera looks down on Messi lying on the stairs)

Full Body Shot (to show how she fell)

Purpose: High-angle shows Messi's vulnerability, weakness, or danger.

The audience feels worry, fear, or sadness seeing her like that



Figure 4.7

Between 51:05 - 52:1, Messi and Nadhii talking; Nadhii positioned above Messim (higher level)

- ✓ Low-Angle Shot looking up at Nadhii
- ✓ High-Angle Shot looking down at Messi

Purpose: Nadhii being higher makes her seem stronger, more powerful, or guiding Messi emotionally.



Figure 4.7

Between 1:20 - 1:25 Messi and Nadhii Fully Visible During Conversation

Shot Type: Full Shot, Two-Shot

Description: Both characters are shown entirely from head to toe while conversing.

Purpose and Effect:

Full shots enable the audience to read body language and emotional distance between the characters, making the conversation feel more natural and real.



Figure 4.7

Between 01: 40-30_01 :40:10 Messi Looking at Nadhii's Photo with Sadness

Over-the-Shoulder Shot: This shot allows the audience to view the photo from Messi's perspective, giving insight into the emotional connection she has with Nadhii. It helps the audience connect with Messi's feeling of longing and nostalgia.

Close-Up Shot: Focuses on Messi's face as she gazes at the photo, emphasizing the sadness and emotional weight she's experiencing. This shot draws attention to her facial expressions, revealing the depth of her internal struggle.



Figure 4.8

Between 01:42_38-01:42_41, Visualizing Emotional and Physical Breakdown of Messi's Collapse

In this scene, the character Messi consumes medicine and, immediately after, begins to experience severe physical reactions. She clutches one side of her chest (cinaacha), collapses to the floor, and visibly coughs, with liquid or phlegm escaping from her mouth. This visual moment captures the intensity of her physical and emotional suffering.

camera shot : extreme close up shot

focus tightly on Messi mouth to emphasize the uncontrollable coughing and spilling highlighting her vulnerability and adding the medium close up shot more interesting.



Figure 4.9

Between 1: 43:17 - 1;43:40, Messi Collapses and Nadhii Holds Her

Camera Shots Used: Medium Shot, Close-Up Shot and Low-Angle Shot (Optional)

Purpose: Illustrates the physical and emotional bond between Messi and Nadhii.

Enhances the sense of urgency and desperation.



Figure 4.10

CHAPTER FOUR

SUMMURY AND CONCLUSION

4.1 SUMMARY

The research provides a thorough examination of the cinematography employed in the 'Harawa sardama' Afan Oromo film. It delves into the various visual elements such as camera angles, shots and composition choices utilized throughout the movie. The study aims to analyze how these cinematographic components contribute to the storytelling, thematic portrayal, and emotional impact of 'Harawa sardama' within the context of Afan Oromo cinema. Furthermore, the research explores the cultural significance and artistic nuances specific to Afan Oromo filmmaking, highlighting the unique contributions of 'Harawa sardama' to this cinematic tradition. Through a comprehensive analysis, the research seeks to offer valuable insights into the intricate art of cinematography in the Afan Oromo film industry, focusing specifically on the case study of 'Harawa sardama'.

4.2 CONCLUSION

In "Harawa sardama" film different camera angles such as high angle, low angle, bird's eye view, over the shoulder, dutch angle and ground level were used. These angles were used properly in many ways. They were used for a purpose in order to make sense. But, there are some places where this angles were not used properly.

Almost all types of camera shots were used in "Harawa sardama" film. Especially shots such as full shot, medium shot, close up, medium long shot and wide shot. These angles were used for a good purpose mainly in the film. Although it were used for the purpose in many ways, there were some places where types of shots that should not be used were used and decrease the attractiveness of the film.

Composition rules such as rule of third, leading line, balance, symmetry, depth of field, framing and break the rule were used in the "Harawa sardama" film. In many ways these compositions were used purposefully in order to give sense. But, there were some composition rules that were not used properly for the purpose as the can give sense. Some rules of composition were broken without purpose.

4.3. RECOMMENDATION

In our country, Ethiopia there is no enough camera angles knowledge. In order to solve this problem and make good films;

- The film makers should choose an active cinematographer who can make it happen.
- They should study about camera angles from different sources
- They should collaborate with other professionals

Camera shot is a key in filmmaking and it cannot be avoided. To make good films; cinematographers should take some responsibilities.

- They should study different types of camera shots and know where to use,how to use and why to use them.
They should accept information from another countries' cinematographer if possible.
- They should not being in hurry to produce a film. Rather Thuy should focus on the films quality of camera shots. I recommend that in order to make good f ilms, composition rules should be known well. Cinematographers should know about composition very well.
- They should study rules of composition in any way from different sources such as you tube.
- They should make connection with composition professionals from different film companies.
- They should know every composition rules in any way to make the film which tells the story clearly.

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