

Bibliography + links references

<https://www.studiobinder.com/blog/ultimate-guide-to-camera-shots/>

<https://www.polarpro.com/blogs/polarpro/filmmaking-101-types-of-camera-shots-and-angles>

<https://www.studiobinder.com/blog/different-types-of-camera-movements-in-film/>

<https://boords.com/blog/16-types-of-camera-shots-and-angles-with-gifs>

Other notes

- Clean white slate, minimal design and surrounding text.
- Text and image will be centred

Website information drafting ~

Index.html

HOME PAGE/INTRODUCTION

Film is an art of telling stories through visuals and moving pictures. In this practice, these essential techniques can help assist and enhance these stories. Camera shots, angles and movement help convey your conventions, themes and mood. In film, various techniques carry the narrative and storytelling. Its purpose is to also make scenes visually pleasing to viewers for enjoyment.

This article introduces some techniques and their effects in storytelling and conventions. You can use some of these camera work tips in your next film.

<list>

- <link>CAMERA SHOTS</link>
- <link>CAMERA ANGLES</link>
- <link>CAMERA MOVEMENT</link>

CAMERA SHOTS

Camera shots describe the size of shots in framing. Shots assist in the amount of information you want to reveal to the viewer. Being intentional in how much you want to reveal affects the pacing of the narrative. Larger shots are great to provide plenty of visual information. for the viewer to analyse. Tighter shots are great for specifics and limiting visual information. The information below provides more on how you can be intentional in shots you use.

EXTREME CLOSE-UP

<IMAGE>

Extreme close-ups help emphasise a subject's features by having them take up the frame. Small details can be visible to the viewer's eyes by filling in the entire shot. This may be facial expressions, a certain detail in the texture of an object, or features in a small object. Sometimes, the whole subject cannot be distinguishable as this shot focuses on details. This is to lead the viewers to inspect what would usually be "minor details" and inspect them with great care. In film, keeping a tight-fitted frame can help create tension for the viewer. As they are only limited to a small amount of information, it keeps them wondering what is missing. If a serial killer in a movie has a smile on their face, could they be holding a weapon? Viewers would not know as a close-up shot would not reveal their hand. This tension can create great surprises, scares, and reliefs. More information on close-ups is in the next point.

CLOSE-UP

<IMAGE>

Close-ups and extreme close-ups follow the same principle. Regular close-ups keep their zoomed-in composure on a subject, revealing their details. Some of these features may not be visible to viewers from far away, so the camera must be up close to the subject. Unlike extreme close-ups, being further from the subject brings less emphasis and tension.

Close-ups can help a viewer analyse details, such as the texture of an object or expressions of a person. Sometimes, it may be for foreshadowing, making the viewer acknowledge a certain detail. This detail could reveal important information hinting at the upcoming events. Viewers may miss this key detail in building the film's narrative without the close-up.

MEDIUM

<IMAGE>

Medium shots are to bring the viewer's attention to both the subject and the environment. Both elements reveal context to the shot, which medium shots enable by capturing both. It's usually described as a balance between "intimacy and context", which is why it is known as the "sweet spot shot". When the subject is a person, the camera usually captures them from the waist up or sometimes the knees. This allows space for the settings around them to come through as well. This provides a comfortable amount of information to the viewer.

LONG

<IMAGE>

Long shots make the subject visible as well as blending them with their surroundings. Subjects remain close to the camera but are not close enough to reveal small details. This also allows plenty of space for the settings to come through. Sometimes, this may bring a contrast between the subject and the environment. A person peering over a desert hill may look small compared to the wide sandfields they must cross. The shot doesn't make the desert look big to scale, but the way the camera frames it makes it appear this way.

EXTREME LONG

<IMAGE>

Extreme long-shots provide more information about the settings rather than the subject. This is due to its nature of making the subject very small, or sometimes not visible at all. A typical shot that uses this technique would be landscapes. They do not focus on specific subjects themselves but rather on the environment. In a way, the setting itself is the subject. A landscape of Mt. Fuji may not reveal any people or objects, but the mountain itself becomes the focus. Subjects can remain in the shot, but unlike regular long shots, the subject to scale is smaller. In film, this is typically used for establishing shots to introduce a new setting. This allows viewers to analyse general details and create a first impression of a place.

CAMERA ANGLES

Camera angles describe the way the camera captures the subject. Angles assist the viewer in perceiving the shot and the subject(s). This technique can also replicate perspective (through our eyes). We discern the objects, people, and environments around us every day. By recreating this, angles heavily impact the audience's perception, emotions and

discernment. The information below provides more on how you can be intentional in the angles you use.

EYE-LEVEL

<IMAGE>

Shots taken at eye-level angles create a neutral and normal look to the scene. Because "eye level" is the perspective we see in real life, we see scenes shot from this angle as normal. Sometimes, this angle purposely puts the viewer in the perspective of a person in the film. Putting them in their shoes helps viewers immerse themselves in the scene. This can push scenes further if an actor or subject looks directly at the subject. A viewer can also be part of an interaction, such as a conversation, or interact with the scene itself. This may be a shot where they are forced to "observe their surroundings" as if standing in the set itself.

HIGH-ANGLE

<IMAGE>

High-angle shots place the subject lower than the camera as it looks down on them. This makes the subjects appear as small, or inferior to the camera's perspective. Angles like these can create contrary yet complimenting elements. This can make the subjects in the camera's view as lesser, or make the camera's perspective as powerful. Both of these make excellent storytelling techniques, whatever the narrative calls for. If intentional, sometimes it can reveal the surroundings, specifically the ground. There may be important details on the ground that would not be visible if the camera was at eye level.

LOW-ANGLE

<IMAGE>

Low-angle shots have the camera placed lower than the subject looking up. This makes the subjects appear larger and more dominant in the frame. As high-angle shots work, they also consist of contrary yet complimenting elements. Having the frame placed this way represents the subject as powerful and superior. Whether this is good or bad is up to the film's storytelling. You can reverse this by having another powerful subject appear in the frame. They can be presented as bigger, or rather threatening depending on the context. Low-angle shots can also give context to the surroundings, but can only reveal the sky or ceiling.

DUTCH TILT

<IMAGE>

Dutch tilt is when the camera tilts off-balance, leaving the frame leaning on its side. By doing this, it can disorientate the viewer by putting them in a perspective they don't usually see. This puts an edge to the shot, creating tension as things are not stable. If the eyes register things as unsteady, so will the mind. This angle forces viewers into a position of tension, nervousness, wonder or excitement. Calmness would be the opposite effect of this angle.

BIRD'S EYE

<IMAGE>

Bird's eye is commonly used with a crane or a drone to capture an aerial view. This kind of shot can establish a setting, or similar to the low angle to create subjects smaller than they are. For settings, it can only reveal the ground. Because the strange angle is something we would usually not see in real life, it places viewers "out of the scene". Viewers are taken out of the immersion but are spectators of what is happening below. It can make the settings of the shot inferior, and give a new perspective of a "closed world" as it's looked down on.

CAMERA MOVEMENT

Camera movements describe the way the camera itself physically moves when filming. Movements assist in revealing more of a visible subject or environment in a scene. In film, instead of splicing and editing footage, movement can help reduce the cuts in a scene. This makes scenes look less jarring and rather cohesive and visually pleasing. Like angles, movement also helps replicate what we see in real life. Motions such as walking, running, riding a vehicle, or even turning your head to see around you. All these can be imitated by a camera, increasing immersion for the audience. The information below provides more on how you can be intentional in the movement you use.

PANS

<IMAGE>

Panning is when the camera moves from left to right horizontally. Doing this helps reveal the scene's surroundings and bring energy to the shot. Without cutting the scene with multiple static shots, panning helps the camera move. This reveals the environment to the viewer who is only limited to what the camera sees. For storytelling, this can help introduce new information. Panning can also increase immersion. The viewer feels part of the scene by replicating the same movement as turning your head. Whip pans are the rapid versions of this movement. Doing this can energise the shot, whether to create tension, excitement or panic.

TILTS

<IMAGE>

Tilts use the same concept as panning but on a vertical axis. This movement brings a slightly different effect despite using the same principle. The camera moves around to reveal new information about the environment but up and down. This can reveal more of the sky or the ground or even a tall or short subject. It may also bring energy to the shot such as awe, wonder or fear (inferiority). Again, it can replicate the movement of a head looking up and down, bringing immersion to the viewer. One thing to note is this shot can take away from an eye-level angle. Viewers may no longer feel in control of what they see, which is why tilts can have the effect of awe or fear.

TRACKING

<IMAGE>

Tracking may allow viewers to absorb information from the subject's environment. Because this movement relies on moving around the set, mise-en-scene can come handy. This depends entirely on the camera shot used and how much reveals in the frame. Tracking also allows the subject to get to the next position in the set to continue the scene. Like referenced

before, movement can help reduce the amount of cuts in a scene between shots. This helps the scene look smooth and less disorientating.

HAND-HELD

<IMAGE>

Movement produced by a hand-held camera is mainly focused on immersion. By using literal body movement to move the camera, the shot replicates how we see every day from our eyes. This makes the viewer feel like they are part of the scene, almost standing on the set of the film. Immersion itself may appeal to the viewer's emotions through tension or excitement. In a horror film, the viewer may feel nervous as if the danger in the movie may affect them. In an action fun-filled film, the viewer may feel happy as they are included in the excitement. Hand-held movement helps the audience immersed in the scene.