Camera Shots/
Camera Angles/
Camera Movements
Camera Shot

• This refers to the size of the subject in the frame. (How much of the person/subject we will see.)
Extreme Long Shot
The Extreme Long Shot (ELS) is used to portray a vast area from an apparently long distance. An ELS is used to impress the viewer with the immense scope of the setting or scene. Often, the ELS makes it hard for the audience to connect with the characters emotionally.
Long Shot
The Long Shot (LS) shows the entire area where the action takes place. The whole subject is in frame.
Medium Shot
The convention of the Medium Shot (MS), is (when framing a person) approximately half of their body is in shot, (from waist up). More subtle performances and detailed actions can be seen. The Medium Shot is a good framing for conversation scenes between characters, especially if hand movements are part of the performance.
Medium Long Shot

- The MLS can frame one or two people standing up, that is, their entire body.
Close Up
The Close Up Shot (CU) shows a detail of the overall subject or action (the head or hands if it is a person). Close ups of characters are a good way of engaging the audience into the character emotionally. As we get closer to the character, we begin to lose the background information, therefore emphasizing the subject, rather than the background.
Extreme Close Up
• With the Extreme Close Up (ECU), a small detail of the subject is framed, such as a part of a human face, a hand, or foot. This unnatural closeness to the subject is good at bringing the viewer into intimate relationship with the subject.

• Sometimes called a “tight close up.”
Eye Level Shot

Shot at eye-level, the impression is neutral.

Cary Grant, *North by Northwest* (Hitchcock)
Reverse Angle Shot

Usually the camera looks at the subject, but occasionally the camera shows what the subject is seeing. (This is also known as a point-of-view shot.)

Often used when there are two characters. We cut back and forth between the two characters talking.
Shot/Reverse Shot
(Reverse Angle Shot)
Camera Movements
• PAN: To pivot the camera horizontally, moving the lens to the left (pan left) or to the right (pan right).

• NOTE: Unlike the trucking shot, the camera does not move from its position on the tripod.
Pan

Pan Left

Talent

Camera

Pan Right
• TILT: To pivot the camera vertically, moving the lens up and down.

• Camera does not move from its position on the tripod.
Tilt

Camera

Tilt Up

Tilt Down

Talent
Dolly/Truck

• **DOLLY**: To move the camera and its dolly **toward** the subject (dolly in) or **away from** the subject (dolly out.)

• **TRUCK**: To move the camera and its dolly to the left (truck left) or to the right (truck right).

• **NOTE**: The camera (and its tripod) is being moved.
Dolly/Truck

Talent

Dolly In

Truck Left

Camera

Truck Right

Dolly Out (or Back)
Camera is on a “Dolly”
Truck/Crane Shot

FROM THE SET OF "AT THE PEAK OF THE HILL"
Basic Camera Angles
Camera Angles

Finding the perfect position for the camera -- the camera angle -- is influenced by how much area needs to be shown and what viewpoint the filmmaker wants the audience to take.
Camera Angles

Three important components make up a camera angle:

• Subject Size
• Subject Angle
• Camera Height
High Angle

The camera is positioned above the subject, looking down. Makes the subject seem smaller.
Low Angle

The camera is positioned below the subject, looking up. Makes the subject seem larger.
Assignment

• In the next few slides, name the shot, angle, or camera movement.
Name the Shot

Medium Long Shot

The Golden Compass, New Line Pictures
Name the Shot

Close Up

Captain Jack
Name the Shot

Medium Shot

Nicole Kidman, The Golden Compass, New Line Pictures
Name the Shot

Close Up

Russell Crowe as Maximus, Gladiator
Name the Shot

Long Shot

Johnny Depp, Sleepy Hollow
Name the Shot

Troy, Warner Bros. Pictures

Extreme Long Shot
Name the Angle

Low Angle

The Golden Compass
Name the Shot

Russell Crowe,
3:10 to Yuma,
Focus Pictures

Medium Shot
Camera Movement?

John Ford directing *The Searchers*

*Dolly*
Name the Angle

High Angle

Rear Window, Alfred Hitchcock