

SCREEN SCOTLAND
SGRÌN ALBA



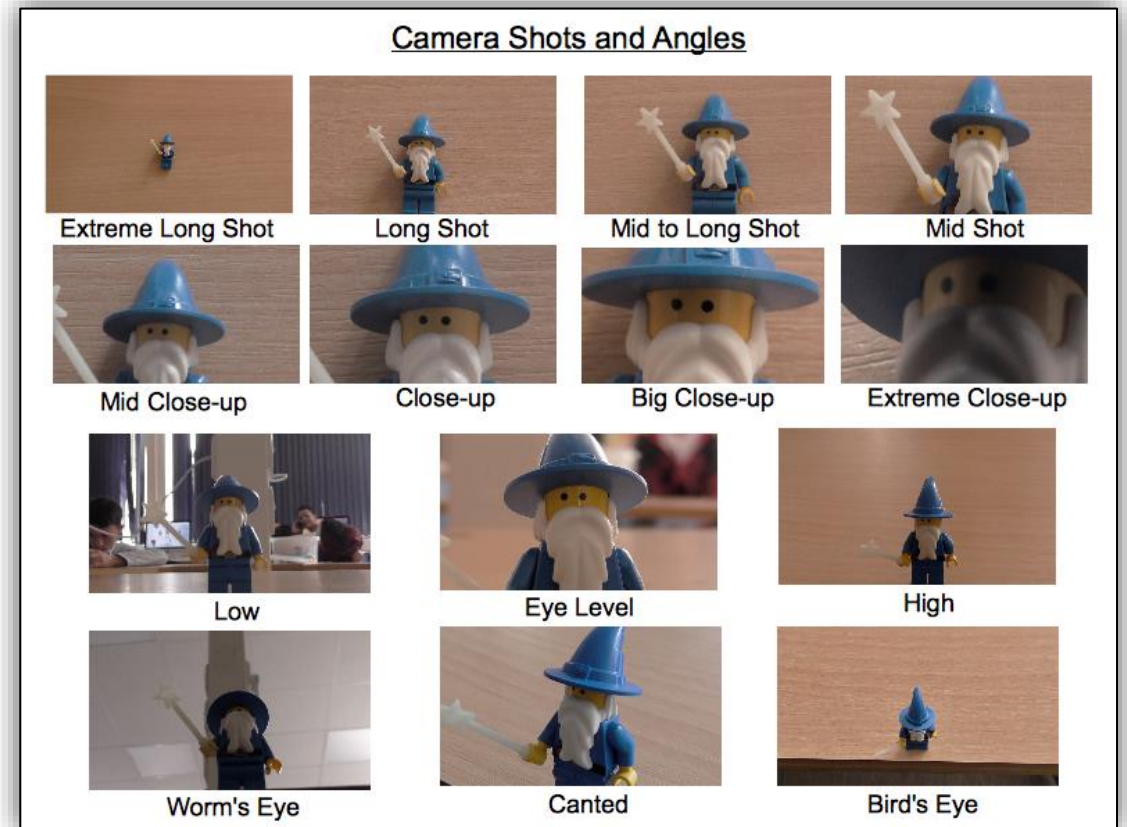
SCREENING
SHORTS

Camera work

An Introduction to Screen Language

Cameras are a vital contributor to the overall effect of a film.

Cameras become the eyes of the audience, and the clever use of them can tell us not only what to look at, but **how** to look at it.



Types of Camera Shot



- Camera shots come in three different forms:

framing **angles** **movement**

- Each type of shot has its own distinct purpose and effect, and there are few hard and fast rules as those effects will depend on what is happening in the shot or scene.
- Some of the more common camera shots may be used simply to provide a clear contrast to more stylised ones.
- **Look at the following slides that outline camera use.**
- **In the tables, record what you think the possible **effects** of each technique could be.**

Technique	Effect
Framing: Size within frame	
extreme long shot	
long shot	
full shot	
medium shot	
close-up	
extreme close-up	
Framing: Subjects in frame	
one shot	
two shot	
group shot	
over-the-shoulder shot	
point-of-view-shot	

Technique	Effect
Angles: Adjusting camera height for impact	
eye-level angle	
low angle shot	
high angle shot	
worm's-eye angle	
bird's-eye angle	
Dutch angle shot	
aerial shot	
Movement: Meaning through motion	
static shot	
dolly shot	
zoom lens shot	
dolly zoom shot	
pan shot	
tilt shot	
tracking shot	
crab shot	

Hand Camera



SCREEN SCOTLAND
SGRIN ALBA

It can be helpful to practise camera shots by using your hands to create a “frame”.

Close one eye to focus on the space within the frame.

You can then practise shots, angles and movement (a wheely chair makes a good dolly!)



SCREEN SCOTLAND
SGRÌN ALBA



SCREENING
SHORTS

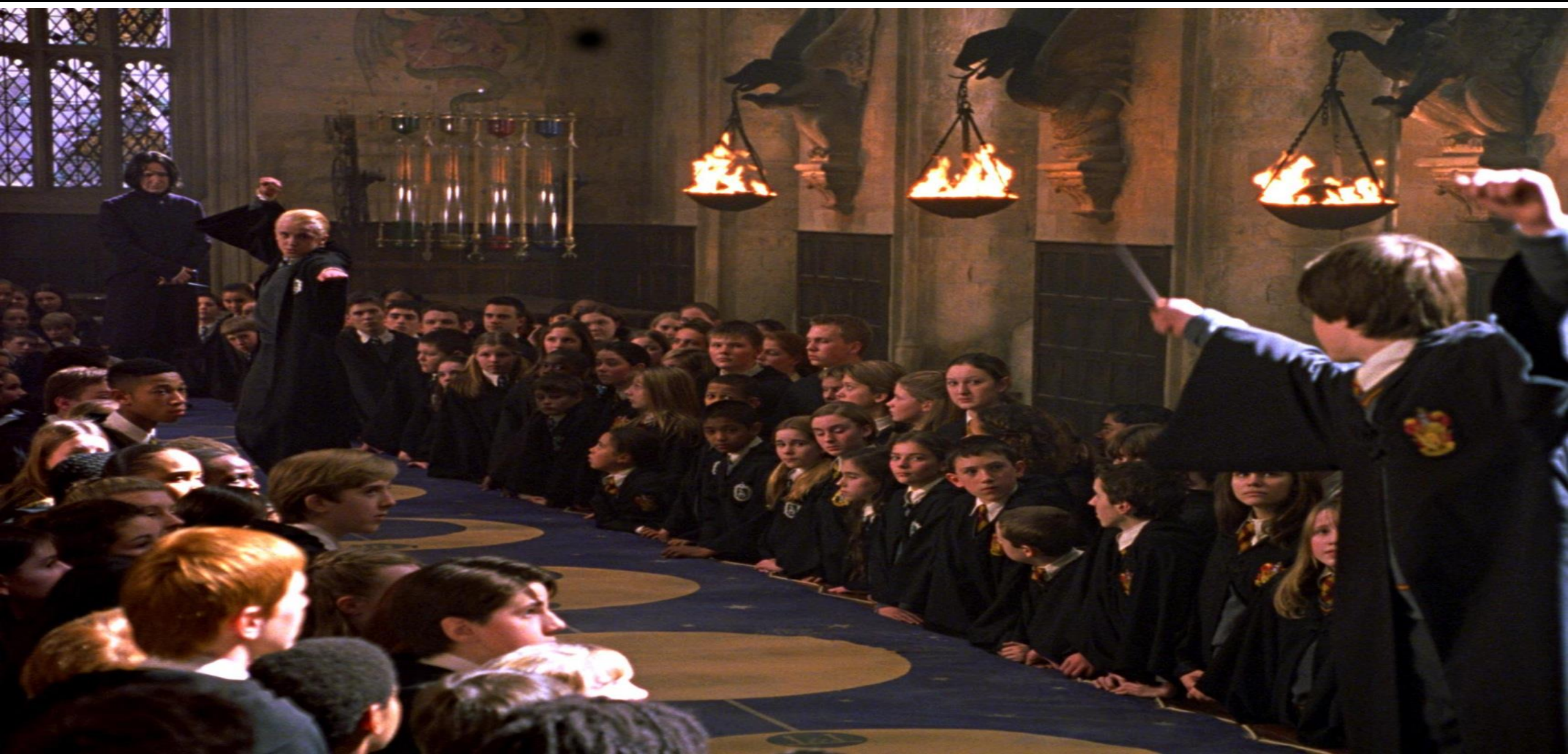
Camera work

Framing: Size within frame

extreme long shot



long shot



full shot



medium shot



close-up



extreme close-up



Framing: Some Potential Uses



SCREEN SCOTLAND
SGRIN ALBA

Size within frame

EXTREME LONG SHOT (ELS)	emphasise location or isolation; can be used as an ESTABLISHING SHOT at head of scene to establish location
LONG SHOT (LS)	highlights background or onlookers while keeping subject in plain sight
FULL SHOT (FS)	highlights costume or shows multiple characters at once
MEDIUM SHOT (MS)	good for dialogue scenes
CLOSE-UP (CU)	reveals emotions and reactions; intensity
EXTREME CLOSE-UP (ECU)	emphasis on smaller details; pulls attention to importance; intensity

SCREEN SCOTLAND
SGRÌN ALBA



SCREENING
SHORTS

Camera work

Framing: Subjects in frame

one shot



two shot



group shot



over-the-shoulder shot



point-of-view shot



Framing: Some Potential Uses



SCREEN SCOTLAND
SGRIN ALBA

Subjects in frame

ONE SHOT	gives character importance or creates isolation from others
TWO SHOT	creates a relationship between characters
GROUP SHOT	more efficient way of following a number of characters; shows connection
OVER-THE-SHOULDER SHOT (OTS)	for conversation or to emotionally connect characters
POINT-OF-VIEW SHOT (POV)	we see what the character sees so can understand their reaction; can create empathy with character whose eyes we're using

SCREEN SCOTLAND
SGRÌN ALBA



SCREENING
SHORTS

Camera work

Angles: Adjusting camera height for impact

eye-level angle



low angle shot



high angle shot



worm's-eye shot



bird's-eye shot



Dutch angle shot



aerial shot



Angles: Some Potential Uses



Adjusting camera height for impact	
EYE LEVEL ANGLE	mimics how we see people in real life
LOW ANGLE SHOT	makes subject appear larger and more dominant
HIGH ANGLE SHOT	makes subject appear smaller and weaker
WORM'S EYE SHOT	highlights what is happening on the ground
BIRD'S-EYE SHOT	creates a sense of scale and movement, or acts as God's eye looking down from Heaven
DUTCH ANGLE SHOT	creates disorientation
AERIAL SHOT	establishes a large expanse of scenery

SCREEN SCOTLAND
SGRÌN ALBA



SCREENING
SHORTS

Camera work

Movement: Meaning through motion

Movement



SCREEN SCOTLAND
SGRIN ALBA

- **static shot:** camera stays in one place, no zoom or movement
 - ['Dumb and Dumber' \(Peter and Bobby Farrelly, 1994\)](#)
- **dolly shot:** camera moves smoothly, mounted on a track (dolly)
 - ['CJ7' \(Stephen Chow, 2008\)](#)
- **zoom lens shot:** camera stays in one place, using zoom to “move” closer; less of the setting is seen
 - [Top zoom shots in movies](#)
- **dolly zoom shot:** camera zoom is used to keep character same size while camera physically moves in on a dolly (more setting can be seen)
 - ['Jaws' \(Steven Spielberg, 1974\)](#) (at 0:21)

Movement



SCREEN SCOTLAND
SGRIN ALBA

- **pan shot:** the camera base is in a fixed position but the camera moves around the scene
- **tilt shot:** as a pan shot, only vertical instead of horizontal
 - [Tilt and Pan in 'Avengers Assemble' \(Joss Whedon, 2012\)](#)
 - **whip pan/tilt shot:** as a regular pan or tilt, but moving very quickly, creating a blurred effect
- **tracking shot:** the camera moves from behind or beside the subject
 - ['The Shining' \(Stanley Kubrick, 1980\)](#)
- **crab shot:** camera moves sideways with a subject
 - [Crab shot](#)

Movement: Some Potential Uses



Meaning through motion	
STATIC SHOT	good for comedy as it emphasises performer's movement
DOLLY SHOT	creates a sense of movement/pace
ZOOM LENS SHOT	can show a character's shock or surprise
DOLLY ZOOM SHOT	creates a warping or disorienting feel
PAN SHOT	can reveal something or allow the following of an action
TILT SHOT	can reveal something or allow the following of an action
WHIP PAN SHOT	as with a pan/tilt but more exciting and dramatic
TRACKING SHOT	makes audience feel as if they are following character
CRAB SHOT	allows focus on character with movement/pace



SCREEN SCOTLAND
SGRÌN ALBA



SCREENING
SHORTS

Camerawork

Camerawork Activities

Camera Operators



SCREEN SCOTLAND
SGRIN ALBA

- Imagine that your group are camera operators and have been given excerpts from a screenplay by the director.
- Your job is to choose the best camera shots for each excerpt.
- Using what you have learned, you are going to take a **photograph** of each one to demonstrate the **best shot** for the moment.

Embarrassment Warning:

Some of the group will need to appear in the photo!



GROUP ONE

- 1) Junior looks up at Britches McGee, the biggest bully in school, in terror.
- 2) She runs away as fast and far as she can.
- 3) We can see that all of the others have gone, and only one bag remains.
- 4) As Carlos tells his story, he becomes more and more excited and animated.

GROUP TWO

- 1) Sheila is in the middle of an argument with Bruce.
- 2) Bobby stares at his daughter, clearly angry, and in the middle of telling her off.
- 3) Louis looks around and sees that he is all alone.
- 4) The banging sound comes again and Franklyn stares around wildly, terrified.

GROUP THREE

- 1) Joanie stares straight at him. It is an uncomfortable moment.
- 2) Donnie is smartly dressed in shirt and tie and polished shoes.
- 3) We can see in the distance two people having a chat.
- 4) Ruthie's eyes narrow evilly.

GROUP FOUR

- 1) We suddenly realise we are seeing it through Shuggle McSnort's drunken eyes.
- 2) Regina and Florence laugh together. It is a moment of pure connection.
- 3) Dazzled, all Bruno can see right now is her smile.
- 4) Beanie and Boris circle each other warily as the others look on in thinly-disguised horror.

Camera Operators: Recommended Shot Choices



SCREEN SCOTLAND
SGRIN ALBA

GROUP ONE

1. low angle
2. long shot
3. bird's-eye angle
4. medium shot

GROUP TWO

1. over-the-shoulder shot
2. high angle
3. extreme long shot
4. close-up

GROUP THREE

1. eye-level angle
2. full shot
3. long shot
4. extreme close-up

GROUP FOUR

1. Dutch angle
2. two shot
3. extreme close-up
4. long shot

Camerawork Activities



SCREEN SCOTLAND
SGRIN ALBA

- Freeze-frame and focus on particular shots. By examining such things as the angle, distance and movement of the camera (along with the use of mise-en-scène), you learn how every element of a visual image can carry meaning, and how visual images can be 'read' like any other text. [Camera and Editing: Freeze Frame | Screening Shorts](#)
- Choose an exciting extract from a novel or short story (opening scenes are good) and storyboard it, thinking about how to establish character and setting. Then film it! (A couple of suggested extracts are on the next slide.)
- Make a six-shot silent film using at least four different camera shots. Titles for easy ideas are 'The Chase', 'The Discovery' and 'The Scare'.
- For an easy 'no-edit' approach to making a film, film each shot in sequence and just let each clip play naturally.

Story Extracts to Film



SCREEN SCOTLAND
SGRIN ALBA

'Metamorphosis' by Franz Kafka

As Gregor Samsa awoke one morning from uneasy dreams he found himself transformed in his bed into a gigantic insect. He was lying on his hard, as it were armor-plated, back and when he lifted his head a little he could see his dome-like brown belly divided into stiff arched segments on top of which the bed quilt could hardly keep in position and was about to slide off completely. His numerous legs, which were pitifully thin compared to the rest of his bulk, waved helplessly before his eyes.

'Gangsta Granny' by David Walliams

The car swung around the corner into Grey Close, where Granny's bungalow squatted. It was one of a whole row of sad little homes, mainly inhabited by old people.

The car came to a halt, and Ben slowly turned his head towards the bungalow. Looking expectantly out of the living-room window was Granny. Waiting. Waiting. She was always waiting by the window for him to arrive. *How long has she been there?* thought Ben. *Since last week?*

Credits

Resource developed by Gail Robertson on behalf of Screen Scotland.

For more information on Film Education resources and opportunities, go to [Home | Screen Scotland](#).

SCREEN SCOTLAND
SGRÌN ALBA



SCREENING
SHORTS