



Basics of Video Camera, Light and Sound

BA(JMC) 205

Unit II

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Syllabus- Unit2

Unit II: [Composition and Types of Shots]

- 1. Types of Shots
- 2. Camera Angles
- 3. Camera Movements
- 4. Rules of Composition

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Types of Shots

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Types of Shots

- Camera shots are an essential aspect of filmmaking and video productions because by combining different types of shots, angles and camera movements, the filmmakers are able to emphasize specific emotions, ideas and movements for each scene.
 - ✓ **Establishing shot:** The establishing shot is a very wide shot used at the start of a sequence. It's used to introduce the context in which the action takes place.

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Types of Shots

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Extreme Long Shot (ELS)

- An **extreme long shot** (or extreme wide shot) makes your subject appear small against their location. You can use an extreme long shot to make your subject feel distant or unfamiliar.
- It can also make your subject feel overwhelmed by its location. Of all the various camera shots out there, consider using the extreme long shot when you need to emphasize the location or isolation.

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Extreme Long Shot (ELS)


- Extreme Long Shot (ELS) or Extreme Wide Shot (EWS):
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Wide Shot (WS):


- Long Shot (LS) or Wide Shot (WS):** The long shot (also known as a wide shot, abbreviated "WS") is the same idea, but a bit closer. If your subject is a person then **his or her whole body will be in view** — but not filling the shot.
- Use a long shot (or wide shot)** to keep your subject in plain view amidst grander surroundings. The wide shot also lets us see the beautiful **background imagery**, as well as the onlookers which will make any big moment more cinematic.




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Long Shot

- A **"long shot"** is a cinematic and photographic term used to describe a shot in which the camera is positioned at a significant distance from the subject. In a long shot, the subject appears relatively small within the frame, and the **surrounding environment or landscape** is often more prominently visible. **Long shots** are used to establish context, show the relationship between characters and their surroundings, or emphasize the scale of a scene.






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Medium Shot (MS):




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Medium Close Up Shot (MCU)

- Medium Close-Up Shot (MCU): **The medium close-up** frames your subject from roughly the chest up. So it typically favours the face but still keeps the subject somewhat distant. The medium close-up camera shot size keeps the characters eerily distant, even during their face-to-face conversation.



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Medium Close Up Shot (MCU)



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Close Up (CU):

- **Close Up (CU):** The close-up camera shot fills your frame with a part of your subject. If your subject is a person, it is often their face.
- Of all the different types of camera shot sizes in film, a close-up is perfect for important moments. The close-up shot size is near enough to register **tiny emotions** but not so close that we lose visibility.




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Extreme Close Up (ECU)

- **Extreme Close-Up (ECU):** An extreme close-up is the most you can fill a frame with your subject. It often shows eyes, mouth and gun triggers. Smaller objects get great detail in extreme close-up shots and are the focal point.



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Camera Angles:

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Camera Angles:

- **Eye level shot:** An **eye level shot** refers to when the **level** of your camera is placed at the same **height** as the **eyes** of the characters in your frame. An **eye level** camera angle does not require the viewer to see the **eyes** of the actor, nor does the actor need to look directly into the camera for a **shot** to be considered **eye level**.



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Low Angle Shot

- **Low Angle Shot:** A low angle shot frames the subject from a low camera height looking up at them. This can make a character appear threatening, dominant, or in a position of power relative to another character.



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High Angle Shot:

- **High Angle Shot:** In a high angle shot, the camera points down at your subject. It usually creates a feeling of inferiority, or "looking down" on your subject.



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Bird's Eye View Shot

- **Bird's Eye View Shot or Overhead Shot:** An **overhead shot** is when the camera is placed directly above the subject. It's somewhere around a 90-degree angle above the scene taking place. **Overhead shots** are also called a **bird view**, **bird's eye view**, or elevated **shot**. This **shot** can be **used** to give an overall establishing **shot** of a scene, or to emphasize the smallness or insignificance of the subjects.



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Dutch Angle

- **Dutch angle:** A **Dutch angle** is one of the most common ways to convey disorientation. For this shot, simply tilt the camera to one side so it isn't level with the horizon. **You might use this shot to show the POV of a drunk character stumbling down the street**, or in a horror movie to give the impression that the walls of a haunted house are closing in.



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Over-the-Shoulder (OTS):

- **Over-the-Shoulder (OTS):** An **over-the-shoulder shot** is another angle that can shift a viewer's perception of the scene. A shot is **generally** a close-up of another character's face from "**over the shoulder**" of another character and is used to convey conflict or confrontation. You could also use an **OTS** wide shot to show a character looking out over a landscape or moving through an action sequence when you don't want to use a POV.

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Camera Movements:

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Camera Movements:

- **Static Shot or Fixed Shot:** When there's no movement (i.e. locked camera aim) it's called a static shot. Static shots work well in every genre, but they're nice for comedy because the actor's performance and dialogue is often the focus.
- **Pan:** Panning is when you move your camera horizontally; either left to right or right to left, while its base is fixated on a certain point. You are not moving the position of the camera itself, just the direction it faces. These types of shots are great for establishing a sense of location within your story.


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Camera Movements

- **Tilt:** Tilting is when you **move the camera vertically**, up to down or down to up, while its base is fixated to a certain point. Again, like **panning**, **this move typically involves the use of a tripod where the camera** is stationary but you move the angle it points to. These shots are popular when introducing a character, especially one of grandeur, in a movie.


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Camera Movements

- **Dolly:** A dolly is when you move the entire camera forwards and backwards, typically on some sort of **track or motorized vehicle**. This type of movement can create beautiful, flowing effects when done correctly.
- **Truck:** Trucking is the same as dollying, only you are moving the camera from left to right instead of in and out. Again, it is best to do this using a fluid motion track that will eliminate any jerking or friction.


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Camera Movements

- **Pedestal:** A pedestal is when you move the camera vertically up or down while it is fixated in one location. This term came from the use of studio cameras when the operators would have to adjust the pedestal the camera sat on to compensate for the height of the subject. A pedestal move is easy when the camera is fixated on an adjustable tripod.

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Camera Movements


- **Rack Focus:** Rack focus is not as much of a camera move as it is a technique, but many beginners overlook this essential skill. You adjust the lens to start an image blurry and then shift the focus to make it crisper, or vice versa. It is a highly effective way to change your audience's focus from one subject to another.

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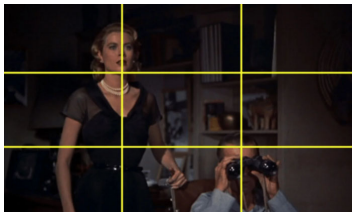
Rules of Composition

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Rules of Composition:


- Composition refers to the way elements of a scene are arranged in a camera frame. Shot composition refers to the arrangement of visual elements to convey an intended message.



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The Rule of Thirds:




Using the rule of thirds.

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The Rule of Thirds:

- 1. The Rule of Thirds: Firstly, the rule of thirds is one of the most common camera framing techniques used in film or photography. It's about positioning a character to show their relation to other elements in the scene.




Get more with an extreme wide shot.

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The Rule of Thirds:

- A wide shot.



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The Rule of Thirds:

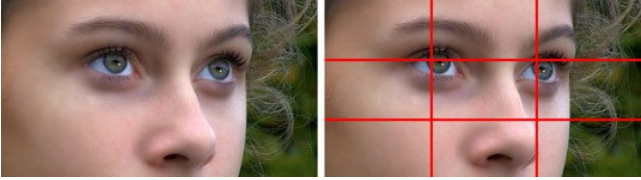
- A mid shot for your digital film.



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The Rule of Thirds:


- An extreme close-up.



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Balance and Symmetry:


- Balance and symmetry:** Artists use this technique to direct the viewer's eye to a specific place. And leading the eye to the center of the screen might end up serving your story better, and garner more emotion. Past films have done this well. Balance and symmetry in a shot can be very effective.



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Leading lines:

- Leading lines are actual lines (or sometimes imaginary ones) in a shot, that lead the eye to key elements in the scene. Artists use this technique to direct the viewer's eye but they also use it to connect the character to essential objects, situations, or secondary subjects. It is a very useful type of shot composition as it conveys essential context to the audience.



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Horizontal Leading Lines




Horizontal leading lines

Vertical leading lines

Diagonal leading lines

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Horizontal Leading Lines



Curved leading lines


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Eye-level framing:


- Eye-level framing positions the audience at eye-level with the characters, which plants the idea that we are equal with the character. Leading the eye and the mind to consider how we would feel if we were there, because it almost feels like we already are.



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 **Deep Space Composition**

- **Deep space composition:** Filmmakers use deep space when significant elements in a scene are positioned both near and far from the camera. These elements do not have to be in focus. Unlike, deep focus, defined by elements both near and far from the camera in focus.



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