

THE SIX BASIC SHOTS

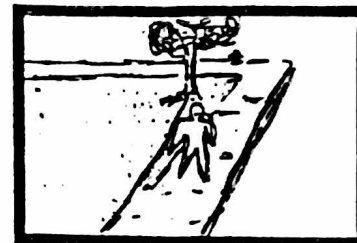
EXTREME LONG SHOT (ELS)

Shows environmental context of a scene's action -- countryside, skyline, neighborhood, mountains
Human figure usually not dominant, individuals are lost
Often used as "establishing shot"
Provides spacial frame of reference for closer shots
Commonly used in epic films, war films, westerns



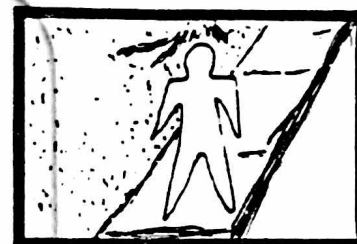
LONG SHOT (LS)

Shows full subject without much detail, emphasizing setting, locale, scene of action
Human figure may or may not be dominant
Often used to show movement, social interaction
Maintains emotional distance from subject
Commonly used as "master shot"; dominates action sequences



FULL SHOT (FS)

Full human figure fills frame, head to toe
Setting evident, but human figure dominant
Often includes two or three figures
Favored shot in many comedies, but useful in all films
Often functions to establish characters interacting, and to carry social interaction



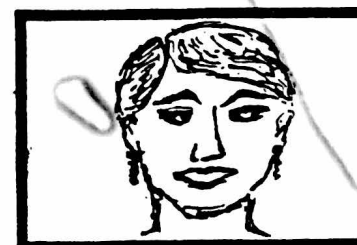
MEDIUM SHOT (MS)

Contains human figure from knees or waist up
Begins to shut out setting, focussing on the characters
Carries exposition scenes, movement, dialogue
Includes the **TWO SHOT** (two figures from knees or waist up) and the **THREE SHOT** (three figures from waist up)
Often employs **OVER-THE-SHOULDER** perspective



CLOSE-UP (CU)

Shows little of setting, if any, concentrates on a detail -- a face, a weapon, a hand
Gives symbolic or emotional weight to subject
Most useful in expressionistic filmmaking
Suggests increasing tension, emotional intensity, moment of crisis



EXTREME CLOSE-UP (ECU)

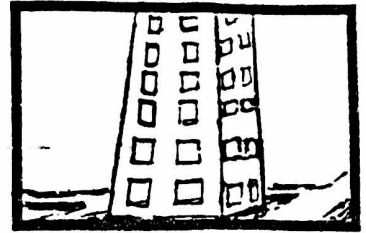
Shows part of an object -- a mouth or eyes, the hilt of a sword, words on a page, the palm of a hand
Calls attention to an important detail
Most used in expressionistic and avante garde filmmaking, rare in realistic films
Sometimes disorienting



THE FIVE BASIC ANGLES

LOW ANGLE

Camera looks up at the subject of the shot
Human figure often towers over the camera
Often used as a p.o.v. shot; emphasizes vulnerability and powerlessness of victim
Conveys sense of power and domination of subject of shot
Can be used to reveal important information in the b.g.



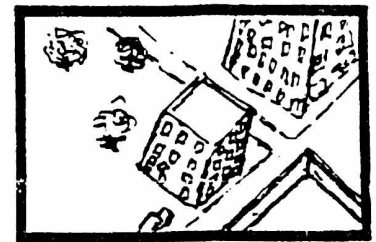
EYE-LEVEL

The most common angle in cinema
Standard human p.o.v. on subject
Commonly used for conversations
Standard shot in realistic films
Unselfconscious camera
Standard camera angle in television



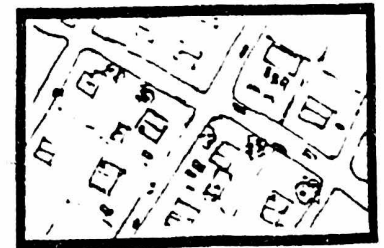
HIGH ANGLE

Camera looks down on the subject of the shot
Human figure dwarfed by the looming perspective
As a p.o.v. shot, emphasizes power of the perspective character, vulnerability and helplessness of the character in the shot
Less background detail is usually visible
High angle common in realistic films only as p.o.v. shot



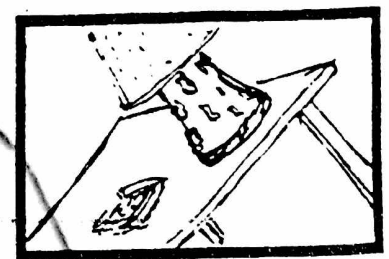
BIRD'S-EYE

Views subject from directly overhead
Usually a long shot or extreme long shot
God-like p.o.v., suggests that subject of shot is a plaything of fate or destiny
Strong emphasis on environment within which subject moves
Commonly used in expressionistic films and classic cinema



OBLIQUE

Camera tilts laterally, skewing horizontal plane
Creates feeling of disorientation in viewer
Suggests drunkenness, drugged condition, or dream state
Least common shot in cinema
Used almost exclusively in expressionistic films



THE SEVEN MOVING CAMERA SHOTS

PANNING SHOT

✓ Movement of the camera scanning the scene horizontally from a stationary axis point; the camera is mounted on a tripod
Time-consuming shot, since the camera must move slowly to record images clearly

Most common use is to keep the subject in the frame
Often used to capture the vastness of a locale

Preserves cause--effect relationship between subjects

Variations on this shot are the reaction pan and the swish pan



DOLLY SHOT

Mounted on a moving vehicle with rubber wheels, the camera physically follows the subject of the shot as it moves

A track shot or trucking shot has the camera mounted on a platform which moves along rails

Useful in point-of-view shots to capture a sense of movement in or out of a scene, emphasizing the *experience* of the movement

Time-consuming shot as it captures real time movement

The pull-back dolly is effective for surprising the character (and the audience) by revealing something previously off frame



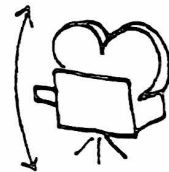
TILT

✓ Vertical movement of the camera around a stationary horizontal plane; the camera is usually mounted on a tripod

Commonly used to keep the subject in the frame

Often used to emphasize spatial and psychological relationships, simultaneity, and cause--effect relationships

Often used subjectively in point-of-view shots



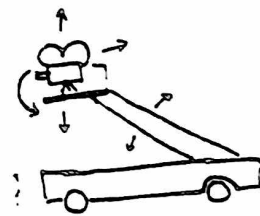
CRANE SHOT

Camera mounted on a crane, facilitating movement in any direction

Essentially an airborne dolly shot

Used to create sweeping camera effect

Often used for high angle shots



AERIAL SHOT

Any shot where the camera support leaves the ground

Most often used to capture subject's aerial movement

Also used to capture the vastness of the locale, to survey the area of action, often dwarfing the characters

Almost always an extreme long shot or long shot

Can assume any angle and movement relative to an airborne subject; high angle to subject on ground -

THE SEVEN MOVING CAMERA SHOTS (Cont'd)

ZOOM SHOT

Like a dolly or crane shot, the zoom moves toward or away from the subject, but much more rapidly and without movement of the camera itself

Permits rapid change from wide-angle distances to extreme telephoto positions (and vice versa)

Useful for photographing at long distances

Often used to save the expense of a tracking shot or crane shot

Zoom lenses foreshorten people and flatten space; the edges of the image simply disappear at all sides; the effect is one of sudden magnification

One of the most abused cinematic devices in cinema, through overuse, especially by television directors

HAND-HELD SHOT

Camera is mounted with a harness on the cinematographer's shoulder

Camera movement is not smooth and lyrical, but jumpy and ragged

Often used for point-of-view shots

Captures the jostling of a crowd, or the disorientation of violence

Originally used by documentarists

Creates the effect of *cinema verite*, as if the camera is recording unstaged action

SHORT FILM PROJECT
BEGINNING THEATRE

OBJECTIVE: Student will learn the following film terms and will apply that new knowledge in a special short film project.

FILM TERMS:

BASIC SHOTS

1. EXTREME LONG SHOT/ESTABLISHING SHOT
2. LONG SHOT
3. FULL SHOT
4. MEDIUM SHOT
5. CLOSE UP
6. EXTREME CLOSE UP

BASIC ANGLES

7. HIGH ANGLE
8. LOW ANGLE
9. EYE LEVEL

MOVING CAMERA SHOTS

10. PANNING SHOT
11. DOLLY SHOT

SPECIAL TERMS

12. DIRECTOR OF PHOTOGRAPHY
13. CAMERA RIGHT AND LEFT
14. STORYBOARDS

PROJECT DIRECTIONS

Students will select a fairy tale to be adapted into a short film. The adaptation may be loosely based on the fairy tale. The script must be at least 3 pages long and must include all the members of the group. The script must be typed and handed in when the film is shown in class.

The members must also prepare storyboards. These storyboards must be used when the group is filming the project.

The projects will be filmed on the iPads from the Media Center. The group will use iMovie to edit the project.

The projects will be graded on the following:

1. Does the story have a beginning, middle and an end?
2. Does the film use the following shots effectively?
 - 3 basic shots (at least) of the group choosing
 - 1 moving camera shot
 - 2 angles
 - 1 (minimum) establishing shot
3. Are the storyboards neat and clearly designed?
4. Do all the members of the group appear in the film?
5. Is the sound clear in the film...can we hear the actors?
6. Is the framing correct? (Remember no floating heads or cutting them off.)