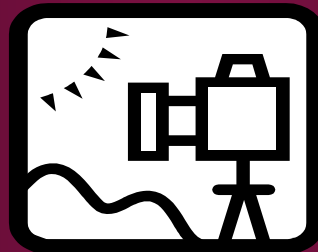


Camera Shots, Movements, Angles, and lighting for Television

Intro to Mass Media



HANDHELD CAMERA, STEADYCAM

- The use of the camera operator's body as a camera support, either holding it by hand or using a gyroscopic stabilizer and a harness.
- Used by newsreel and wartime camera operators. Recently, they are extensively used in music videos.
- Use the “V” method when possible to stabilize shots.



CAMERA SHOTS

- Extreme Long Shot
- Long Shot
- Medium Long Shot
- Medium/Mid Shot
- Bust Shot
- Close Up
- Big Close Up
- Extreme Close Up



EXTREME LONG SHOT

- A framing in which the scale of the object shown is very small; a building, landscape, or crowd of people will fill the screen.
- Usually the first or last shots of a sequence, that can also function as establishing shots.



LONG SHOT

- A framing in which the scale of the object shown is small; a standing human figure would appear nearly the height of the screen.
- It makes for a relatively stable shot that can accommodate movement without reframing



MEDIUM LONG SHOT

- Framing such an object four or five feet high would fill most of the screen vertically.
- Also called *plain américain*, given its recurrence in the Western genre, where it was important to keep a cowboy's weapon in the image.



MEDIUM SHOT or MID-SHOT

- A framing in which the scale of the object shown is fairly large; a human figure seen from the waist up would fill most of the screen.
- Most common shot scale. Should only be 1/3 shots.



Bust Shot

- Typically taken from the bust line to the top of the head on humans
- For other subjects, you will focus on approximately 1/3 of the subject.



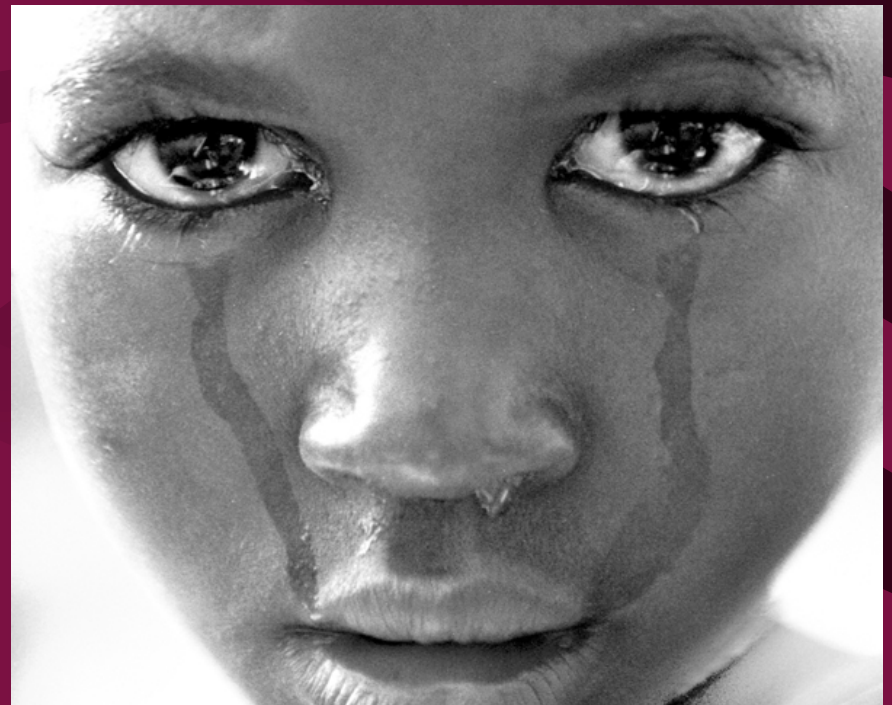
CLOSE-UP

- A framing in which the scale of the object shown is relatively large.
- In a close-up a person's head, or some other similarly sized object, would fill the frame.



BIG CLOSE-UP

- A shot that is closer than a close-up but not focuses on too many parts to be an extreme close-up.
- Typically on humans this includes chin to the hairline and captures emotions.



EXTREME CLOSE-UP

- A framing in which the scale of the object shown is very large; most commonly, a small object or a part of the body usually shot with a zoom lens.
- Again, faces are the most recurrent images in extreme close-ups



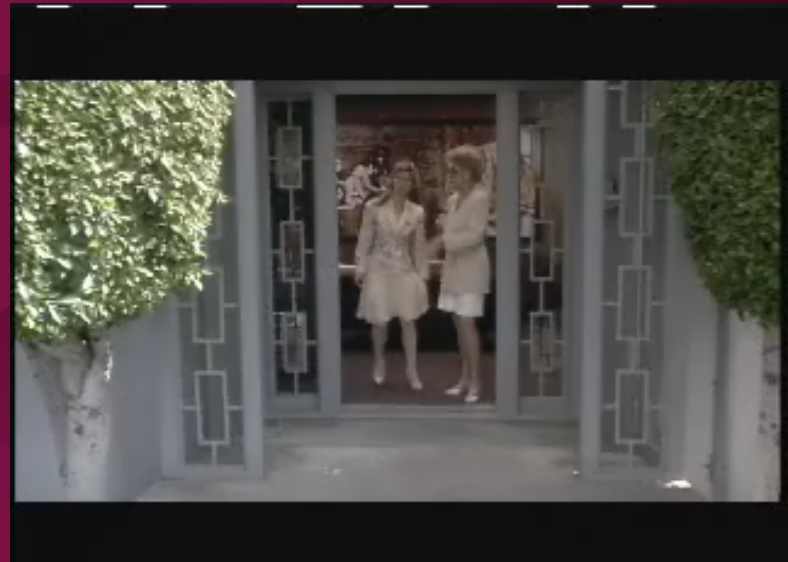
CAMERA MOVEMENTS

- Crane
- Pan
- Tilt
- Tracking
- Zoom



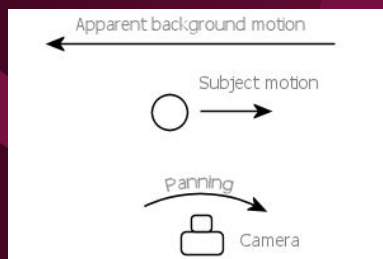
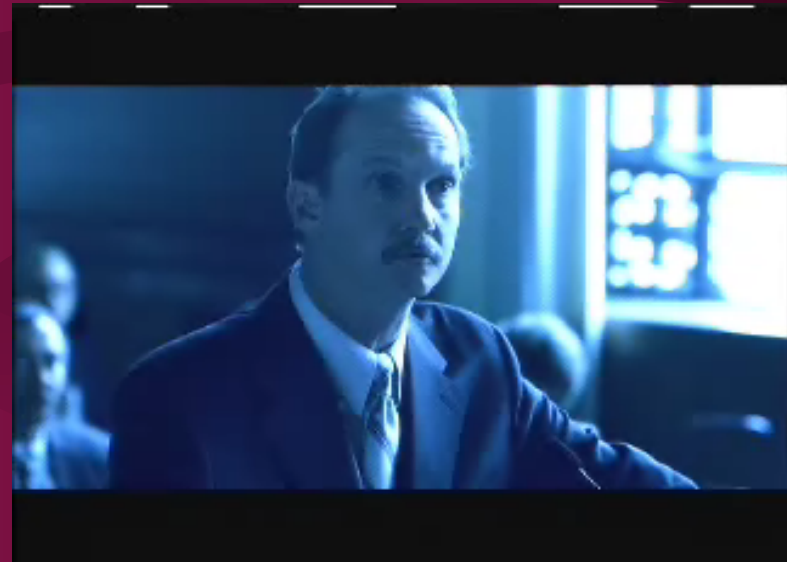
CRANE

- A shot with a change in framing rendered by having the camera above the ground and moving through the air in any direction.
- It is accomplished by placing the camera on a crane (basically, a large cantilevered arm) or similar device.



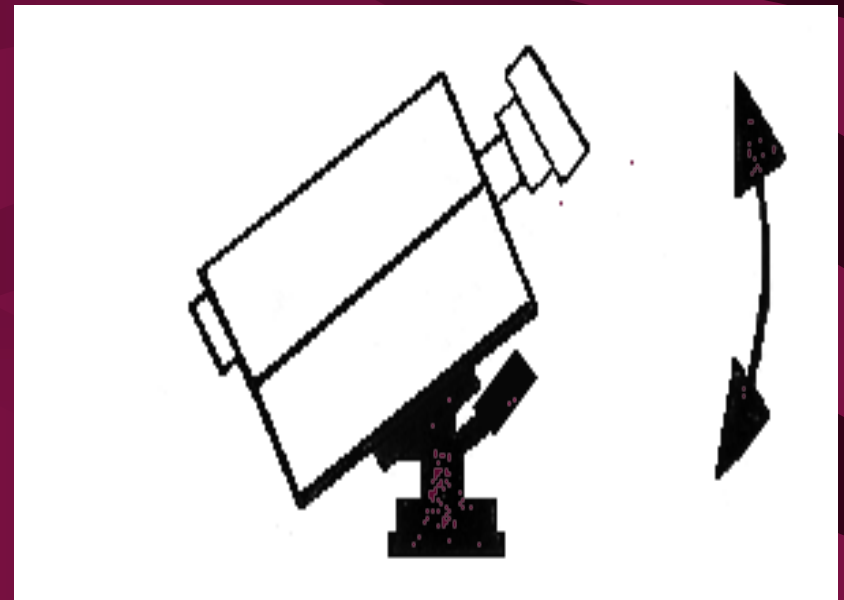
PAN

- Camera body turning to the right or left. On the screen, it produces a mobile framing which scans the space horizontally.
- A pan directly and immediately connects two places or characters, thus making us aware of their proximity. The speed at which a pan occurs can be exploited for different dramatic purposes.



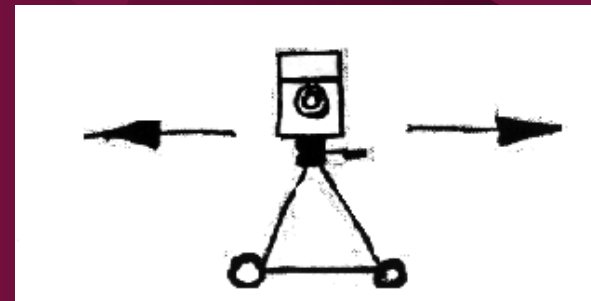
TILT

- The camera body swivelling upward or downward on a stationary support. Scans the space vertically.
- A tilt usually also implies a change in the angle of framing;
- High angle view – Audience is inferior & Subject is superior
- Low angle – superior audience & inferior subject.



TRACKING

- A mobile framing that travels through space forward, backward, or laterally. Usually follows a character or object as it moves along the screen



Zoom

- Can be achieved on the camera.
- Can also be achieved by moving the camera progressively closer to the object.



Camera Angles

- Straight
- High
- Low
- Canted/Dutch
- Over-the-shoulder



Angles + Shots

- Camera Angles are always paired up with a camera Shot.
- Most of the time you will be using a straight angle.
- Try to use a variety of angles in your projects to create interest.

STRAIGHT



- Camera on same level as subject
- Shows equality with audience
- Allows audience to make judgments

HIGH ANGLE

- Camera positioned higher than subject
- Conveys smallness, insignificance, or submissiveness



LOW ANGLE



- Camera positioned lower than subject
- Conveys largeness, superiority, or importance

CANTED/DUTCH

- Camera held at angle to subject's vertical center
- Conveys uneasiness or foreboding



Over-the-shoulder

- The subject of the shot, and the shoulder and part of the back of someone's head.



Composing The Frame

- Headroom
- Lead/Look Room
- Rule of Thirds
- Background
- Lighting
- Sound

Headroom



- The space between the top of a subject's head and a monitor's upper-screen edge. Too much headroom makes the subject appear to fall out of the frame.

Lead Room (Look Room)

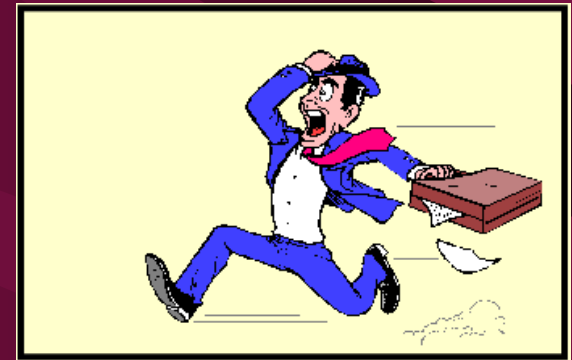
- The area in front of the moving object or person with a side profile.



NO LEAD ROOM



BETTER LEAD ROOM



BEST LEAD ROOM

The camera leads or gives the subject room to move so they are not falling out of the shot or looking right at the frame.

Rule of Thirds

- A composition theory based on dividing the screen into thirds vertically and horizontally, and the placement of the main subject along those lines and intersections.



Sound

- Microphones on most cameras will attempt to equalize volume levels.
- This means that if you are standing next to a running pop machine talking, the camera will try to boost the pop machine noise to the same volume as the talking.
- Choose quiet places to take videos.

Background

- Most interviews do not take place against a blank background. Try to find a location that will suit the nature of your topic.
- Consider the background carefully.
 - Is it distracting?
 - Over the top?



Lighting

- The most basic function of lighting is to reveal the subject. However, this can be done subtly, dramatically, frighteningly, humorously, and much more.
- Be careful of where your light source is coming from. If the light source is behind a subject, the camera will focus on the light and make the subject dark. Light needs to reflect.



Characteristics of Lighting

- Intensity
- Quality (hard or soft)
- Size of source
- Color of light emitted
- Direction (in relation to subject & camera)
- Distance (from subject, not camera)
 - Some of these are interrelated

4 Primary Lighting Positions

- Key: Main light, establishes the main focus of the shot.
- Fill: Fills in shadows created by key, reduces contrast.
- Backlight: Outlines and separates subject from background.
- Background light: Lights wall or area behind subject.

Hard vs. Soft Light

- Soft-Light: is a self-contained bounce source, with no direct light reaching the subject. Looks like daylight coming through a window. Create little to no shadows.
- Hard-Light: Light source directed at a subject. Shadows are sharp and dramatic. Think about a spot light. Requires more fill light to reduce shadows.