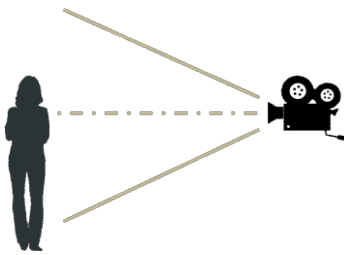# *Camera Angles*

Given that the camera represents the point of view of the viewer, the way the camera is tilted can affect our emotional reaction towards the characters.

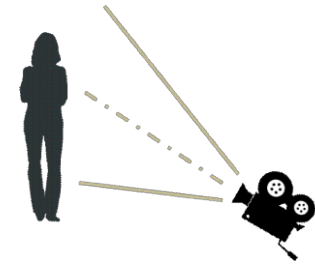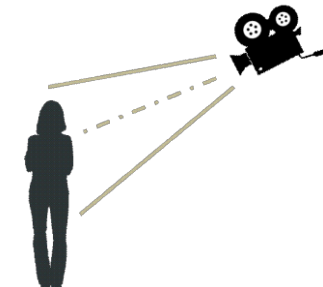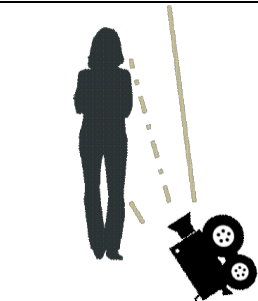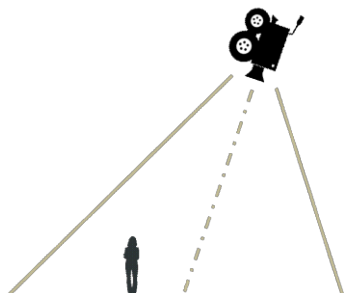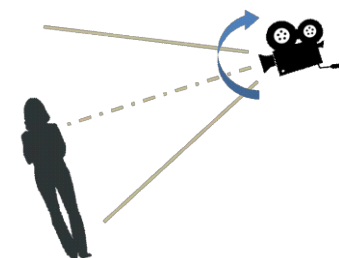|		
(EYE) LEVEL	The camera is at the same **eye level**. Eye level is **neutral:** the relationship between the viewer and the character is equal. This is the most common angle used. Being on the same level helps the viewer to relate to and connect with characters.	
LOW ANGLE	The camera is placed below the eye line of the subject and tilted upwards. This gives power to the subject, making them seem appear superior, dominant, confident or aggressive. Can also be used to emphasise how tall or strong a character is.	
HIGH ANGLE	The camera is placed above the subject and tilted downwards. This takes power away from the subject, making them seem inferior, submissive or weak. It can also be used to emphasise the shortness of a character.	
WORMS EYE VIEW	An extreme version of the low angle, whereby the camera is looking up from the ground. It can be used to emphasise the extreme height of a character. These low angles reflect the world of children, and can add a sense of wonder.	
BIRDS EYE VIEW	An extreme version of the high angle, whereby the camera is looking down from far above. Usually this angle is used for **establishing shots**, which are used to set the scene. It can also be used to show how insignificant a character is by swamping them with crowds or scenery.	
DUTCH TILT (CANTED)	The camera is tilted on a horizontal axis. Used for artistic effect, this angle is disconcerting and creates a feeling of unease. It can be used for fantasy sequences, horror movies, to show a disturbed point of view (such as someone under the influence of drugs), or to build suspense.	
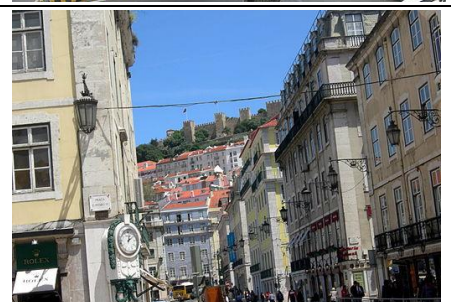
CAMERA ANGLES TASK: NAME:

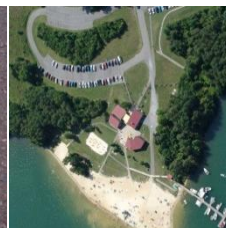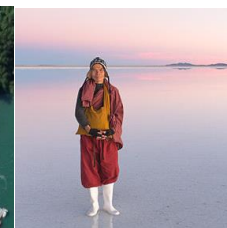| A | B | C | D | E | F |

Sort the pictures into the boxes and fill in the details.

	PHOTO	DESCRIPTION How is the camera angled?	EFFECT What effect do these angles have on the viewer?
(EYE) LEVEL			
LOW ANGLE			
HIGH ANGLE			
WORMS EYE VIEW			
BIRDS EYE VIEW			
DUTCH TILT (CANTED)			

Camera Framing

The framing of the shot helps guide the viewer's focus so they pay attention to particular information: whether it is the location, the action, or the characters.
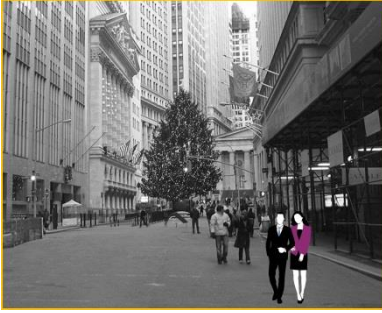
EXTREME WIDE SHOT (ESTABLISHING SHOT)		Establishing the setting.	An extremely wide shot used to set the scene: this tells the viewer where the following scene will be set. Often the establishing shot will show the exterior of a building, or a city skyline.	
LONG SHOT (FULL SHOT)		Showing action.	In a long shot, the full length (or most of the full length) of the character's body is seen. Usually, a long shot is used for when a character is moving, as it helps the audience follow where they are going. Also, a long shot helps the viewer gain information about what is happening in the background.	
MEDIUM SHOT		Showing action and dialogue.	In a medium shot, the camera focuses on 1-3 characters, from the waist up. Here the focus is on the characters and what they are saying (**dialogue**) and doing (**action**). We can easily see the character's body language, so this shot is useful for showing the character's emotions. It's hard to see details in the background or location in a medium shot.	
CLOSE UP		Showing emotions.	Close up shots focus in on the heads and shoulders of characters. The viewer focuses only on the character's expression, and their emotional state. Close ups help build a connection between viewer and character. Close ups are very intimate: often they create a feeling of trust and closeness with the character. They are also used for romance (kisses!).	
EXTREME CLOSE UP		Showing detail.	Extreme Close Ups zoom in on the face of a character, showing more than what the human eye can see in reality. These shots are used for fantastical or artificial sequences. They are used to show very small details, like the reflection in a character's eyes, tears, or beads of sweat.	

CAMERA FRAMING TASK

NAME:
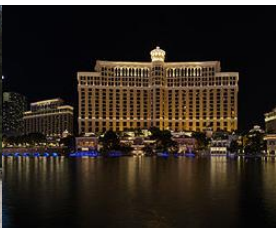
| A | B | C | D | E |
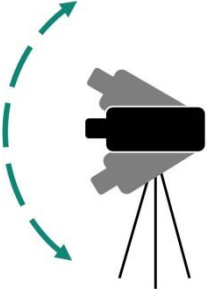
Sort the pictures into the boxes and fill in the details.

	PHOTO	DESCRIPTION What is seen in this type of shot?	PURPOSE What information does this type of shot convey?
EXTREME WIDE SHOT (ESTABLISHING SHOT)			
LONG SHOT (FULL SHOT)			
MEDIUM SHOT			
CLOSE UP			
EXTREME CLOSE UP			

Camera Movement

Most of the time when the camera is moving, it is to follow the movement of the scene: a character walking past, cars driving by and so on. However the choices of movement can create different emotional effects.

YouTube: Videomaker Camera Movement: https://www.youtube.com/watch?v=45e1XuA-oLY

PAN

Rotating the camera horizontally, as if you were turning your head from side to side. Think of a 'panorama'.
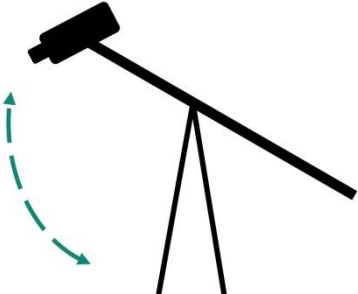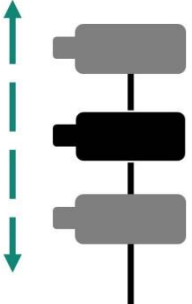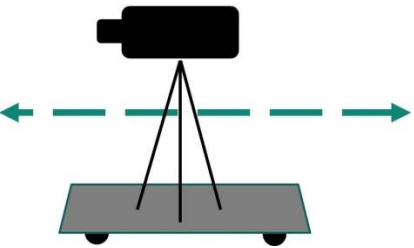
Mostly used to follow the movement in a scene.

Panning and tilting can reveal information such as characters or action that is happening just out of frame.

TILT

Rotating the camera vertically, as if you were nodding your head up and down.

Mostly used to follow the movement in a scene.

Panning and tilting can reveal information such as characters or action that is happening just out of frame.

CRANE / BOOM

The camera is lifted vertically and horizontally using a 'boom', a crane like lever.

Recently drones have been used for the same purpose.

Used to create low and high angle shots, including moving from ground level to birds eye view. They reveal new information.

PEDESTAL (PED)

Moving the camera up and down on a pedestal.

Used to emphasise the height of something or to reveal surprising information.

Imagine the camera moving down the body of a man wearing a business suit … to reveal he is wearing fluffy bunny slippers.

DOLLY

Moving the camera toward the subject.

A 'dolly' or 'truck' is a wheeled cart which the camera is stood upon.

Dollies and trucks are used mostly to 'track' movement within a scene.

A smooth move in on a character can help emphasise their emotional response.

TRUCK (CRAB / TRACK)

Same as the dolly, but moving horizontally.

Think of how a crab moves from side to side, and you'll understand why this is sometimes called 'crabbing'.

Again, this is mostly used to follow the movement of a character in a scene. Often this I used for characters who are moving and talking.

HAND HELD

If a camera is held in the hand and moved as if it were a home video or a mobile phone, this is called 'hand held'. It is shakier and blurrier than professional camera work. A smoother finish can be achieved by using a ''sled and vest' system: basically a wearable camera system with shock absorbers.
These are used to immerse the viewer into the scene. It is often used in horror and action movies to add realism. They can also be used to give a 360 degree view of the scene, showing the action which is happening in and around the characters.

ZOOM

The camera itself doesn't move: rather the lenses zoom in on a subject.
Used to reveal information or to emphasise a character's emotional reaction.

Mise-en-scène

Pronounced '*"mizz – on – scene",* Mise-en-scène (French: "placing on stage", literally "put in scene") is an expression used to describe the **design aspects** of a theatre or film production. Mise-en-scène refers to **everything that appears before the camera and its arrangement**—composition, sets, props, actors, costumes, and lighting. The Production Designer works closely with the director to create the Mise-en-scène.

Each aspect of Mise-en-scène works together to

- provide information for the viewer
- signal how the viewer is supposed to feel
- locate the film in a time or place
- set the mood
- amplify character emotions
- suggest a character's state of mind

The Key Aspects of Mise-en-scène

SETTING AND PROPS *the setting of a scene and the objects (props) visible in a scene*	The setting and props can signal to the audience where and when the film is set (i.e. consider the difference between. a 1920's period film vs. science fiction film). Set design can be used to amplify character emotion. Films are shot either **on location** (outside, or in a real building) or **on set** (a specially constructed set). On set is cheaper and easier to control. Props are deliberately chosen to provide information about characters and places: consider a teenager's bedroom which features heavy metal posters: what could you assume about that character?
COSTUME, HAIR & MAKEUP *the clothing, hair, make up and special make up effects on actors*	A character's clothing, hair and makeup immediately identify them as a particular type of person. Consider a character with vivid pink hair: you would expect them to be somewhat rebellious or alternative. They are shortcuts for information about the character. Using certain colors or designs can indicate to the viewer the character's history, and make it easier to tell characters apart.
LIGHTING & COLOUR *the use of lighting and the colour palette*	The intensity, direction, and quality of lighting can influence an audience's understanding of characters, actions, themes and mood. Light (and shade) can emphasize texture, shape, distance, mood, time of day or night, season, glamour. Highlights, for example, call attention to shapes and textures, while shadows often conceal things, creating a sense of mystery or fear. • **Three point lighting** is when light is shone from three directions. This creates depth, without creating strong shadows. • **High key Lighting** is full soft lighting, like you would see in bright sunlight. It creates bright, full colours, and has very few shadows. High key lighting is mostly used in films with a light tone, e.g. musicals and comedies. • **Low key lighting** is the opposite of this: a few strong lights create contrast and shadows. Horror films, science fiction films and those with a dark tone often use low key lighting. This kind of lighting is also called **Chiaroscuro** Often directors and production designers will select a limited **colour palette** for the set designer and costume designer to work from. Colour palettes can be limited: consider what colours are *missing* when considering the colour palette. For example blues, browns, greys and blacks are frequently used in horror films. Sometimes particular colours can be used to symbolise particular ideas.
SPACE & COMPOSITION *the organisation and placement of actors and objects within the frame*	Directors and cinematographers spend a lot of time considering the direction and positioning of the camera to control the visual layout on screen. A director may choose to place something off balance and out of symmetry because viewers will pay particular attention to it, because it seems abnormal. The placement of characters may emphasise one over the other.

Source: Adapted from *Wikipedia: Mise-en-scene*

MISE-EN-SCENE TASK SHEET   **NAME:**

Mise-en-scène is French for:

In filmmaking, mise-en-scène is:

What are the key aspects of mise-en-scène?

Key Aspect	What does it involve? *Dot points:*

What kind of **props, locations** and **costumes** would you expect to see in a:

HORROR FILM	*SCIENCE FICTION FILM*	*DRAMA SET IN 1940*
e.g. haunted houses, graveyard	e.g. neon lights, cities, space ship	e.g. English country house, old Ford car

What are three types of lighting and what are they used for?

1.	
2.	
3.	