

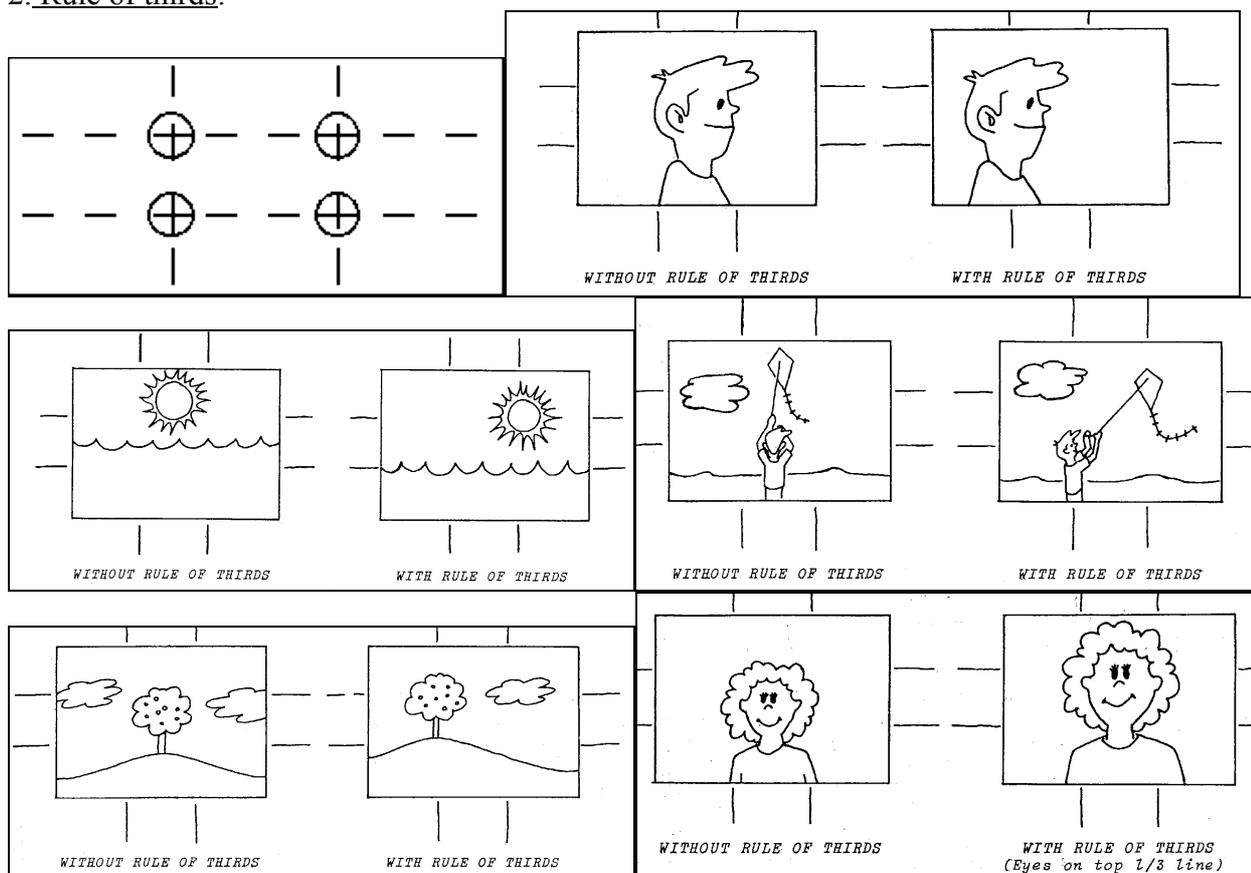
Camera Composition, Movements and Operations

Approach: Shoot deliberately! You are not a firefighter who is “hosing down the scene”. You are not a voyeur; nor are you “people watching” from afar! Move the camera into the action. Take control of your shooting.

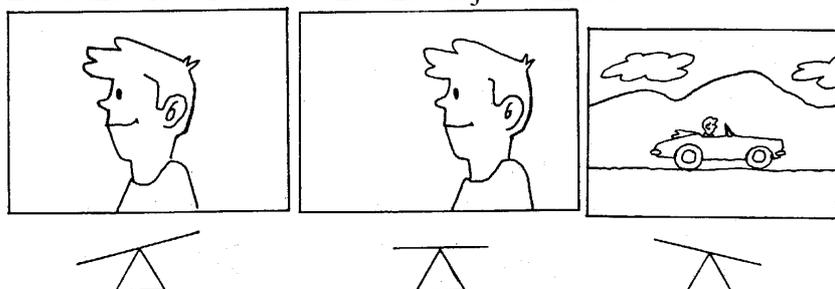
Composition: After our class discussion and you should understand the following vocabulary and camera compositions:

1. The camera as a selective tool and you decided what the viewer will see.

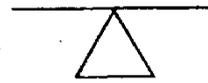
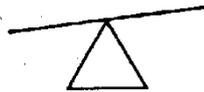
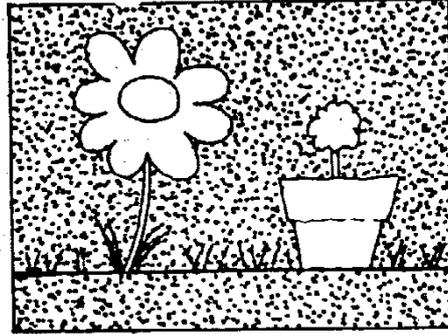
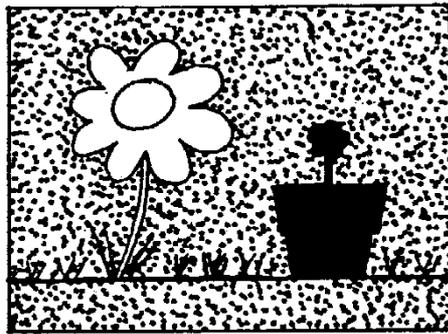
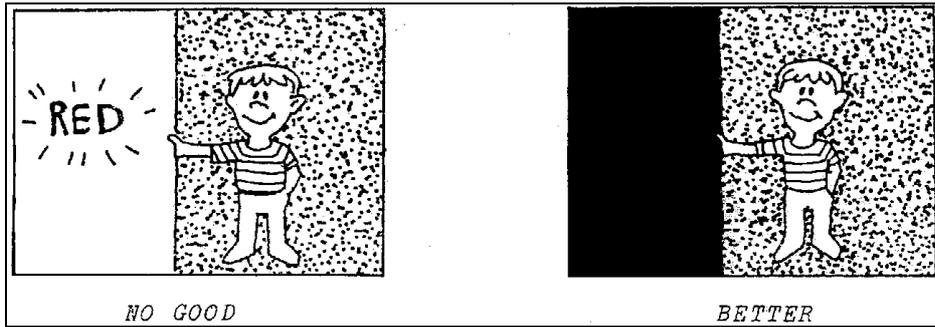
2. Rule of thirds:



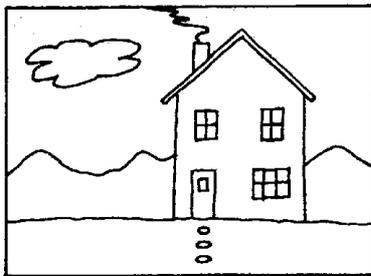
3. Leading Looks: allows the viewer to see what the subject can see.



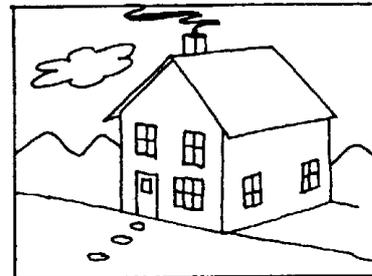
4. Colour Balance: The human eye is drawn to the brightest part of your composition, which may draw the viewer away from the subject and put your composition off balance.



5. Bring variety to the camera's angle of view. Reposition the camera so that your subject looks 3D rather than flat. Beware of the "Five Foot Effect" and shoot at high or low angles when appropriate to bring variety to your shots.



FLAT



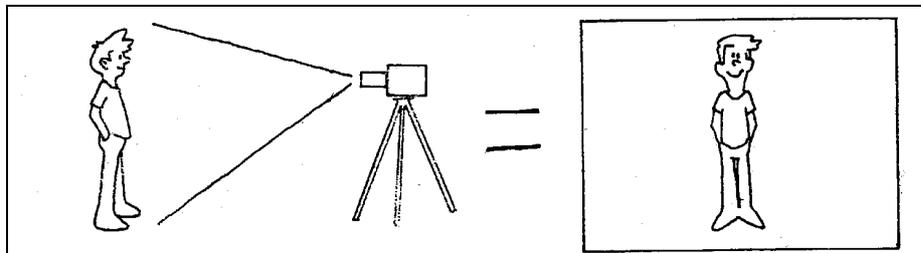
ANGLED



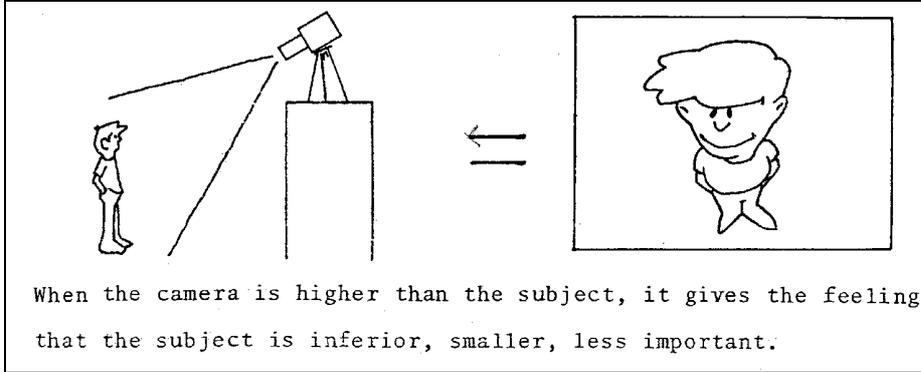
FLAT



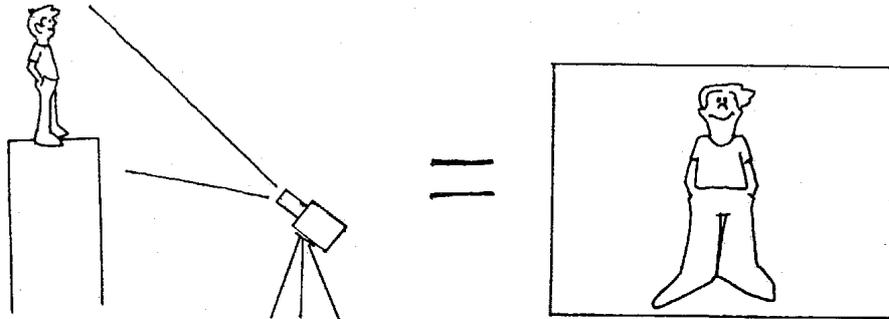
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When the camera and the subject are at the same height, it gives the feeling that the viewer and the subject are of equal value.

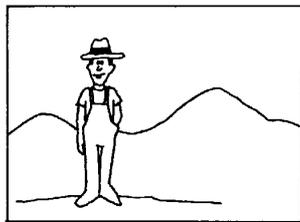


When the camera is higher than the subject, it gives the feeling that the subject is inferior, smaller, less important.

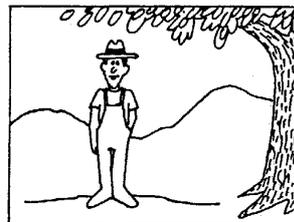


When the camera is lower than the subject, it gives the feeling that the subject is superior, larger and more important.

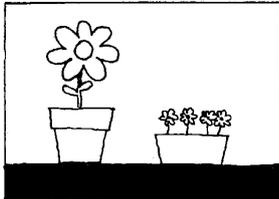
6. Framing shows objects near the boarder or edge of the composition.



OKAY



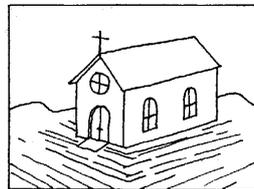
BETTER



OKAY



BETTER



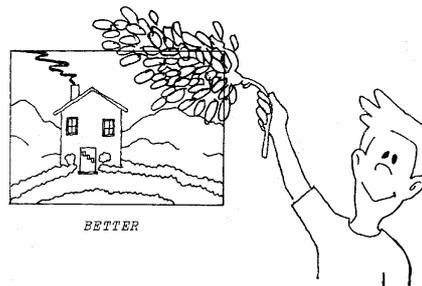
OKAY



BETTER

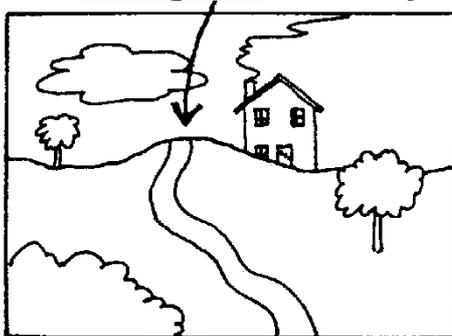


NO GOOD.

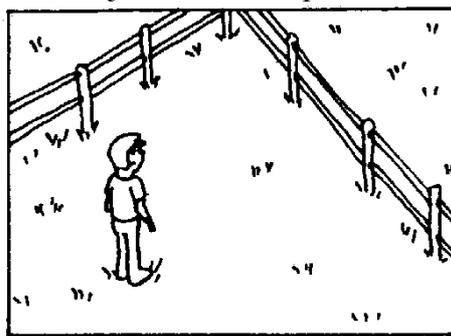


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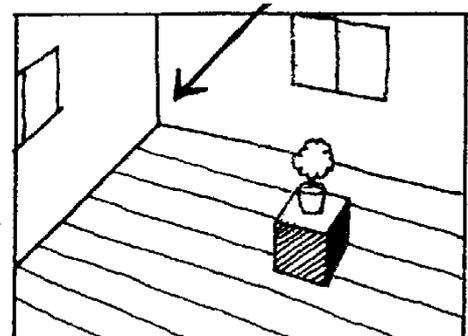
7. Leading Lines draw the eye to the subject of the composition.



NOT VERY GOOD

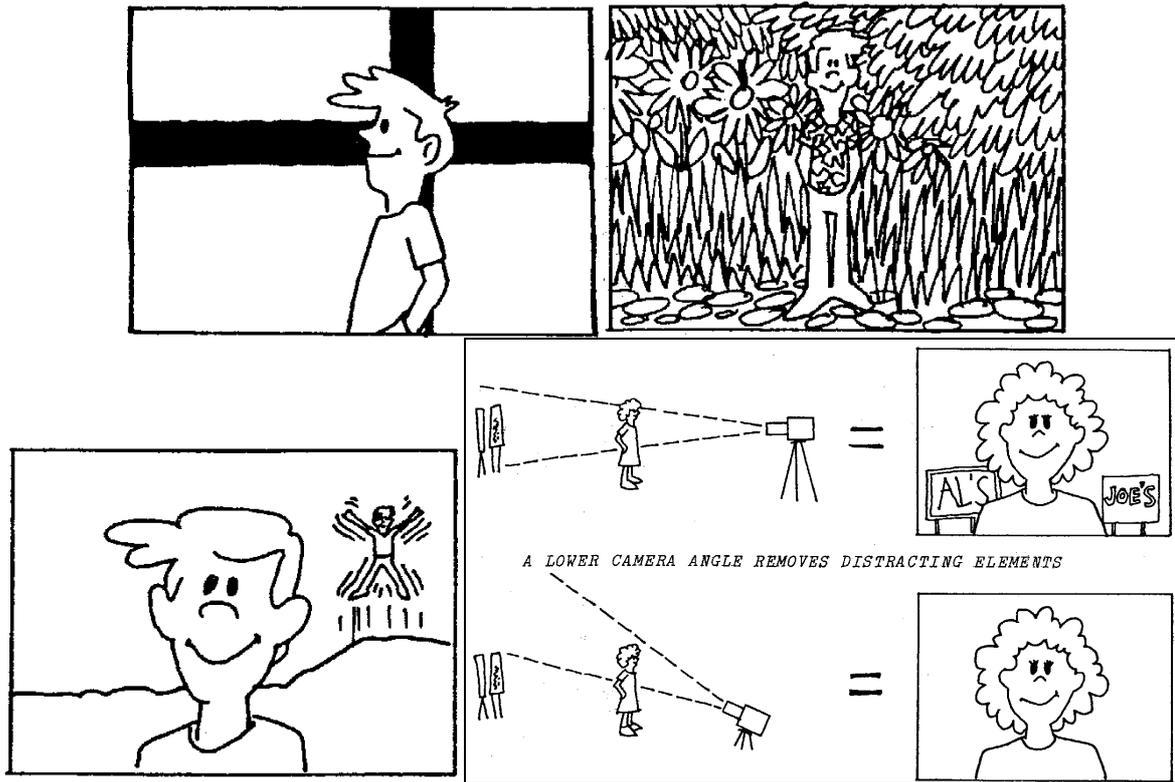


NOT VERY GOOD



NOT VERY GOOD

8. Avoid distracting backgrounds which draw attention away from the subject of the composition.



9. Clean Entrance: we see the subject enter the screen area. Important for two reasons:
 - a. Audience does not need to keep track of characters that are off screen. Their entrance signifies their importance to the story.
 - b. Helps in the editing of a sequence.

10. Clean Exit: we see the subject leave the screen area. Important for three reasons:
 - a. Sometimes can telepath to the audience that the sequence is about to end
 - b. Audience knows that they can temporarily dismiss the character and focus on another part of the story.
 - c. Helps in the editing of a sequence.

11. Establishing Shot (ES): Shot which helps the viewer learn the geography of the scene (aka “Cover 12. Shot” or “Extreme Long Shot”).

12. Long Shot (LS): Subject seen from far away (eg., full body shot)

13. Medium Shot (MS): Top half of body (waist and up).

14. Bust Shot (BS): Chest and up

15. Close-up (CU): subject seen at close range.

16. Extreme Close-up (ECU): subject seen at extremely close range.

17. Two Shot (2S): Framing of two people in a single shot

18. Over The Shoulder Shot (O/S): Camera looks over the camera-near person (shoulder and back of head included in shot) at the subject (who is usually speaking).
19. Cross-Shot (XS): Similar to O/S but the camera-near person is completely out of the shot. In a sequence it usually follows the O/S shot.
20. Psychological Closure: Mentally filling in missing visual information that will lead to a complete and stable configuration. Never done with the body's natural points of division (eg., top or bottom of neck, waist etc.).
21. Zoom: Try not to record while zooming since it is difficult to retain focus. Instead you should zoom to your desired composition, then record without zooming. If you must record and zoom, then avoid fast zooms. You'll have better luck when zooming out.

Camera Movements

1. Dolly: Move the camera toward or away from the subject.
2. Pan: Horizontal turning of the camera.
3. Pedestal: Move the camera up or down.
4. Tilt: pivot the camera up or down
5. Truck: move the camera laterally or beside the subject.
6. Lock Down: Camera is locked onto the tripod and does not move