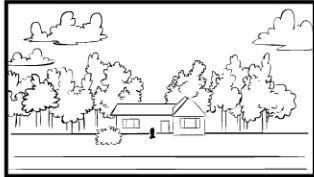
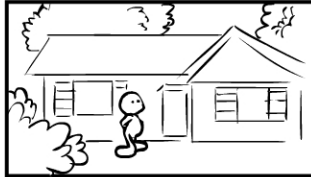


TYPES OF SHOTSEXTREME WIDE or
ESTABLISHING SHOTLONG / FAR
WSFULL
FSMEDIUM
MSCLOSE
CUEXTREME CLOSE
ECU**ANGLES - BASIC**

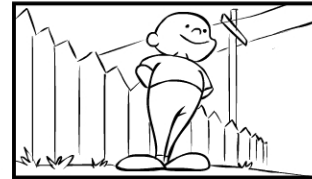
STRAIGHT ON



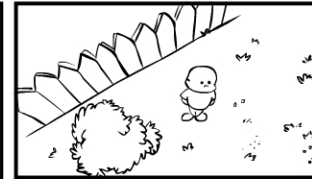
UP SHOT



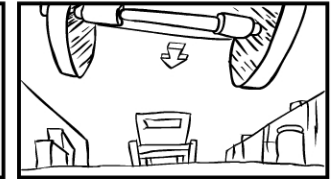
DOWN SHOT



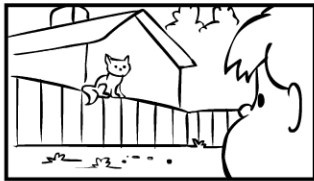
WORM'S EYE VIEW



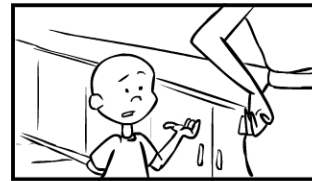
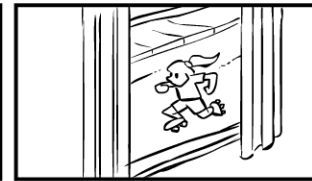
BIRD'S EYE VIEW



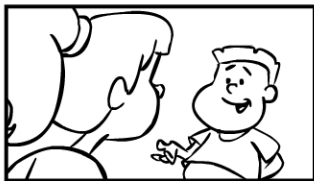
OVER CAMERA

ANGLES - VARIOUS

OTS (over the shoulder)

UP SHOT / 2 SHOT
short character in FGUP SHOT / 2 SHOT
same character sizeDOWN SHOT / 2 SHOT
large person in FG

VIEW THROUGH OL

VIEW THROUGH
(BINOCULAR MASK)

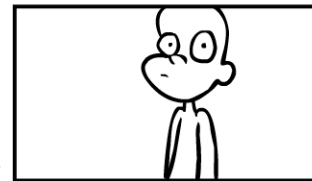
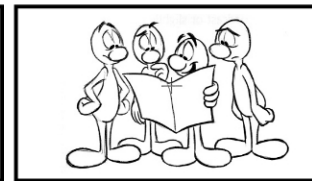
OTS - 2 SHOT



OTS - 3 SHOT



LOW ANGLE / 2 SHOT

POV SHOT
(POINT OF VIEW)

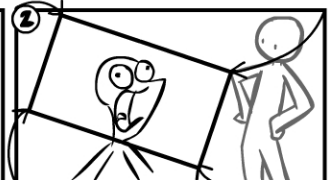
GROUP SHOT

FRAMING WITH OLs
(OVERLAYS)

Upshots place the viewer beneath the focus and downshots place the viewer above, physically and psychologically. These shots add variety and drama to the sequence. Shot 1 - medium long shot, cut to Shot 2 - downshot (POV), which sets up the upshot (POV).



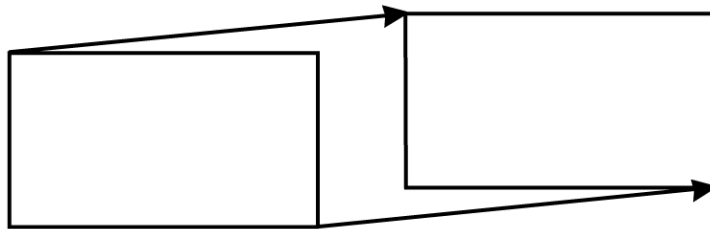
TILT / DUTCH ANGLE
Used when weird, unstable, impressionistic, spooky, or other novel views are needed.



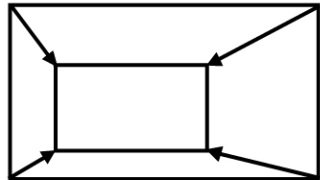
DUTCH ROLL
Twist in to a tilt to over-dramatize a reaction.

CAMERA MOVES

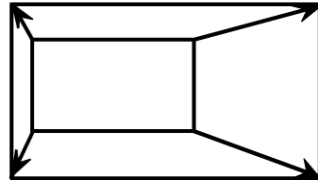
FRAMING THE SUBJECT



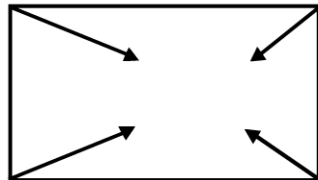
PAN: CLEARLY DRAW IN ARROWS OF DIRECTION



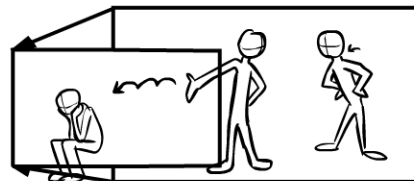
PUSH IN / TRUCK IN
SLOW IN / SMASH IN



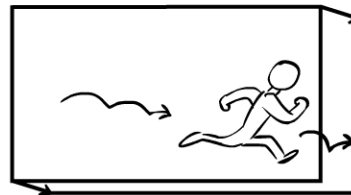
PUSH OUT / TRUCK OUT
SLOW OUT / SMASH OUT



DRIFT IN:
IF THE CUT TO THE NEXT SHOT
COMES BEFORE THE CAMERA STOPS



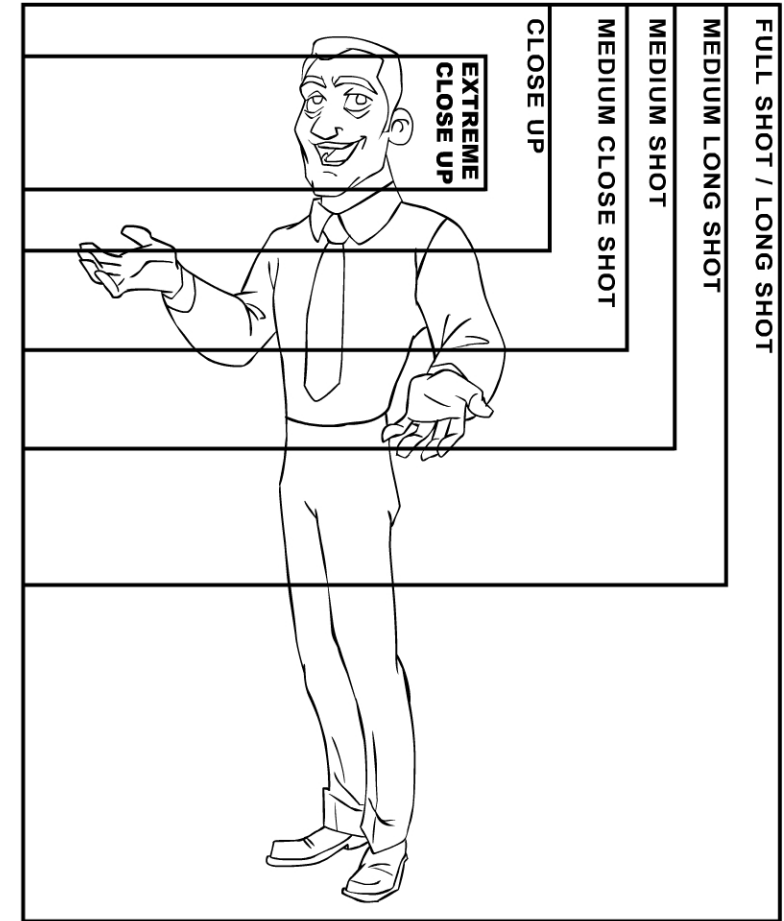
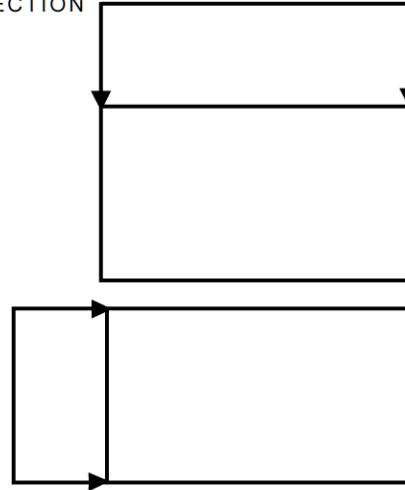
PUSH IN / CAM. ADJ. LEFT



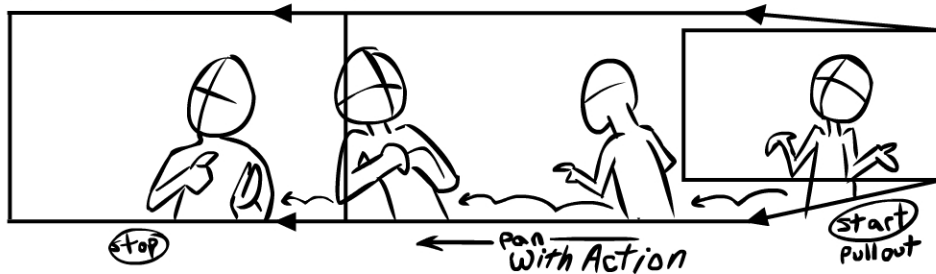
SLIGHT ADJ. RIGHT

S/A = SAME AS OL = OVERLAY ϕ = CENTRE
BG = BACKGROUND MG = MIDGROUND
FG = FOREGROUND O/S = OFF SCREEN

CAMERA ADJUST: THE CAMERA MOVES
LESS THAN ONE FULL FRAME IN ANY
DIRECTION

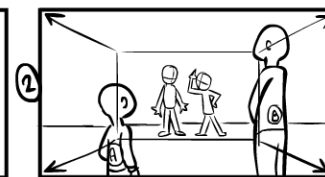
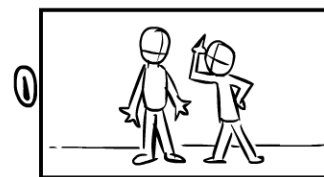


USING MOVES IN COMBINATION

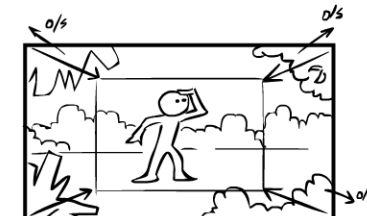


SHOW THE DIRECTION AND START & STOP POINTS OF THE PAN.
IF ACTING CHANGES THROUGH THE PAN, SHOW A FEW POSES.

MULTIPLANE EFFECT

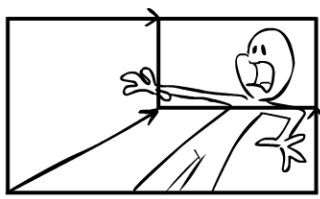


PAN IN (A) PAN IN (B)
TRUCK OUT

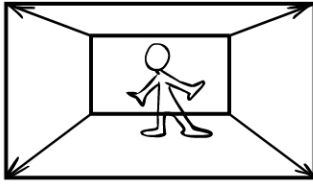


TRUCK IN WHILE
PULLING OFF OVERLAYS

CAMERA MOVES & TRANSITIONS



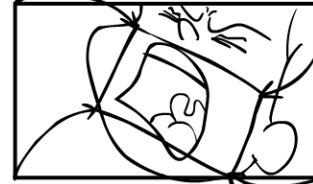
TRUCK IN



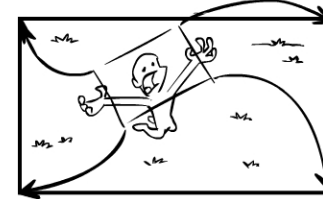
TRUCK OUT



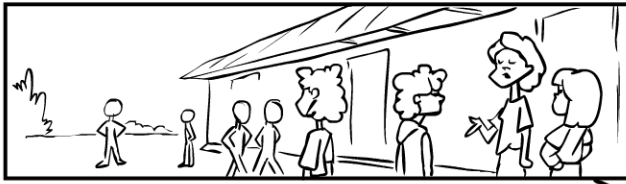
CAMERA SHAKE



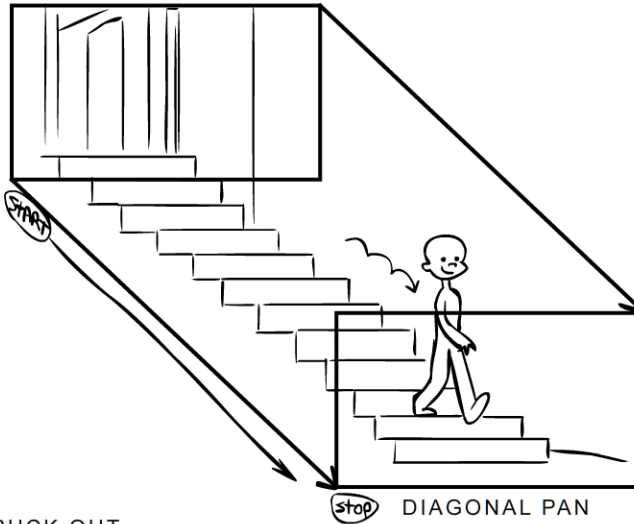
CCW ROTATION
TRUCK IN



CW ROTATION
TRUCK OUT



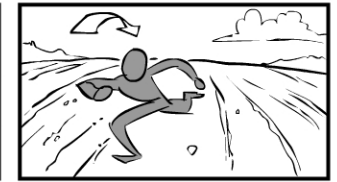
HORIZONTAL PAN - BG TO FG OR FG TO BG



DIAGONAL PAN



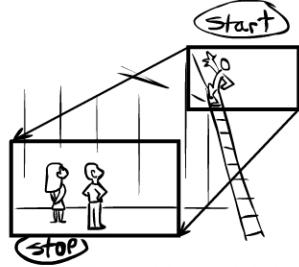
ANIMATED ROAD BG



ANIMATED GROUND BG



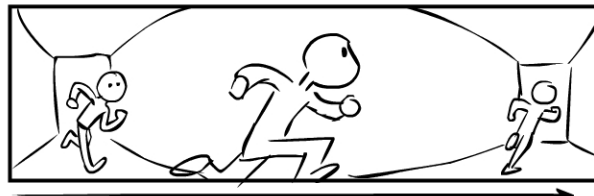
VERTICAL PAN
W/ CAMERA AT 0



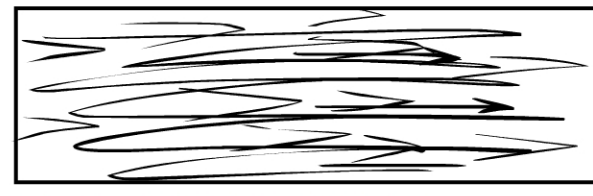
DIAGONAL PAN WITH TRUCK OUT



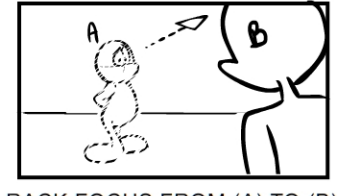
PAN WITH OVERLAYS
UNDERLAYS PAN FASTER IN FG
UNDERLAYS PAN SLOWER IN BG



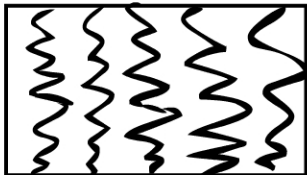
HORIZONTAL PAN WITH ACTION



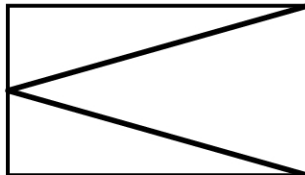
ZIP PAN (SWISH PAN / WHIP PAN)



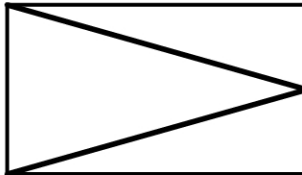
RACK FOCUS FROM (A) TO (B)



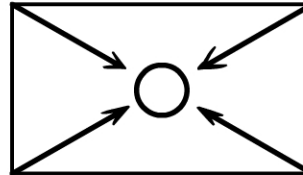
RIPPLE DISSOLVE



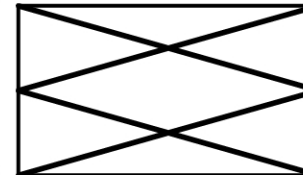
FADE IN



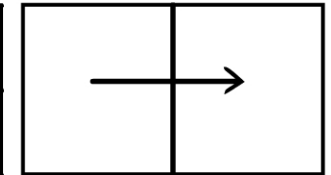
FADE OUT



IRIS OUT



CROSS DISSOLVE



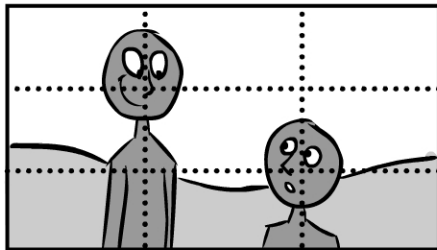
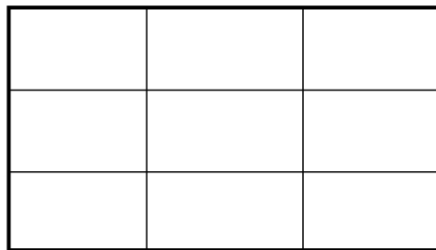
WIPE

THINGS TO AVOID: • DEAD CENTER COMPOSITIONS • TILTED/OBLIQUE ANGLES • SPLITTING THE SCREEN IN HALF WITH HORIZONTAL LINES

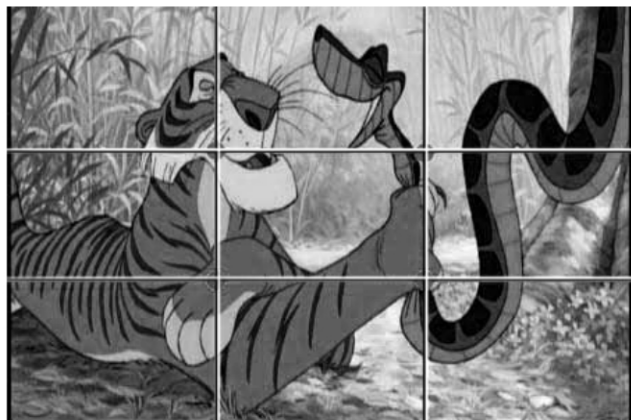
Always establish a plan for the environment in which your character will be moving in. Remember the 180 RULE: Don't cross the Axis line when planning compositions or cuts. Sometimes with multiple characters in the scene, you have to move the camera over the line to create a new line. How to cross the line:

1. Lead the viewer's eye to the part of the screen where you want them to look when you cut over the line.
2. Create a big enough change in the shot that the characters don't jump or pop.
3. Cut away to a third character, object or action.
4. Cut to a neutral angle (an ON AXIS shot, where the camera is ON the line of action).

RULE OF THIRDS

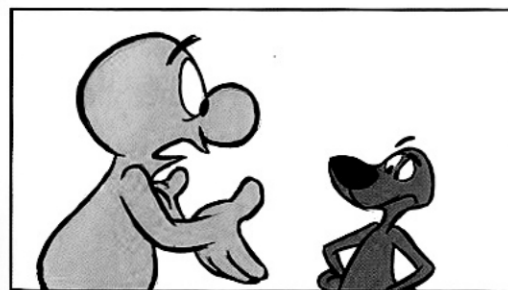
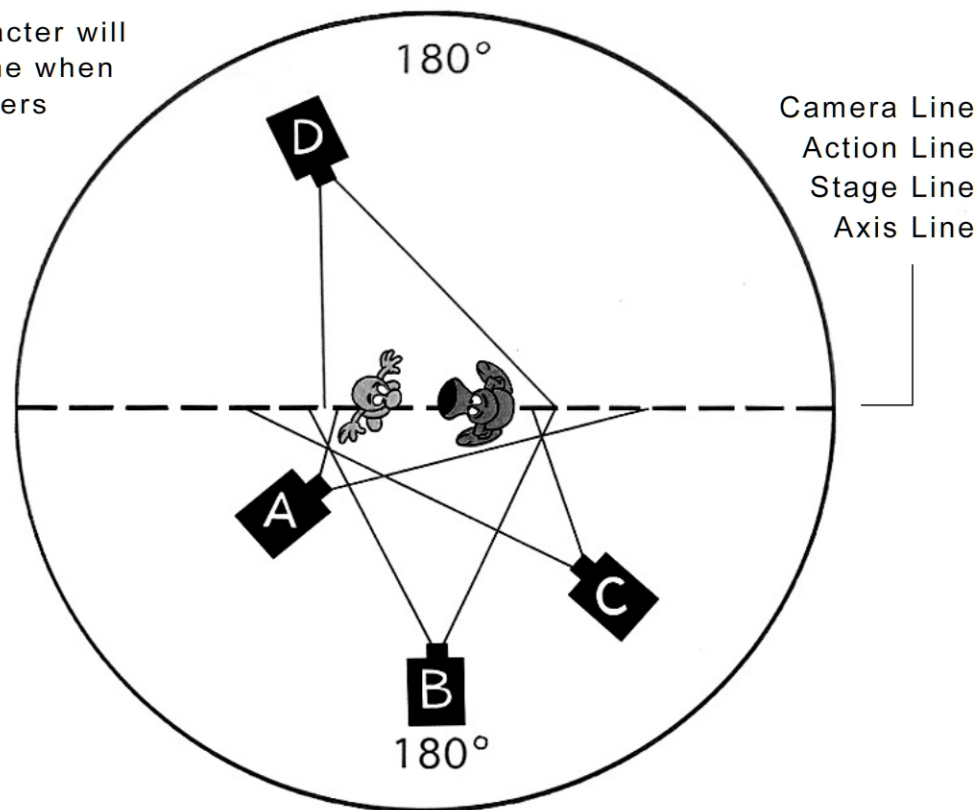


This is a quick guideline you should always keep in mind when starting any composition by dividing your panel up into 9 equal parts.

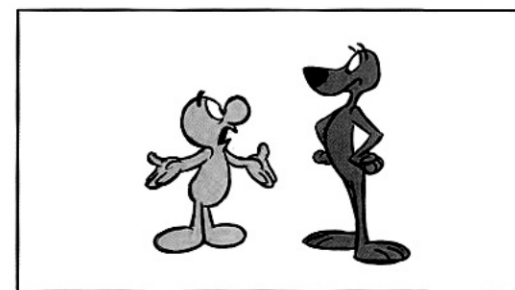


© Disney

Where the lines cross are the best locations to have your center of focus and major different areas of the image.



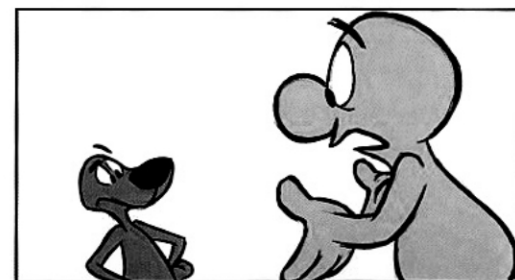
CAMERA (A) OK



CAMERA (B) OK



CAMERA (C) OK



CAMERA (D) N/G!!