**Camera Angles**

**Bird’s Eye**

This shows a scene from directly overhead, a very unnatural and strange angle. Familiar objects viewed from this angle might seem totally unrecognizable at first (umbrellas in a crowd, dancer’s legs, etc.).

**High Angle**

Not so extreme as the bird’s eye view. The camera is elevated above the action often using a crane to give a general overview. High angles make the object shown seem smaller and less significant or scary. The object or character often gets swallowed up by their setting—they become part of a wider picture.

**Eye Level**

A fairly neutral shot. The camera is positioned as though it is a human actually observing the scene so that actor’s heads are on a level with the focus. The camera is usually placed five to six feet from the ground.

**Low Angle**

These angles can increase height for short actors and give a sense of speeded motion. They help to give a sense of confusion to the viewer, of powerlessness within the action of a scene.

**Camera Movement**

**Pan**

A movement which scans a scene horizontally. The camera is placed on a tripod which operates as a stationary axis point as the camera is turned; often to follow a moving object which is kept in the middle of the frame.

**Tilt**

A movement which scans a scene vertically like the pan.

**Dolly Shot**

Sometimes called a tracking shot. The camera is placed on a moving vehicle and it steadily moves alongside the action, generally following a moving figure or object. A dolly shot may be a good way of portraying movement—the journey of a character for instance—or for moving from a long shot to a close up; gradually focusing the audience on a particular object or character.

**Zoom**

The photographer can get a “close up” shot while still being some distance from the subject. A video zoom lens can change the position of the audience: very quickly with a smash zoom or slowly without moving the camera. Sometimes the zoon tends to be jerky unless used very slowly and can distort an image; making objects appear closer than they really are.

**Hand-held**

This gives a jerky, ragged effect that is totally at odds with the organized smoothness of a dolly shot. It denotes a certain kind of gritty realism and audiences feel as though they are part of the scene rather than viewing it from a detached, frozen position.