

PHOTOGRAPHY

Year 10 Media



CAMERA ANGLES

Camera angles and movements combine to create a sequence of images, just as words, word order and punctuation combine to make the meaning of a sentence. You need a straightforward set of key terms to describe them.

Describing Shots

When describing camera angles, or creating them yourself, you have to think about three important factors

- The **FRAMING** or the **LENGTH** of shot

- The **ANGLE** of the shot

- If there is any **MOVEMENT** involved

When describing different cinematic shots, different terms are used to indicate the amount of subject matter contained within a frame, how far away the camera is from the subject, and the perspective of the viewer. Each different shot has a different purpose and effect. A change between two different shots is called a CUT.



Shot Types and Camera angles



Extreme Long Shot (ELS) - In this type of shot the camera is at its furthest distance from the subject, emphasising the background.

Long shot (LS). Shot which shows all or most of a fairly large subject (for example, a person) and usually much of the surroundings.

Medium Long Shot (MLS): In the case of a standing actor, the lower frame line cuts off his feet and ankles.

Medium shots. Medium Shot or Mid-Shot (MS). In such a shot the subject or actor and its setting occupy roughly equal areas in the frame.

Medium Close Shot (MCS): The setting can still be seen. The lower frame line passes through the chest of the actor.

Close-up (CU). A picture which shows a fairly small part of the scene, such as a character's face, in great detail so that it fills the screen. It abstracts the subject from a context.

MCU (Medium Close-Up): head and shoulders.

BCU (Big Close-Up): forehead to chin. Close-ups focus attention on a person's feelings or reactions.



Angle of shot. The direction and height from which the camera takes the scene.

In a **high angle** the camera looks down at a character, making the viewer feel more powerful than him or her, or suggesting an air of detachment.

A **low angle** shot places camera below the character, exaggerating his or her importance. An overhead shot is one made from a position directly above the action.

Point-of-view shot (POV). A shot made from a camera position close to the line of sight of a performer who is to be watching the action shown in the point-of-view shot.

14 Composition Techniques that Will Instantly Improve

Your Photos

Understanding composition is something that every photographer should take time to do. Without the need to invest in any expensive equipment, appreciating the elements of good composition will undoubtedly enhance your photographic work. Developing your photographic eye is something that comes naturally to some, but for others, it takes time and effort to hone your visual skills and abilities as a photographer. Here are a selection of hints and tips that will help you when considering the composition of your work.

If you have time, find an occasion to head out and practice some of these skills, and definitely try and keep these in mind next time you're out on a shoot, it might make the difference between taking a good shot and a great shot.

Step 1 - Don't try to be perfect

It's important to understand that there's no such thing as 'perfect' composition. As a subjective art form, you won't ever reach a point at which you have achieved the perfect shot, but it is possible to have poorly and well composed photographs. There are many elements to the composition of a photograph, which I'll detail as we go through, each acting as a simple guideline that will help you to take stronger and more engaging images.



Photo by [Snow Peak](#)

Step 2 – Simplicity

One of the main things to consider is how the elements within the shot relate to each other and therefore what you include or leave out of the shot. There is often a temptation to fill a shot with any many points of interest as possible, but when composition is concerned, it's better to be selective about what you include in the shot and execute with consideration. Some of the most dramatic photographs have very simple but effective composition, the eye is lead into the image and the viewer can engage with a clear and effective shot.

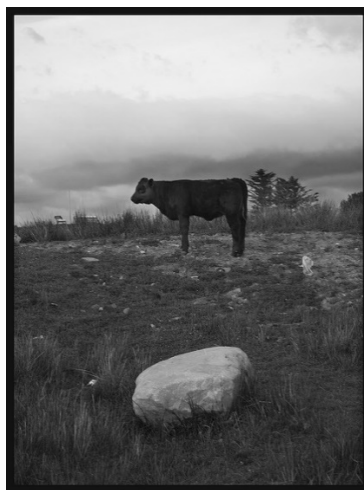


Photo by [Ewan MacNeilage](#)

Step 3 - Rule of thirds

One of the simplest rules of composition is the rule of thirds, which has become an extremely common tool for amateur and professional photographers. The method involves dividing the frame into thirds, vertically and horizontally (so it actually becomes ninths), and then using those lines to effectively bisect your image, using the lines to section off areas of the image and using the nodes at which the lines cross as key areas for points of interest. This rule, although very simple, works extremely well when used effectively, for example, within a landscape shot, the horizon could cross the frame along the lower horizontal line, with the top of a mountain range crossing the upper horizontal line. Similarly, with a portrait shot, the eyes could be placed at the points at which the upper horizontal line bisects the two vertical lines.

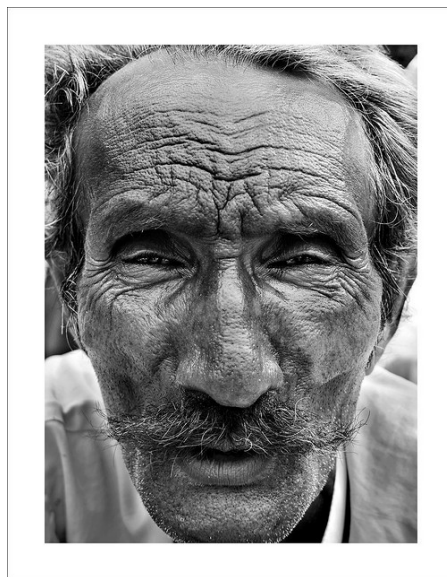


Photo by [nandadevieast](#)

Step 4 - Landscape Composition

Using composition effectively when working with landscapes is essential. The drama of a great landscape shot is based upon its composition and structure. Ask yourself what you want your shot to be about. Is it about the water, the mountains in the distance, the horizon, the sunset or the rocks in the foreground? Which elements do you want to emphasise within your shot? Using the rule of thirds, try to make sure there are layers within the image, ensure you have some foreground interest to add a sense of depth and scale within the image and that the main focal point of the shot is given priority.



Photo by [Simon Bray](#)

Step 5 - Lines

Lines within an image are one of the most effective ways to enhance the drama through your shot. Horizontal and vertical lines add particularly strong structure to images; where as curved lines give a more relaxed feel. Consider where each line within the images starts and leads to. It can often be very effective to have a line that leads the eye into

the shot, for example, working it's way from a bottom corner, through the image and off into the opposite back corner of the shot. Pathways, rivers, railway lines and roads will all lend themselves to this in the right situation.

When working with horizontal and vertical lines within your shots, which you undoubtedly will, please make sure that the shot is straight. You won't believe how many shots I've seen that have been ruined by a slightly tilted line. Of course it is possible using post processing to correct these mistakes, but it's far better to get into the good practice of ensuring that your shots are correctly aligned as you shoot.



Photo by [Rob Ellis](#)

Step 6 - Shapes

Once you've understood the role in which line has to play within the composition of your image, you'll be able to begin to appreciate the influence of shape as well. Try to detach yourself from looking through your viewfinder at subject matter and consider the shapes of each of the elements in the frame. It's important to understand how the shapes interact with one another. Strong shapes such as triangles and squares will be much easier to frame than softer circular shapes, but by appreciating how each element is formed, you'll be able to powerfully portray the shapes and their correlation as subject matter.



Photo by [Chris Hiramatsu](#)

Step 7 - Contrast within the subject matter

When approaching your subject matter, consider it in context and how it relates to its surroundings. How do the colours, shapes, textures and tones of the main focal point compare to that of the surrounding area? If there is strong correlation, you may be able to work with that and highlight it within the image by using composition to merge the subject within its context. If the subject and surroundings vary greatly, then try using compositional techniques to enhance those differences.

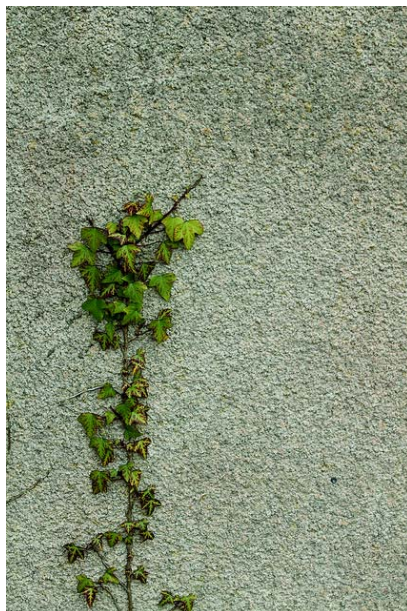


Photo by [Simon Bray](#)

Step 8 - Framing

Framing a subject effectively is the basis of strong composition. The natural inclination is to put the main focal point dead centre of the frame but that can often look odd and out of context. Try offsetting the focal point either to one side or in a corner of the image to see if you can create some context for the image. Having said this, it is often the case that portraits are most dramatic when the subject is centered. so it's up to you to experiment, but don't just make one decision about the framing and stick with it, explore your options.



Photo by [Neil Singapore](#)

Step 9 - Negative space

It's important to consider the negative space within an image. When working with smaller objects, the tendency is to try and fit the whole of the focal point into the shot. In actual fact, the composition of a macro subject is far more dramatic if you either fill the frame with the subject, getting right up close, or you employ some negative space around the image to let it breathe and sit within the space around it. Try experimenting with something simple like a sea shell or a watch to see how you can vary the composition, rather than just shooting it, try getting up close or giving it some space.



Photo by [Armando Maynez](#)

Step 10 - Angle

When working with your subject, consider the angle at which you are shooting from. It's often easiest to photograph a subject from the angle at which we'd usually approach it, but as you spend time with the subject, explore a variety of angles and approaches. You may well find a more interesting way to express the subject.

Step 11 – Layering

Similarly to working with layers in landscape shots, don't forget to include some element of depth within your images. Using foreground interest is the easiest way to do this, but even using staggered subject matter will add a sense of depth and lead the eye into the shot.



Photo by [Simon Bray](#)

Step 12 - Symmetry & Pattern

The effective exploitation of symmetry and pattern can make for an extremely powerful shot, particularly when working with subjects such as architecture. Take time to observe the subject and recognise patterns (using the shapes and lines). Find the midpoint and be careful to set up the camera so it is square to the subject. Avoid external distractions that spoil the symmetry or pattern so you maximise the effect.



Photo by [Simon Bray](#)

Step 13 – Cropping

In this age of post-processing, all is not lost if you get home and you find that you've not composed one of your shots how you'd like. Pretty much all edit suites now have a crop facility in which you can shave sections off shots. You can either do this with a locked ratio (most photographs are 3:2), or you can freely crop the shot into any shape you like, for example, crop to a square shot, or create a panoramic landscape shot by cropping the upper and lower levels.

Step 14 - Practice Practice Practice

So there we have it, a set of compositional guidelines that should really help you on your way to stronger and more engaging images. As soon as you get the chance, head out and practice these suggestions. Whatever your shooting, landscapes, portraits, macro work, there is always space to try and enhance your composition to make the shot just that tiny bit more dramatic. Please remember though, that these are not hard and fast rules to taking great shots. They may well help you, but they are also there to be broken. Once you think you've understood how to effectively put these into practice, feel free to start breaking them and capture your subjects in the creative way that suits you best.

PHOTOGRAPHIC STORYBOARDS

Subject

Shot type

Lighting

Special Instructions

Subject

Shot type

Lighting

Special Instructions

Subject

Shot type

Lighting

Special Instructions

year 10 media

photography folio

AIM

1. **IMAGE LIBRARY** - To show that you understand a range of shot types, angles and composing techniques & manipulations used in photography.
2. To analyse the work produced by a professional photographer.
3. To plan & produce an engaging sequence of images aimed at a suitable target audience.

WHAT TO DO?

1. IMAGE LIBRARY

Collect a professional example of each of the following shot types/angles and/or composing techniques. You must label the images and submit this with your final sequence. Use a flip book provided by the school.

- extreme close up shot, close up shot, mid shot, long shot, extreme long shot, high angle, low angle, tilt, division of thirds, centre of interest, leading lines, cropping, shallow depth of field, deep depth of field, black & white & a photo that you think is brilliant.

2. PHOTOGRAPHER REVIEW

- a. Select a professional photograph and identify – title, photographer, date.
- b. Analyse this photo by answering the following questions:
 - i. Describe the subject matter. For example, what do you see and where is it located within the composition in relation to other items. Mention what you see in the foreground, mid-ground background.
 - ii. Discuss the shot type that has been used for this photo? Why do you think this framing has been employed?
 - iii. Discuss the angle that has been used for each photo? Why do you think this has been chosen?
 - iv. Identify the composition technique/s used in the photograph.

3. PLAN AND PRODUCE YOUR SEQUENCE

To research, plan and produce an engaging sequence of photographs employing a range of photography composing techniques. Use storyboards for this stage. Each photo should have a storyboard for the image. The storyboards **MUST** be completed before you take the photo. This will get you into Industry Best Practice.

The sequence MUST BE: 6 to 10 images

WHAT IS A PHOTO SERIES or SEQUENCE?

A series of photos that are displayed together and relate to a theme, message, instruction or idea. They may assist a viewer in understanding a topic or concept or provide an instructional purpose. Words/Text may accompany the images. Photo Sequences are found in a wide range of media products including advertisements, news articles, short stories and reports. A Photo Sequence should include a range of photo shot types and angles that engages a certain audience. For example if your audience is teenage skateboarders, you may like to produce a series of images used to instruct your audience on maintaining their skateboard. Alternatively you may like to produce a more artistic action sequence featuring a skateboarder.

Make sure that your photo idea is meaningful to you!

Decide on a **sequence/series topic** for 6 – 10 images you would like to produce.

- a. Find an example of an image sequence you really like...or make one yourself with found images.
- b. What is the theme, topic or idea? Be as innovative or conservative as you like. Eg. How to fix a bike tyre or images associated with the environment, fashion, rowing or a special place you like to visit
- c. Who do you propose that your audience will be? For example, readers of teenage fashion magazines. Describe the intended age, interest, gender and demographic of your target audience.
- d. Draw or use found images to create storyboards of the photos you intend to take for your sequence. You should include a variety of shot types, angles, depth of field and composing techniques. Consider lighting either naturalist or artificial. Be mindful of obvious errors for example remember to never take images of people in front of windows as this creates silhouettes.
- e. Take your photos.
- f. Print your images and place them in your folio.
- g. You can EDIT your images in Photoshop if you like. This **MUST** be documented on your storyboards.

4. SUBMIT & Place Electronic Copy on Media Room laptop

All of the above. Make sure that your work is **clearly named** – especially on the laptop. Use both names. This is for the future Art Show.

YEAR 10 MEDIA – PHOTOGRAPHY ASSESSMENT

Assessment Criteria	Exc 5	Very Good 4	Good 3	Sat 2	Below Sat 1	Not Shown 0	Comment
Collection of suitable shot type, angle and composing examples for library							
Analysis of a professional photograph							
Photo sequence planning; identification of theme, topic or idea and storyboarding, inspiration sequence							
Evidence of photo composing techniques used							
Use of Equipment – Camera / Photoshop / Lighting							
Time management Of Production							

GRADE: /30

Comment: