



# SHORT CUT

**SMALL STORIES  
BIG ISSUES**





**SHORT  
CUT**  
SMALL STORIES  
BIG ISSUES

**AN INTRODUCTION TO FILM LANGUAGE**  
**USING THE 3C'S & 3S'S,**  
**SHOTS SIZE AND CAMERA ANGLES**





# 3CS AND 3SS

The six core elements of film language are the  
3Cs and 3Ss:

**STORY**

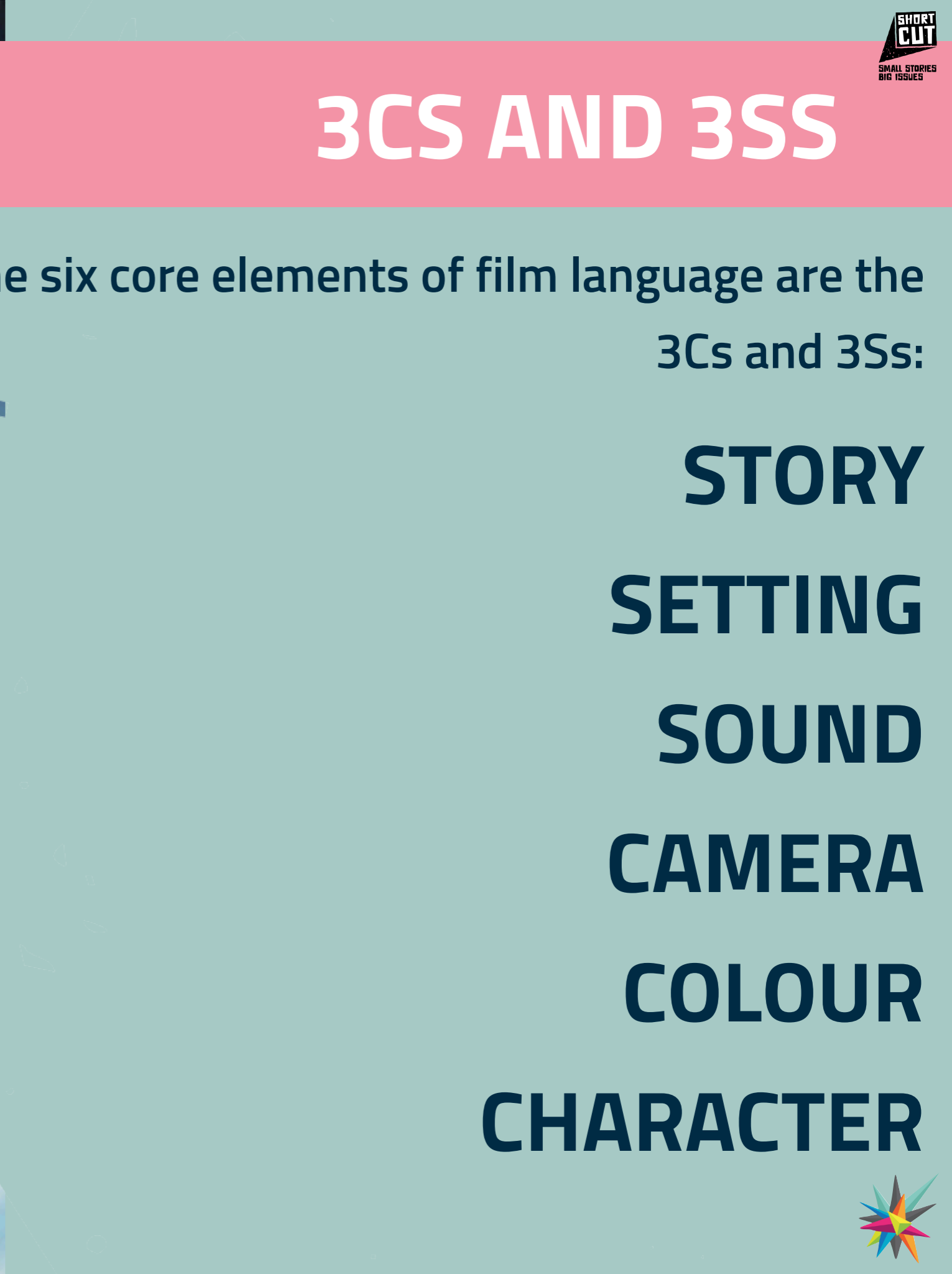
**SETTING**

**SOUND**

**CAMERA**

**COLOUR**

**CHARACTER**





# STORY



This is the narrative of a film or animation, narrative structures include:

- Linear
- Abstract
- Both

Simple ideas work best

- It is generally told from a particular point of view, even through this may not always be obvious
- Most stories involve key character/s overcoming a problem or difficulty



Using images, key words, soundtracks, genre conventions can generate ideas for stories.





# SETTING



- Settings can tell you when or where action is taking place (past, present or future)
- Settings can give you an idea of the characters' lives
- It can also effect the mood or atmosphere of a film or animation





# SOUND



- There are sounds within the frame of the film itself such as
- The characters dialogue or action
- Atmospheric effects such as traffic noise or wind
- Other sounds include music and voiceover
- Importantly also - Silence is deafening





# COLOUR



- Colour in a film or animation can convey the mood.
- Light bright colours give the audience a sense of happiness.
- Dark colours or low key lighting tell the audience that there is something sad or scary.
- The colours of a characters clothing, props or make-up can show the passing of time from day to night or contrast with a background.





# CHARACTER



- How do different characters behave and relate to each other and how can we identify the main character.
- Characters don't always have to be human.
- In animation you can make anything come to life.





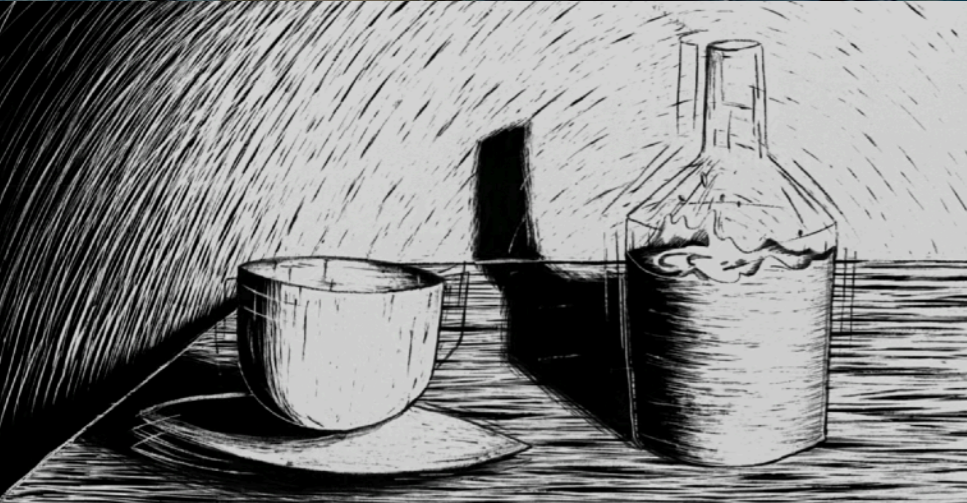
# CAMERA



- A sequence of camera shots and angles lead the audience through the film.
- The angles and shots can be used to convey a mood, atmosphere or pace of the film or animation.







# CAMERA SHOTS & SIZES

Camera shots and angles are an essential aspect of filmmaking.

By combining different types of shots, angles and camera movements, the filmmakers are able to emphasise specific emotions, ideas and movement for each scene.





# CLOSE UP (CU)

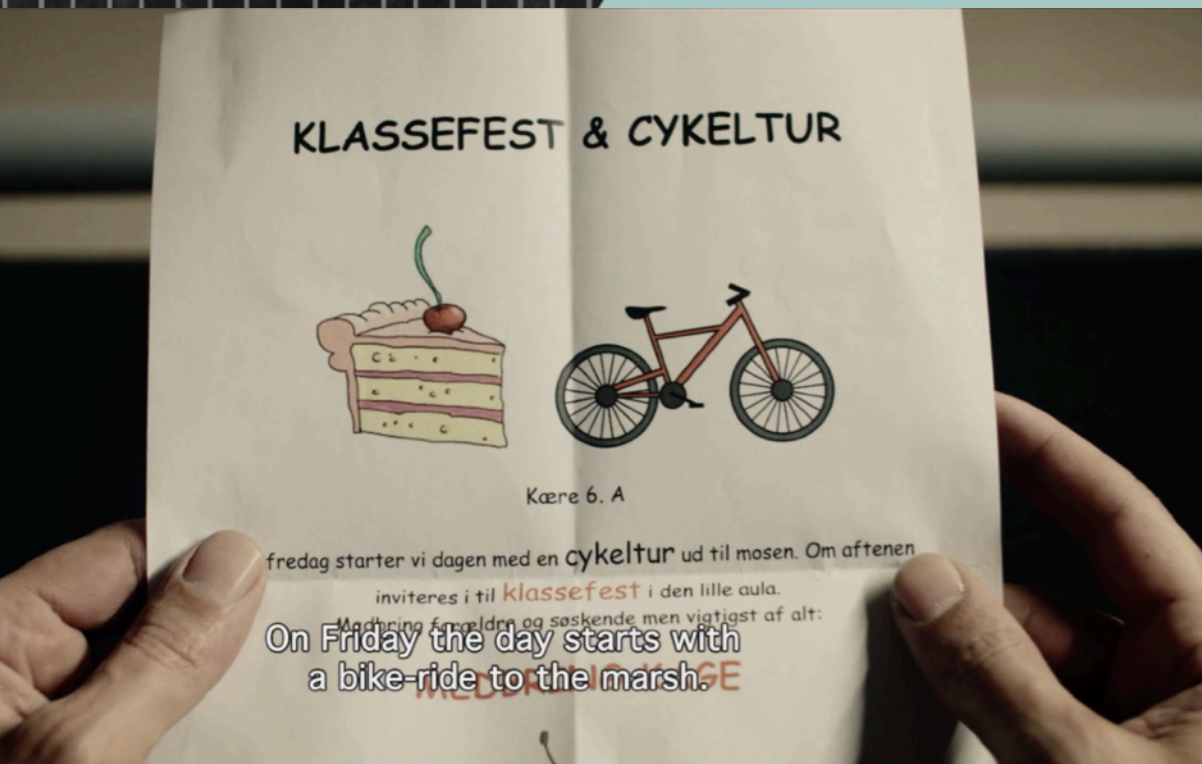


- A close up shot of a character usually takes in their head and shoulders.
- It can be used to emphasise how important a character or object is.
- It allows the audience to build a relationship with the character





# EXTREME CLOSE UP



- An extreme close up shot usually focuses on a part of the face (often the eyes or mouth)

- Used to convey emotion to the audience



- Often used at key points in the story





# MEDIUM SHOT (MS)



- A mid shot shows the body from the waist up.
- It shows some background and whole body language.
- Focus on character – it lets the audience see what they are doing BUT also how they are feeling





# LONG SHOT (LS)



- A long shot is a camera shot that shows the entire subject from head to toe and places that subject in relation to their surroundings.



- The long shot is also called a “wide shot” or “full shot” and it’s used to show the relationship between characters and their environment.
- Often used as a first shot at the start of a particular sequence.





# HIGH ANGLE SHOT



A high-angle shot is a technique where the camera looks down on the character or subject from an elevated perspective.

- The camera is positioned above the person or place.
- It can make a person look vulnerable.
- Designed to make the audience side with the characters in shot





# LOW ANGLE SHOT

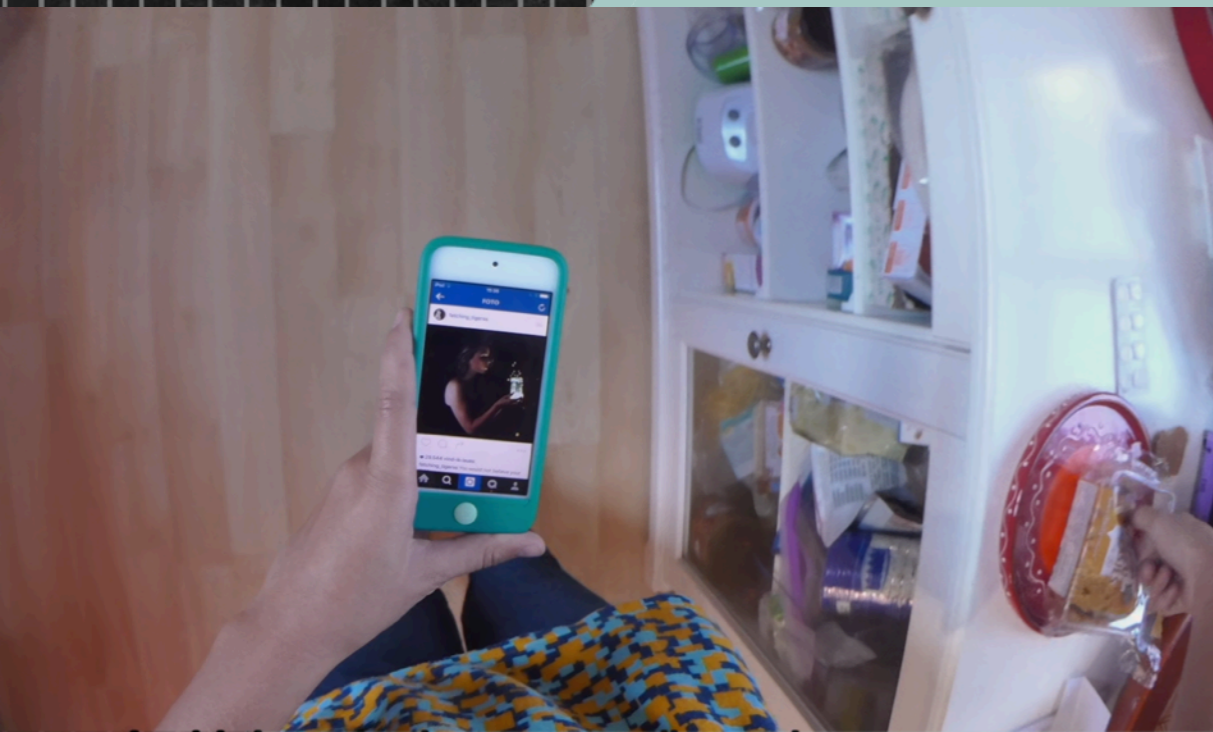
In cinematography, a low-angle shot is a shot from a camera angle positioned anywhere below the eye line, pointing upward. It can even be below the character's feet which is called an extreme low angle shot.

- It can make a person, building or a thing look powerful, threatening or important.

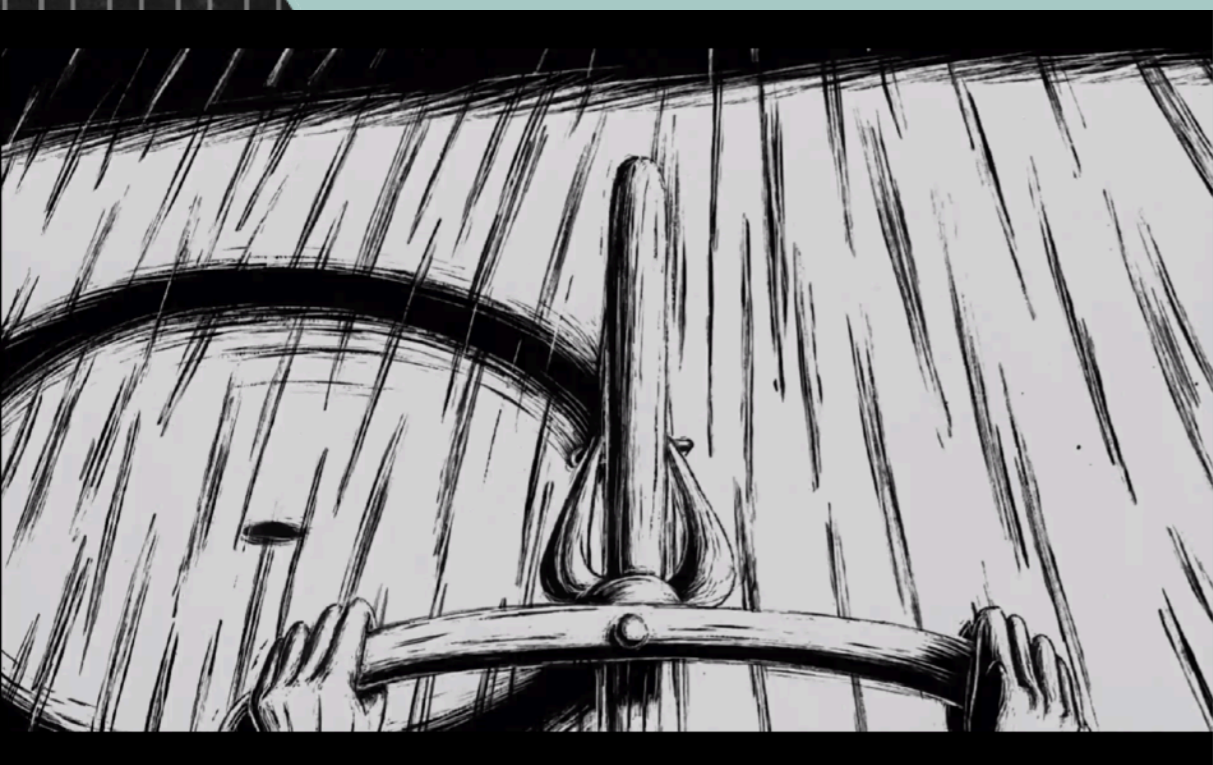




# POINT OF VIEW (POV)



- A point of view shot is a film angle that shows what a character is looking at in the first person. It is usually established by being positioned between a shot of a character looking at something, and a shot showing the character's reaction.



- The camera becomes the character and shows us exactly what they are seeing, as they would see it.





# OVER THE SHOULDER (OTS)

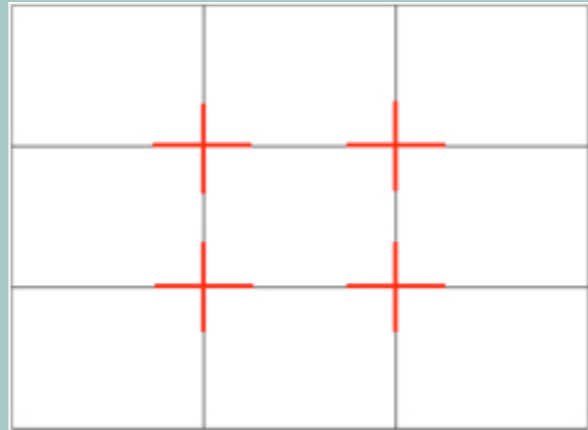
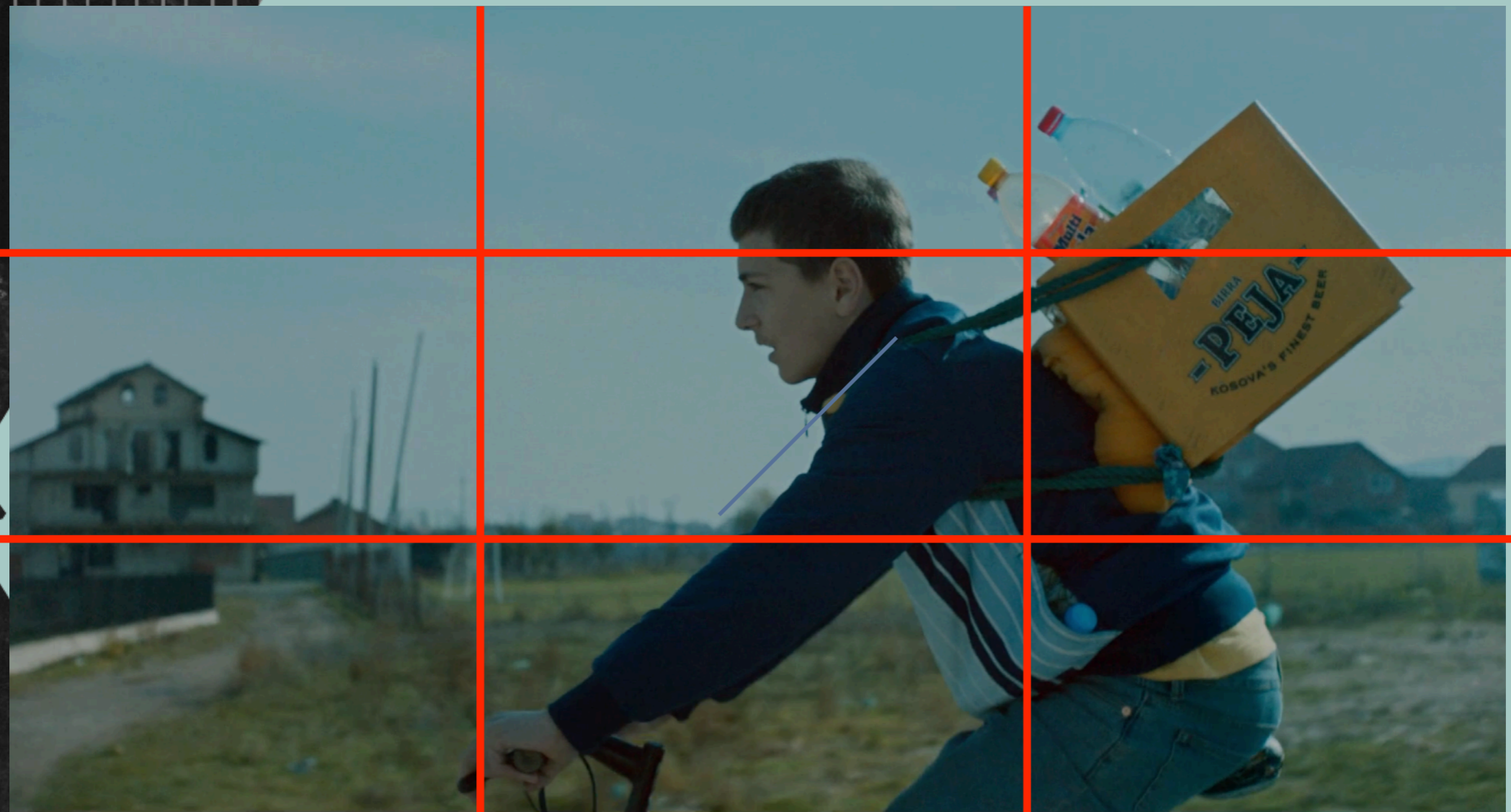


- An OTS is a shot in which the camera is placed just behind an "off-screen" actor so that their shoulder is in the frame while you capture the "on-screen" actor's coverage.
- An over-the-shoulder shot will also suggest a connection or understanding between the characters in your scene.
- It's common to cut between these shots during a conversation, alternating the view between the different speakers.





# RULE OF THIRDS





# STORYBOARDS

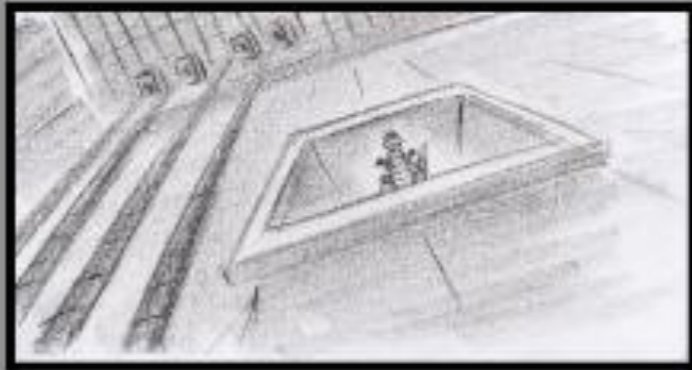
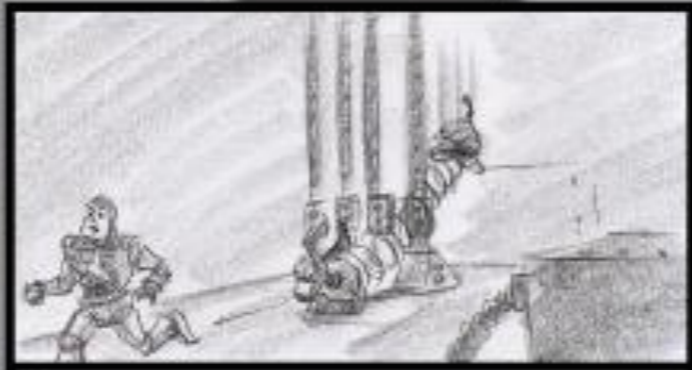
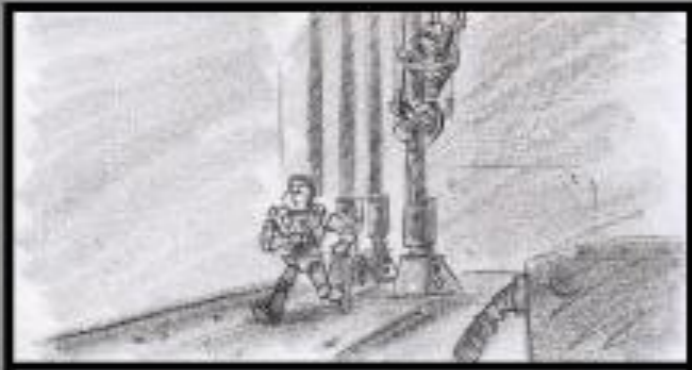
- A storyboard helps film makers and animators to plan how they will tell a story visually.
- Each shot is drawn to show the shot size and main action.
- Storyboards often have written details with short hand shot names (C.U. = close up) and the detail of the action.

NAME	NOTES	page
PROJECT		

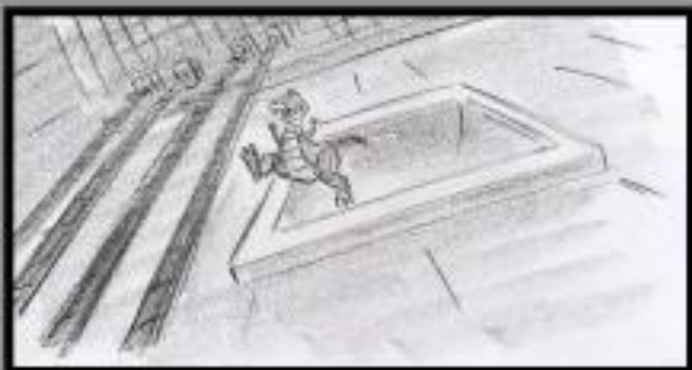




# EXAMPLE



BUZZ  
Follow me.



REX  
(Moans)

REX  
(Yells)



[CRASH]

REX  
Ewww!





# SUMMARY

- Close up / CU
- Extreme close up / ECU
- Medium shot / MS
- Long shot / LS
- Point of View / POV
  
- High Angle
- Low Angle
- Canted/ Dutch

