

# THROUGH THE LENS

STORYBOARDING AND THE ART  
OF CAMERA LANGUAGE



Ts. Hazleena binti Osman  
Ts. Mohd Azizi bin Mohd Nor

**Through the Lens:  
Storyboarding and the Art of Camera Language**

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No. 25, Jalan Komersial 2,  
Pusat Komersial Tasek gelugor,  
13300 Tasek Gelugor  
Pulau Pinang

Tel : 04-5732789 | Fax: 04-5732087  
Official Website : [www.pmtg.edu.my](http://www.pmtg.edu.my)



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## ***Editors & Writers***

Ts. Hazleena binti Osman

Ts. Mohd Azizi bin Mohd Nor

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# Augmented Reality(AR) Application User Manual

## STEP 01

### INSTALLATION

Scan the QR code to download and install the apps. You will see the pop-up window for apps authorization. Check the verification and click "accept" to continue installation.



Let's Start!



## STEP 02

### OPEN APPS

After installation, you will see a pop-up window. Please allow the apps to access your camera while using the Apps. Next, a 'Play' icon will be displayed and it will bring you to the Main Menu.



## STEP 03

### MAIN MENU

You are in the Main Menu. There are 4 menu given:

- **Play AR:** To start your AR Journey
- **Info :** To brief about the Apps Info
- **Course :** To brief about the Course Info
- **Exit:** To exit the Apps



## STEP 04

### AR CAMERA

When you click the **PlayAR Menu**, it will open your camera. You can use your camera to scan the image of AR Marker in this eBook to start the AR journey experience



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The author is also grateful to the institution as a whole for cultivating a scholarly environment that promotes innovation, critical inquiry, and creative exploration. This work stands as a reflection of the collaborative and forward-thinking ethos upheld by Politeknik METrO Tasek Gelugor.

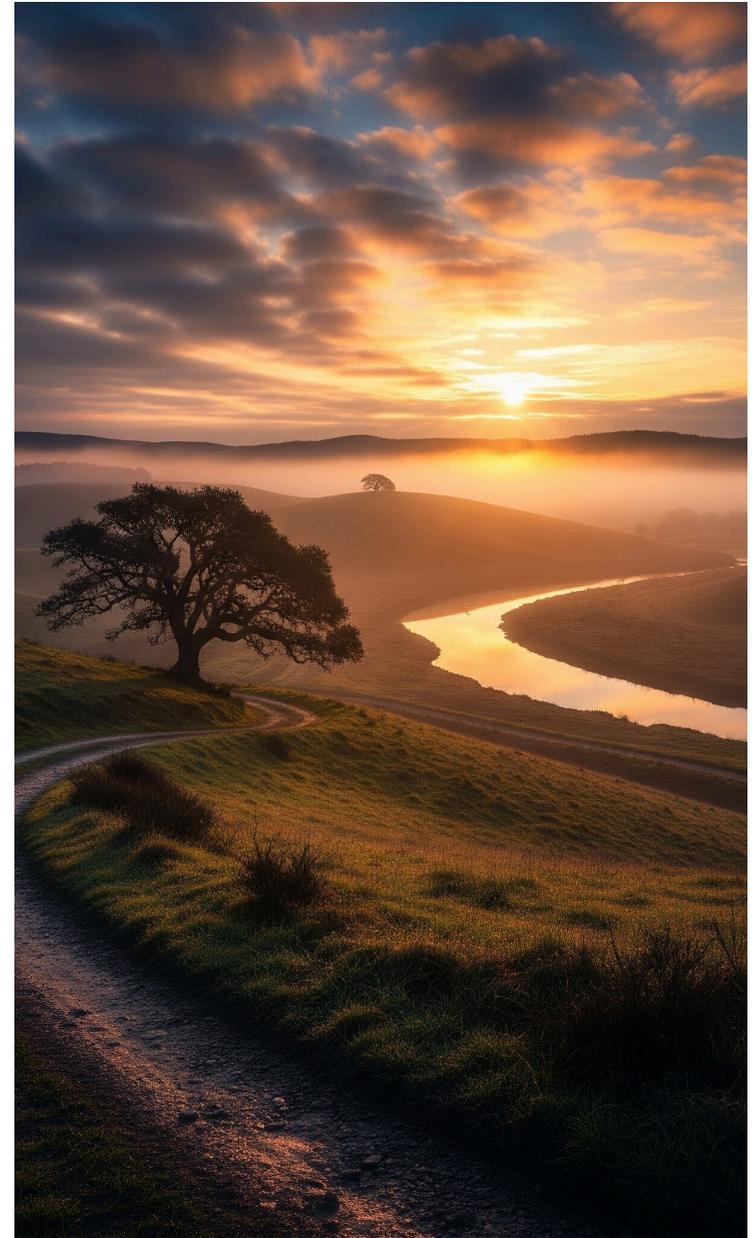


# Abstract

This eBook offers a comprehensive exploration of storyboarding and cinematography, designed to bridge the gap between visual narrative theory and practical filmmaking techniques. Whether you're a budding filmmaker, visual storyteller, or content creator, this guide provides a foundational yet in-depth understanding of how to plan and execute compelling visual narratives.

Through detailed analysis and illustrative examples, the book delves into the art and science of storyboarding, demonstrating how to translate ideas into visual sequences that guide production with clarity and intent. Core concepts of cinematography are unpacked focusing specifically on camera shots, angles, and movement to reveal how each element shapes the viewer's perception, evokes emotion, and enhances narrative impact.

Whether used as an educational resource or a creative reference, this eBook equips readers with the visual grammar necessary to tell powerful stories through the lens. It is an essential companion for anyone looking to master the visual language of film and video production.



# What you will learn in this Book ▶▶▶▶

01

## Foundations of Visual Storytelling

This topic will focus on the overview of a storyboard and the role of cinematography in narrative

04

## Camera Angles

This topic will focus on the different types of camera angles.

02

## Storyboarding Essentials

This topic will focus on the basic storyboard elements and related tools and software used to build the storyboard.

05

## Camera Movement

This topic will focus on the different types of camera movement

03

## Cinematography Core Concepts

This topic will focus on the principles in composition and framing in cinematography with a brief explanation on the rules of third, depth and leading lines.

06

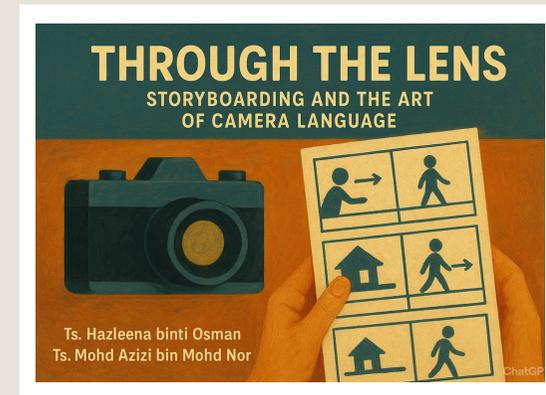
## Bringing It All Together

This topic will focus on the integration process of storyboard, camera shots and also list a common mistakes during the process.

04

## Camera Shots

This topic will focus on the different types of camera shots.





“I really admire visual storytelling that shows you what's happening, instead of tells you what's happening. I think it really forces the filmmaking to be very clear”.

*John Kahers*

“Visual storytelling of one kind or another has been around since cavemen were drawing on the walls”.

*Frank Darabont*

“In learning the art of storytelling by animation, I have discovered that language has an anatomy”.

*Walt Disney*

The background features a light-colored wooden surface with a vertical grain. In the upper portion, there is a white rectangular box, partially open, with a piece of brown, textured paper (likely an envelope or a piece of parchment) tucked inside. The paper has some creases and a slightly wrinkled appearance. The overall aesthetic is clean, minimalist, and organic.

01

# Foundations of Visual Storytelling

# 01 Foundations of Visual Storytelling

## THE KEY TAKEAWAYS FOR THIS CHAPTER

- ✓ What Is Storyboarding?
- ✓ The Role of Cinematography in Narrative
- ✓ Visual Literacy: Seeing Like a Director

### Introduction

Before a single frame is drawn or a camera begins to roll, every great film or video starts with one key element: a story and how that story is told visually.

This part of the ebook introduces you to the core principles of visual storytelling the foundation on which all storyboards and cinematic decisions are built. Whether you're working on a short film, animation, commercial, or even a social media video, understanding how to communicate ideas visually is essential.

You'll explore what storyboarding really is, why cinematography is more than just pointing a camera, and how visual choices like framing, movement, and composition influence how your audience feels and understands what's happening on screen.

By the end of this section, you'll start to think like a visual storyteller: someone who uses images, not just words, to guide emotion, meaning, and momentum in a scene.

# What is Storyboarding?

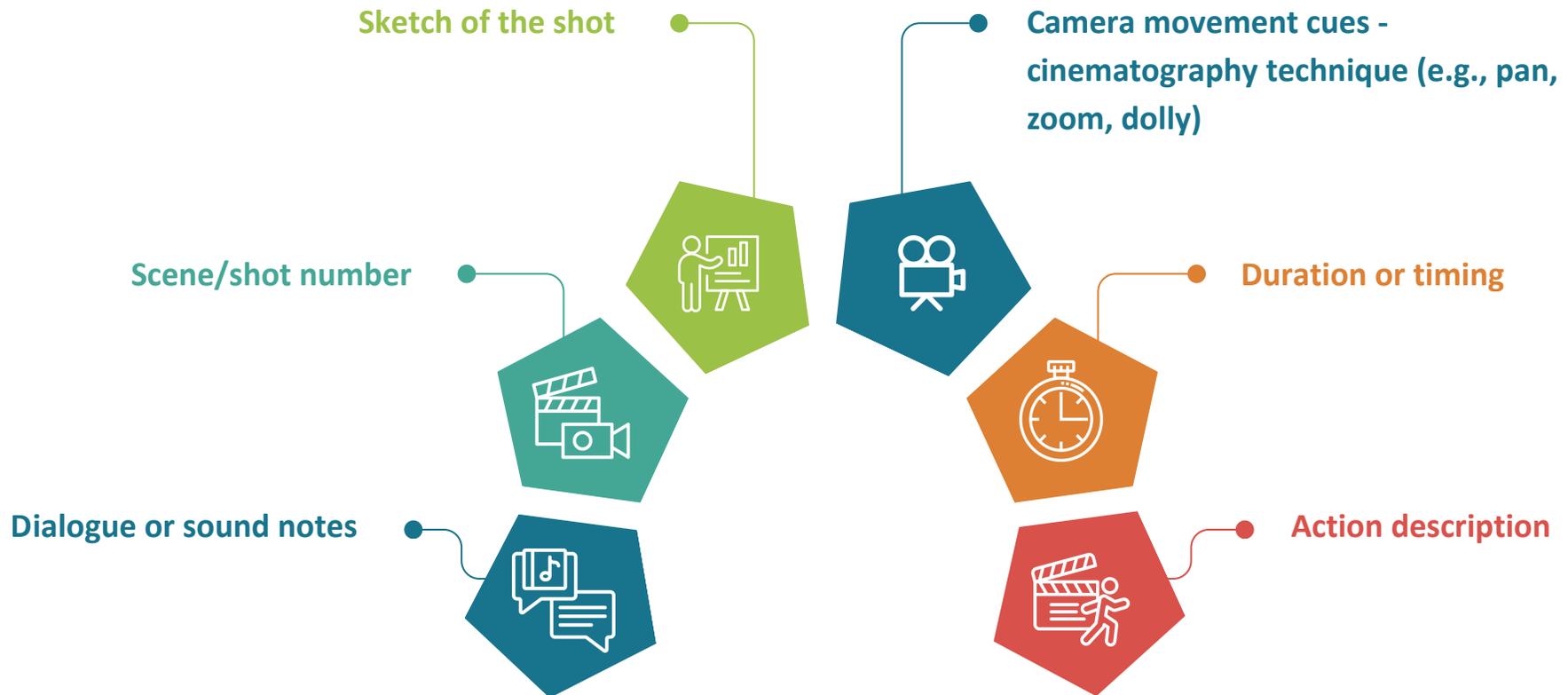
A storyboard is a **sequence of drawings**, typically **with descriptions or camera directions**, used to plan shots, camera angles, movements, and scene transitions in a visual narrative (The Conversation, 2020).

In film studies, a storyboard is a visual planning tool that represents how a film, animation, or video will unfold, shot by shot. It functions like a comic strip version of the film, allowing directors, cinematographers, and editors to pre-visualize the sequence of events before actual production begins (Merriam-Webster, n.d.; Wikipedia, 2023).



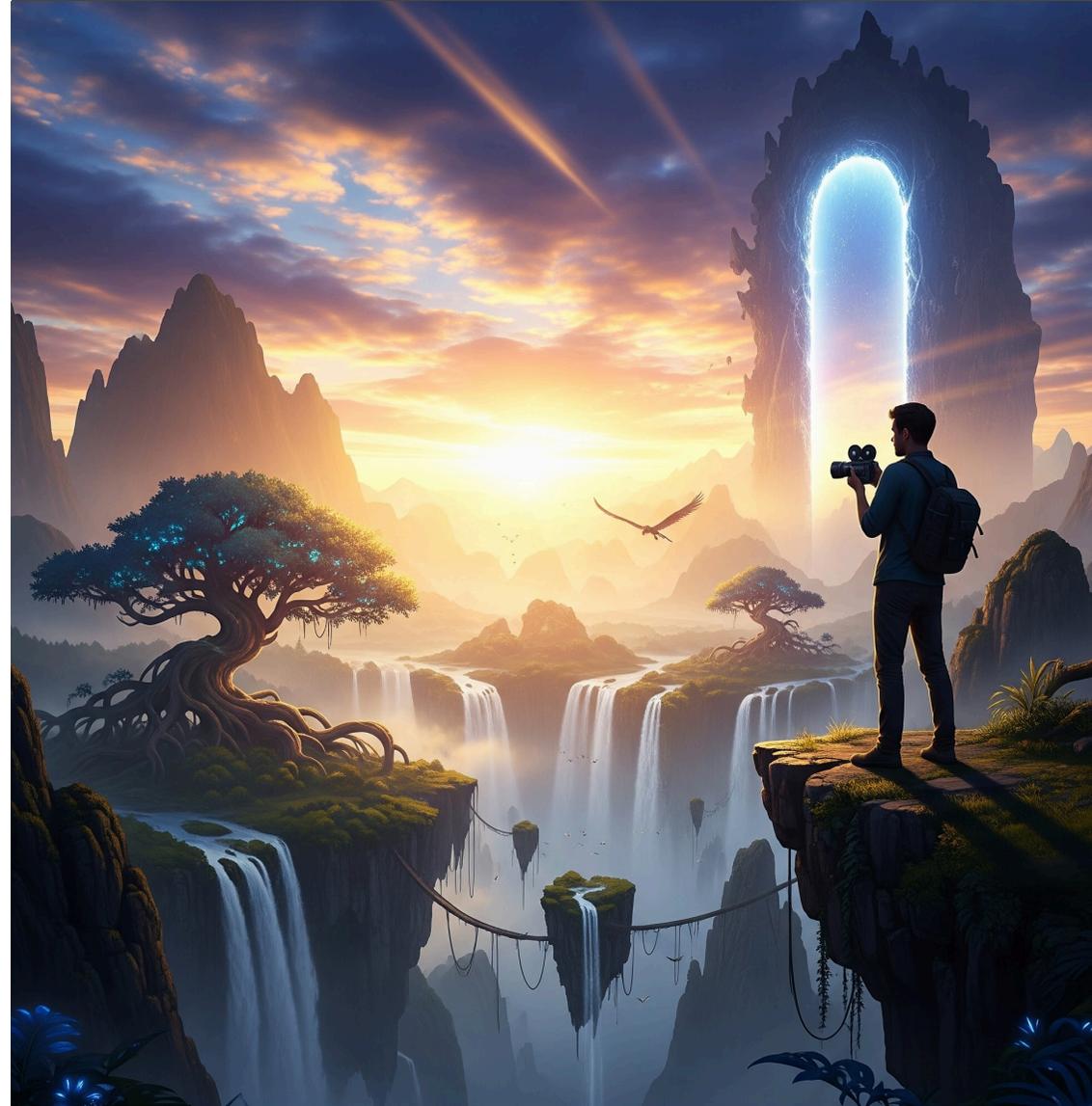
Function	Explanation
<b>Visual Pre-Visualization</b>	Shows what each shot will look like before filming begins (KnowWay, 2024).
<b>Script Breakdown</b>	Translates the written script into visual scenes and shot compositions (The Film Fund, 2023).
<b>Shot Planning</b>	Helps plan camera angles, shot sizes, movements, and transitions (Wikipedia, 2023).
<b>Production Efficiency</b>	Saves time and resources on set by reducing guesswork (The Conversation, 2020).
<b>Creative Communication</b>	Allows directors and crews to stay visually aligned (KnowWay, 2024).
<b>Problem Solving</b>	Helps identify pacing, continuity, or logistical issues early (The Film Fund, 2023).

# Typical Elements of a Storyboard Panel



# The Role of Cinematography in Narrative

Cinematography plays a vital role in narrative by acting as a visual language that conveys emotion, establishes mood, and guides the audience's perception through techniques like composition, lighting, and camera movement. It shapes the "how" of storytelling, immersing viewers in a story's world, defining characters, and adding layers of meaning that resonate beyond spoken words. Key cinematographic elements include framing, lighting, camera angles, movement, and color grading, all carefully orchestrated to enhance the director's vision and create a cohesive, impactful visual narrative.



## The Role of Cinematography in Narrative



### Mood & Atmosphere

- Lighting, colors, tones = set emotional impact.
- Example: Warm = nostalgic | Cold = isolation.



### Control Narrative Flow

- Transitions = visual punctuation (match cut, montage).
- Shot length = pacing (long take = calm, quick cut = urgency).



### Build Characters & Relationships

- Low angle → power, dominance.
- High angle → weakness, vulnerability.
- Camera movement mirrors emotion.



### Visual Symbolism & Metaphor

- Shadows = conflict.
- Frame within frame = trapped.
- Adds depth beyond dialogue.



### Guide Audience Attention

- Framing, composition, depth of field direct focus.
- Highlights key character/object.



### Aesthetic Identity

- Style defines the story's "visual voice."
- Naturalistic vs. Stylized | Static vs. Handheld.



### Perspective & POV

- Camera = audience's "eye."
- Neutral, omniscient, or intimate point of view.

# Visual Literacy: Seeing Like a Director

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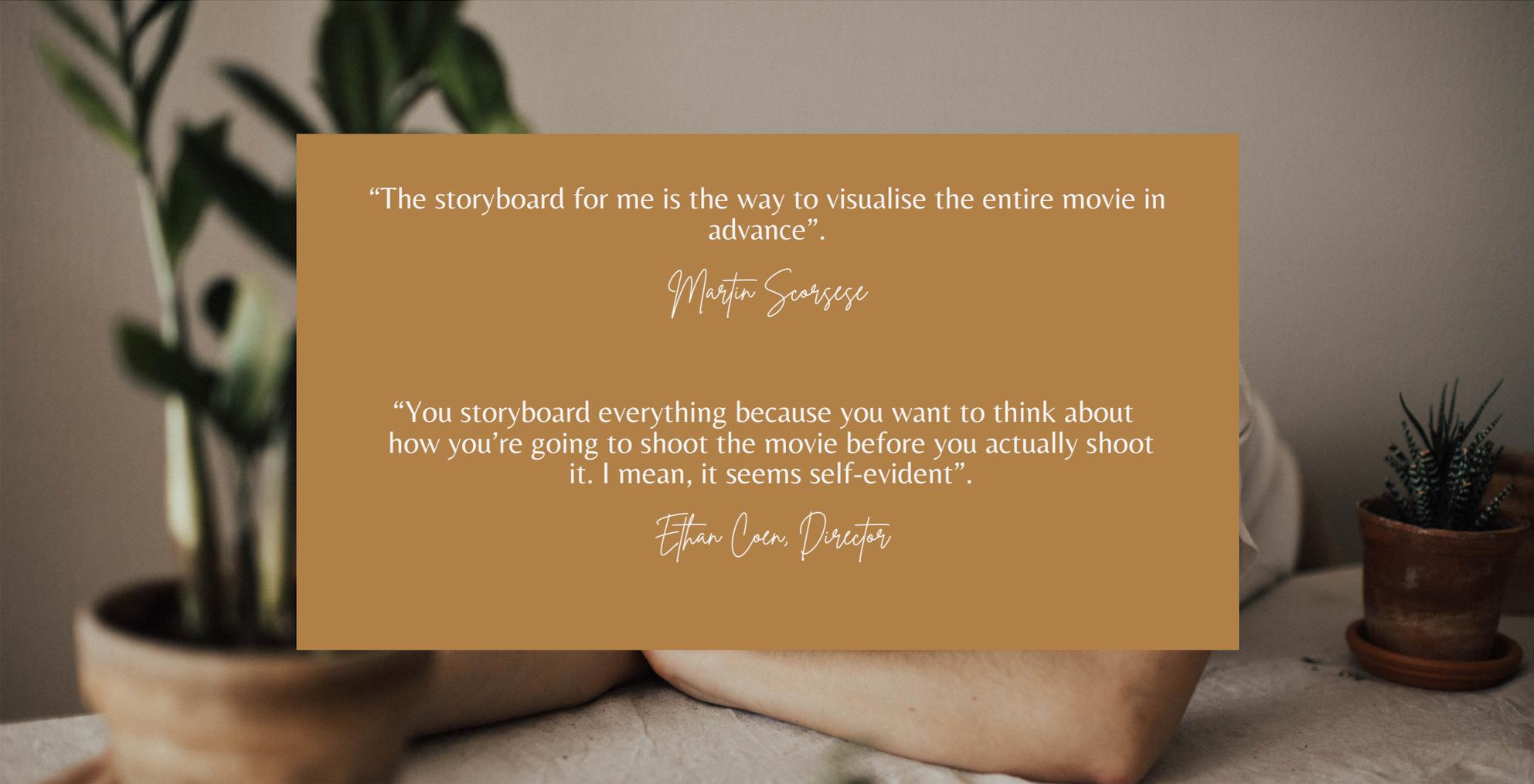
When directors “see like a director,” they are not just imagining scenes abstractly they are shaping how audiences will experience a story through the camera’s lens. Every lens choice is a decision about perspective, intimacy, and meaning. In the process of visual planning, especially in storyboarding, lenses function as the bridge between concept and execution: they translate abstract story ideas into concrete visual grammar.

In storyboarding and camera planning, each lens choice signals an interpretive stance, a way of guiding the audience’s eyes and emotions. By tying lens decisions into the earliest stages of visual planning, directors reinforce the central truth of visual literacy that every image is a crafted argument about how a story should be seen and felt.

By incorporating lens choices into visual planning and storyboarding, directors practice true visual literacy the ability to craft not only what the audience sees, but how they feel when they see it.

The foundation of visual storytelling rests here every shot is a sentence, every lens is a verb, and the director is both author and reader of this visual language.





“The storyboard for me is the way to visualise the entire movie in advance”.

*Martin Scorsese*

“You storyboard everything because you want to think about how you’re going to shoot the movie before you actually shoot it. I mean, it seems self-evident”.

*Ethan Coen, Director*

The background features a light-colored wooden surface with a vertical grain. In the upper portion, there is a white rectangular box, partially open, with a piece of brown, textured paper (likely an envelope or folder) tucked inside. The paper has some creases and a slightly wrinkled appearance. The overall lighting is soft and even.

02

# Storyboarding Essentials

# 02 Storyboarding Essentials

## THE KEY TAKEAWAYS FOR THIS CHAPTER

- ✓ Storyboard Basics: Panels, Frames, and Timing
- ✓ Visual Continuity and Flow
- ✓ Planning the Scene: Blocking and Framing
- ✓ Using Arrows, Notes, and Directional Cues
- ✓ Tools and Software for Storyboarding
- ✓ Script Breakdown

## Introduction

Once you understand the power of visual storytelling, the next step is learning how to plan it on paper and that's where storyboarding comes in.

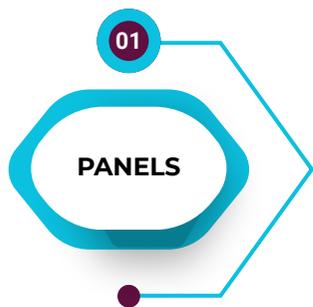
Storyboarding is the process of turning your script or idea into a visual plan. Think of it as the blueprint for your film, animation, or video. It helps directors, cinematographers, editors, and even actors understand how a scene is supposed to look and feel before any shooting begins.

In this section, you'll learn the fundamentals of storyboarding, including:

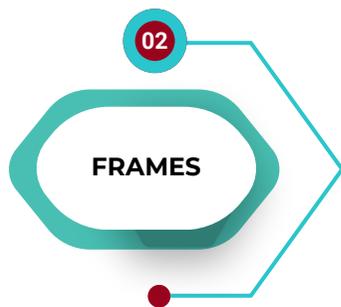
- How to break a scene into visual beats
- What goes into a storyboard frame (action, dialogue, camera notes)
- How to show movement and timing using simple drawings
- Tools and techniques you can use even if you can't draw well!

Whether you're preparing a school project or a full short film, storyboarding helps clarify your vision, saves time on set, and improves communication with your team. Even simple stick-figure storyboards can make a big difference in how well your story comes to life.

# Storyboard Basics: Panels, Frames, and Timing



Panels are the **individual drawings or images that make up a storyboard**, representing different moments or shots in a sequence.



Frames are the **smallest units of time in a digital storyboard**, with a standard duration of one second for each panel by default. A panel's duration is expressed in a **time format of HH:MM:SS:FF**, where FF stands for frames.



Timing is the **process of setting how long each panel will appear on screen**, controlling the story's pace and rhythm. Default timing often sets panels to last for one second initially.

Duration: 12s Scene: 3c

Sketching

Camera Movement - Dolly

Description: Hasim dance along the jogging track.	Camera Shot: Medium Shot (MS)	Camera Movement: Dolly
	Camera Angle: Eye level	Camera Placement: Frontal

Duration: 14s Scene: 3c

Panel

Description

Description: Hasim dance along the jogging track. (Camer view)	Camera Shot: Full Shot (FS)	Camera Movement: Stable
	Camera Angle: Eye level	Camera Placement: Frontal

Scene Number

Cinematography Technique

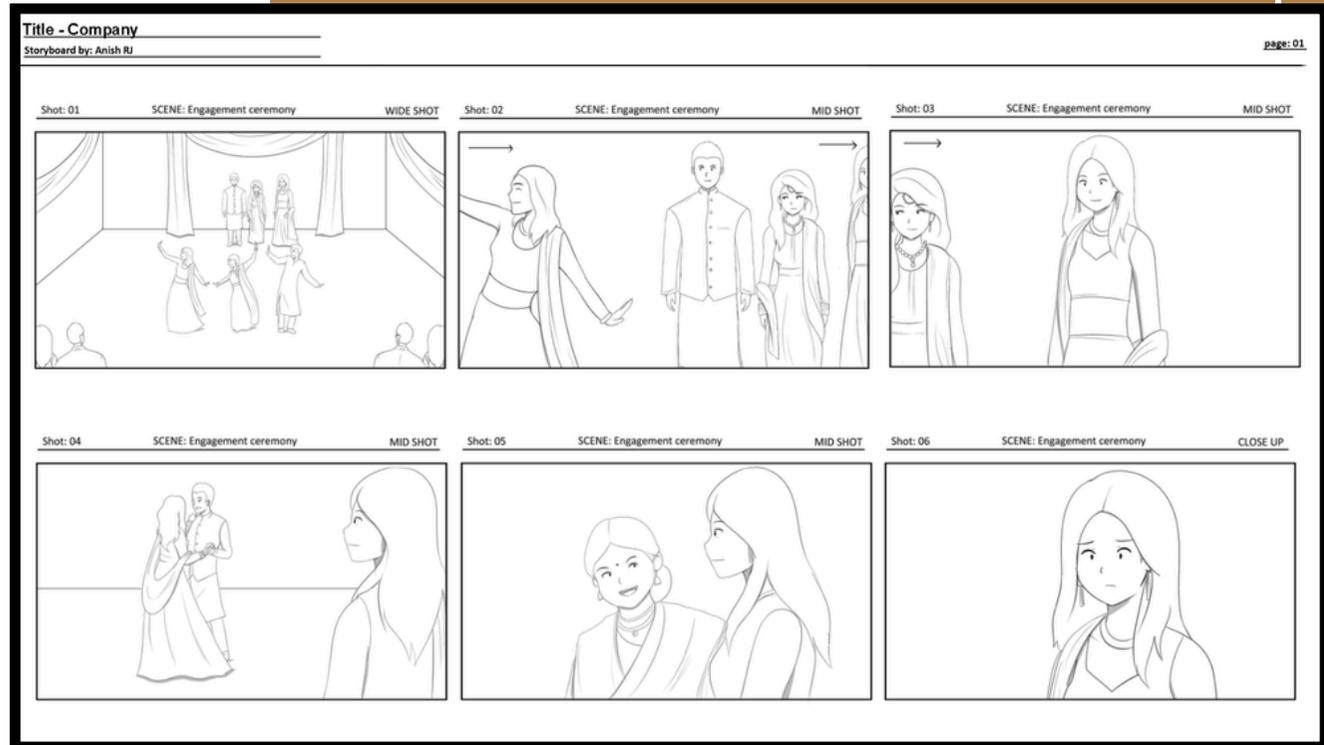
# Visual Continuity and Flow

**Visual continuity** and **flow** are principles in storyboarding that make sure a story feels smooth, logical, and engaging when translated from drawings to moving images.

## 1. Visual Continuity

This is about consistency and coherence from shot to shot.

- Consistency in design → characters, props, environments must look the same across frames.
  - Consistent direction → if a character exits frame right, they should enter the next frame from the left (otherwise it feels “jumping” or disjointed).
  - 180° Rule → camera should stay on one side of the action to maintain spatial orientation.
  - Matching action → movements that begin in one shot should continue seamlessly in the next (e.g., throwing a ball, opening a door).
- 👉 In short: Continuity ensures the audience isn't confused by visual changes that break immersion.



Ref : Anish Raj Joshi, 2022

# Visual Continuity and Flow

## 2. Flow

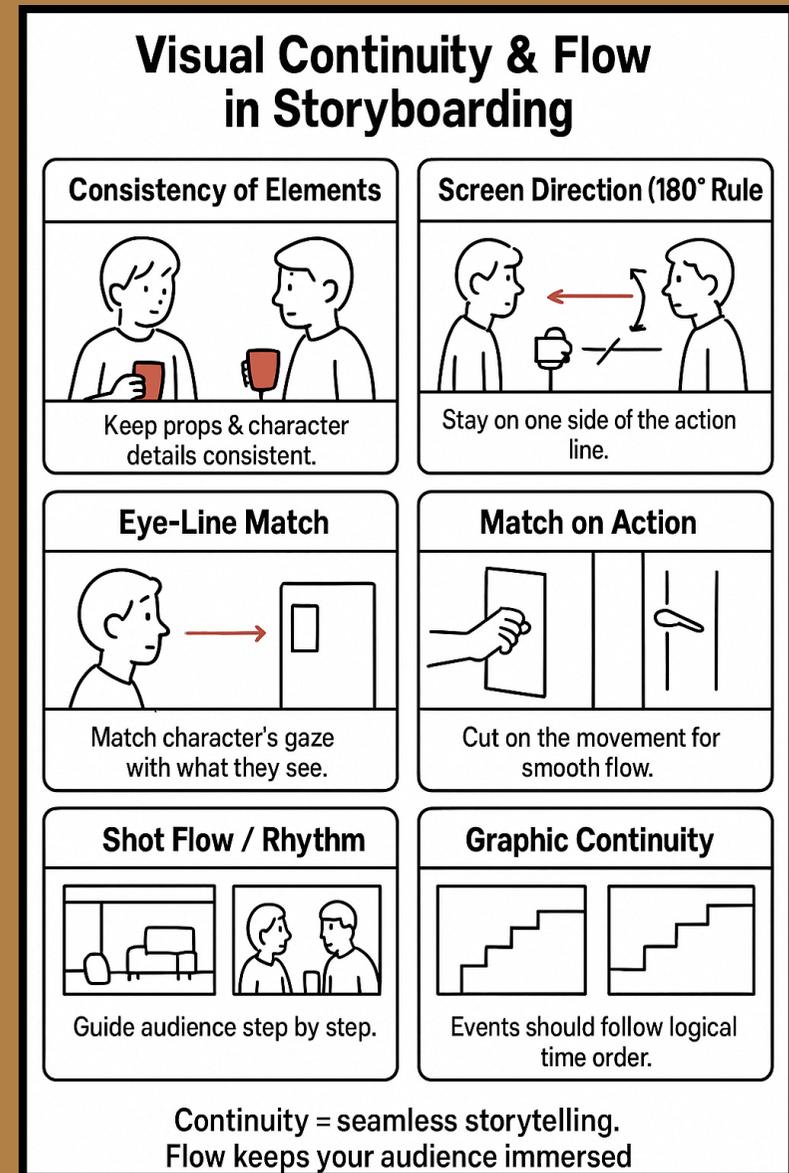
Flow is about how the storyboard guides the audience's eye and attention smoothly through the narrative.

- Shot transitions → moving logically from wide shots to medium to close-up creates rhythm.
- Directional flow → characters and objects should move consistently in one direction unless you intentionally break it for dramatic effect.
- Visual rhythm → alternating long takes vs. quick cuts sets pacing.
- Compositional flow → the way lines, shapes, and movement lead the viewer's eye across the frame.

👉 In short: Flow makes the sequence feel natural, so the viewer's attention moves exactly where the filmmaker wants it to go.

### 📌 Summary:

- Visual continuity = consistency (characters, space, action).
- Flow = smooth visual rhythm and directional guidance.
- Together, they make a storyboard feel like a cohesive visual plan, not just disconnected drawings.



# Planning the Scene: Blocking and Framing

## Script Breakdown & Scene Identification

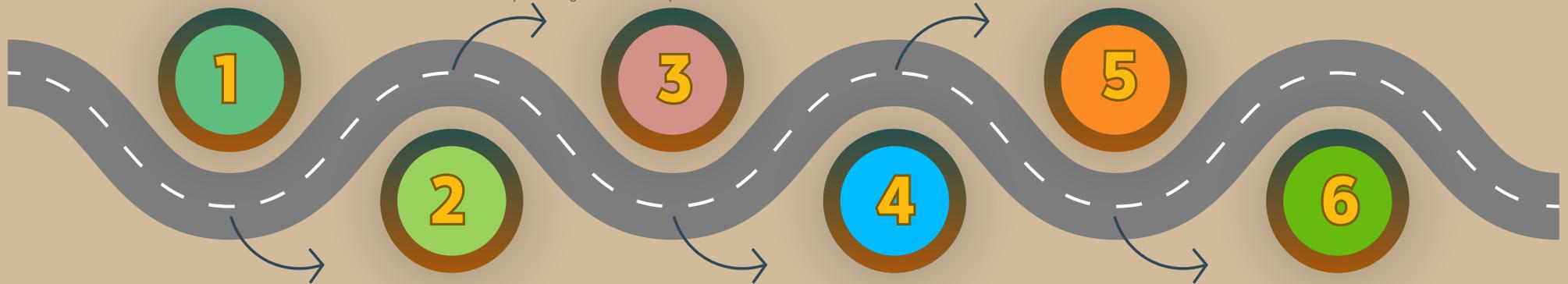
- Analyze the script: Read the script thoroughly to understand the story, identify pivotal moments, and recognize any visual cues already present.
- Map key scenes: Decide which moments are most important to the story and should be visually highlighted in the storyboard.

## Planning the Scene: Blocking and Framing

- Determine camera placement and angle: Decide how close or far the camera is to the action (placement) and the direction it's shooting from (angle).
- Define framing and positioning: Determine where characters and important objects are located within the camera frame.
- Visualize action: Show what characters are doing and how they are moving.
- Plan camera movement: If the camera moves, visualize its path using arrows on the panels.

## Review and Refine

- Review the storyboard: Check for continuity and that the visuals effectively communicate the story and mood.
- Iterate and revise: It's a process of trial and error, so be prepared to explore and discard ideas to find the best solutions.



## 1 Thumbnails & Visual Flow

- Create thumbnail sketches: Make rough, small drafts of the scenes to establish a visual flow and explore different approaches.
- Focus on clarity: Prioritize clarity and the conveyance of concept over artistic quality in these initial sketches.

## 2 Adding Detail and Annotations

- Incorporate dynamic movement: Use arrows to indicate camera movement.
- Add lighting and color: Consider lighting effects and key colors that help convey the scene's mood.
- Add descriptions: Write notes in the space provided on each panel to describe the action, dialogue, or any other necessary details.

## 3 Review and Refine

- Finalize the visuals: Create more detailed drawings if necessary for the project.
- Number your shots: Add shot numbers or letters to align with the script.
- Share with your team: Share the completed storyboard for feedback and collaboration.

# Using Arrows, Notes, and Directional Cues

01

## ARROW

A simple **arrow** can show a character running or an object falling.

Arrows can be labeled to specify the movement, such as "pan," "dolly," or "tilt".

02

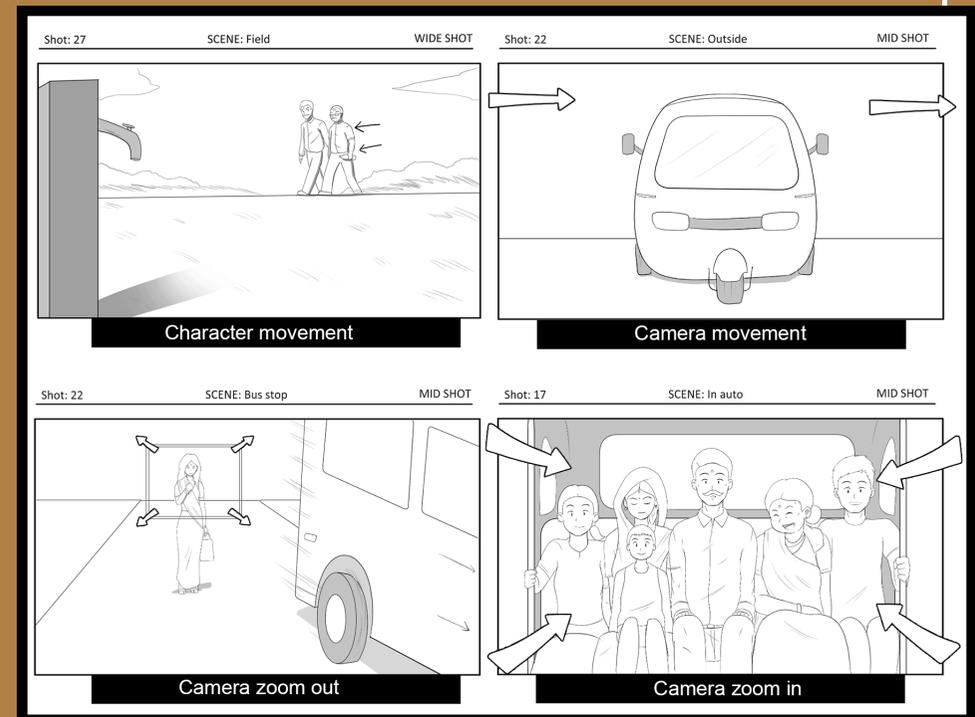
## NOTES (ANNOTATIONS)

Write concise **notes** to explain complex actions or the intensity of a movement. Include details about camera angles, lighting, sound effects, or special effects. It can also use to reference dialogue.

03

## DIRECTIONAL CUES

Use a consistent style for arrows and notes so everyone on the team understands them. Ensure arrows and notes are clear and unambiguous. Place arrows and notes directly on or near the drawings they are illustrating



Ref : Anish Raj Joshi, 2022

# Tools and Software for Storyboarding

- ✓ Professional & Industry-Standard
- ✓ Production-Focused
- ✓ Specialized Options
- ✓ User-Friendly & Web-Based



## Professional & Industry-Standard Tools

### Toon Boom Storyboard Pro

A comprehensive, industry-standard desktop software for 2D animation and film, offering advanced drawing, animation, and camera control features

More Info: <https://www.toonboom.com/products/storyboard-pro>

### FrameForge

A desktop tool used by major studios for previs and storyboarding, providing 3D layout capabilities even for users without extensive technical skills.

## Production-Focused Tools

### Studiobinder

A web-based platform for video, photo, and film production that includes robust storyboarding features integrated with other management tools

### Boords

An online platform designed for filmmakers to create storyboards, animatics, and shot lists collaboratively.

## Specialized Options

### Plot

An online tool for creating story sequences and features script editing capabilities.

### Clip Studio Paint

A desktop software often used for comics and illustration that can also be used for storyboarding.

### Voxio

An AI-powered storyboarding tool that can generate illustrated storyboards from spoken words, making it easy for non-designers to create visual narratives.

# User-Friendly & Web-Based Tools

## Canva

A versatile and easy-to-use web-based design tool with storyboarding templates and drag-and-drop functionality, suitable for a wide range of users.

Link: <https://www.canva.com/create/storyboards/>

## StoryTribe

A free online tool that offers a library of graphic assets and a freehand pen tool to create professional-quality storyboards without needing drawing skills.

Link: <https://storytribeapp.com/>

## Storyboarder

A free, open-source desktop application with a clean interface and essential tools for quick, easy sketching, perfect for beginners.

Link: <https://storyboarder.com/>

## Storyboard Fountain

An open-source option for visualizing screenplays.

Link: <https://wonderunit.com/storyboarder/>

## Storyboard That

A web-based platform designed for simple storyboarding using drag-and-drop characters, backgrounds, and props.

Link: <https://www.storyboardthat.com/>



# Definition

- ◆ A script breakdown is **used to figure out shooting requirements** for every scene in a film shoot including budget, schedule, and prep work.
- ◆ The breakdown will **happen at the scene level** and will repeat until you have a full script breakdown that you can use to assess your creative and technical requirements.
- ◆ In your script breakdown, you'll **tag different elements of each scene**, which helps you understand shooting requirements. An element includes any person, object, or process identified during a script breakdown that will be needed to produce a given scene.
- ◆ Once you identify all of the elements, you'll **need to group them into categories** to make it easier to create the budget and schedule.



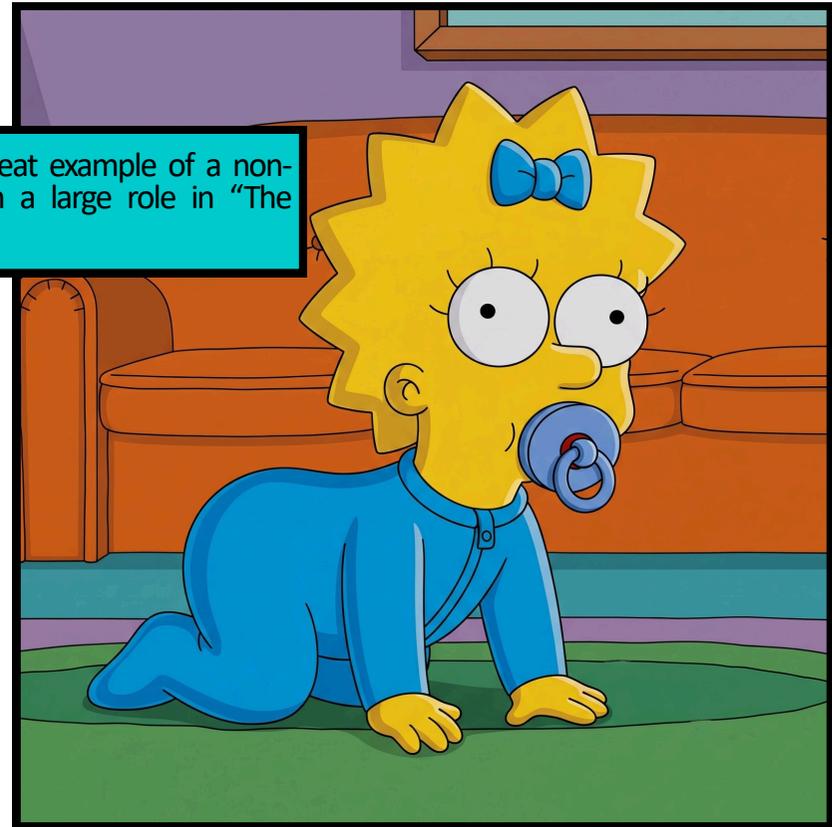
# Key Elements Of A Script

## 1. Cast Members

- Cast members are usually **characters that speak during the film**. However, you may also have **cast members who don't speak but play a key role in the plot**.



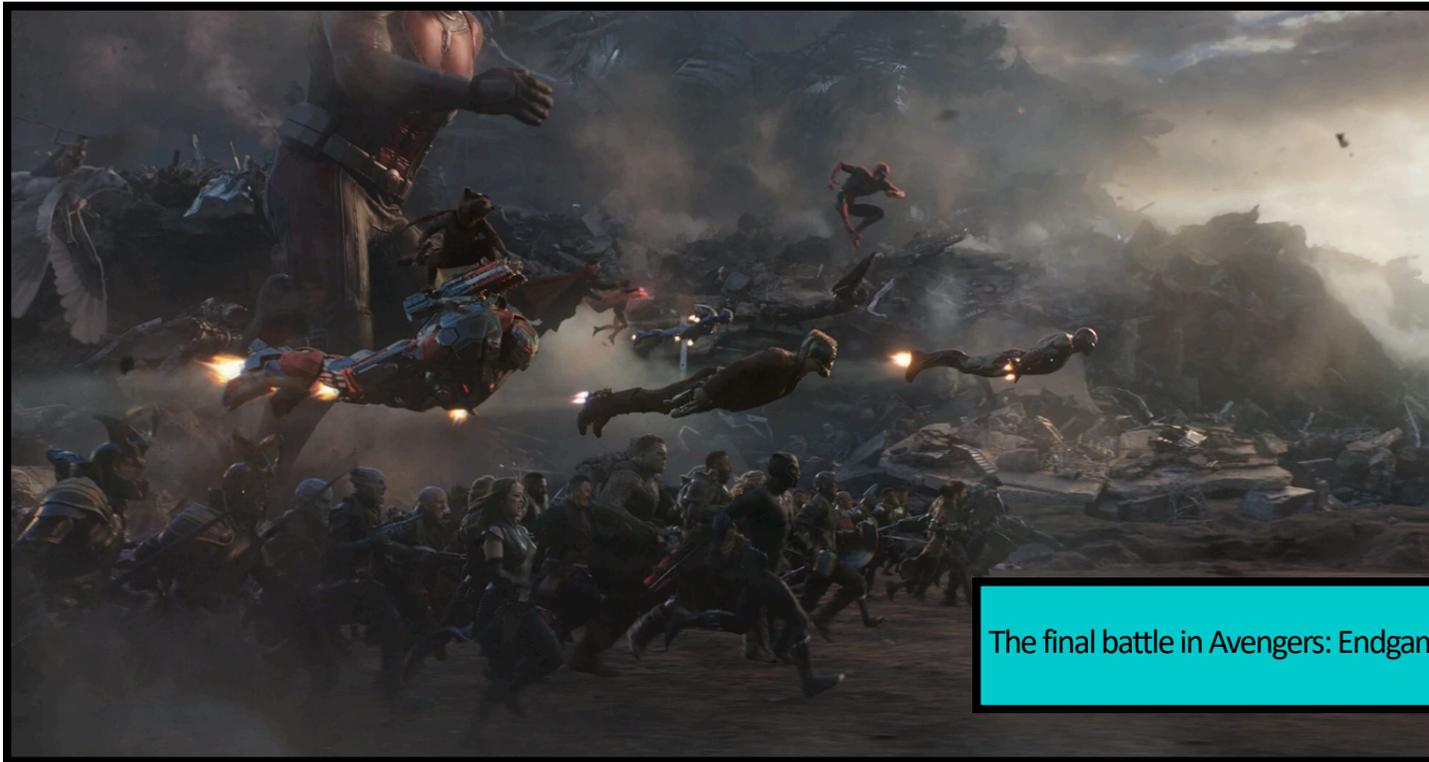
Maggie Simpson is a great example of a non-speaking character with a large role in "The Simpsons."



# Key Elements Of A Script

## 2. Extras

- Most characters who don't speak are considered extras. You can divide extras into subcategories such as **atmosphere** (people who just fill up space) and **featured extras/silent** (characters who interact but don't play an important role in the storyline).



The final battle in Avengers: Endgame films.

# Key Elements Of A Script

## 3. Stunts

- Stunts are considered process elements that **need extra personnel and equipment**. You can break down stunts in two ways: Either mark each stunt as one element and let your stunt coordinator get everything needed or break down every sub-element of each stunt (such as crash pad, stunt double, etc.).



Mission Impossible motorbike stunt: Tom Cruise performs deadly motorbike stunt.

# Key Elements Of A Script

## 4. Vehicles

- This category includes only picture vehicles. It does not include production vehicles. Picture vehicles may include:

- Cars
- Motorcycles
- Trucks
- Boats

- Smaller vehicles may not get tagged as “vehicles,” while larger vehicles (like ships) may be better described as locations.



Car stunt “explosion” refers to a planned special effect, usually in movies or live shows, where a car is made to appear to explode or catch fire during a stunt performance

# Key Elements Of A Script

## 5. Props

- As a general rule, an object is considered a prop only if a character interacts with it. For example, a magazine on a table is an object, but if a character picks it up, it's a prop.



The centerpiece of the film is Tom Cruise climbing the world's tallest building, the Burj Khalifa in Dubai.

# Key Elements Of A Script

## 7. Costumes / Wardrobe

• As bigger productions span a lot of script days, costumes can present an organizational challenge. Create a system for labeling every wardrobe element that at least includes:

- Name of the character
- Outfit number
- Script day



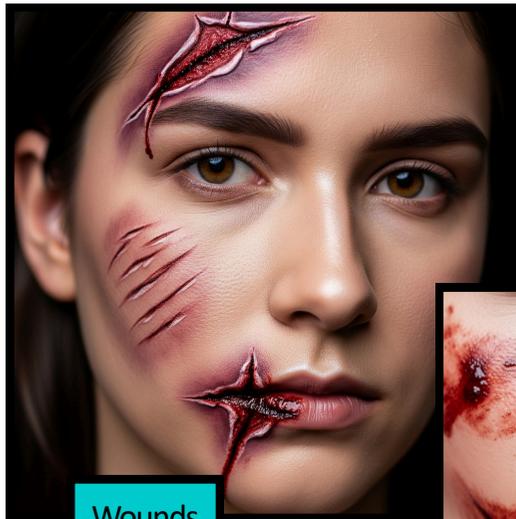
Alan Grant - Day 2 - Outfit 1  
Ellie Sattler - Day 2 - Outfit 1



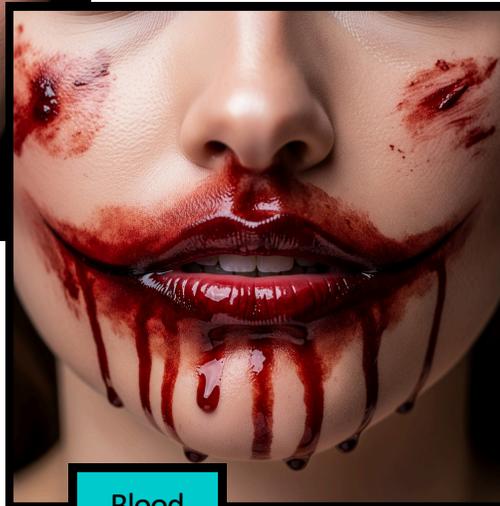
# Key Elements Of A Script

## 8. Makeup

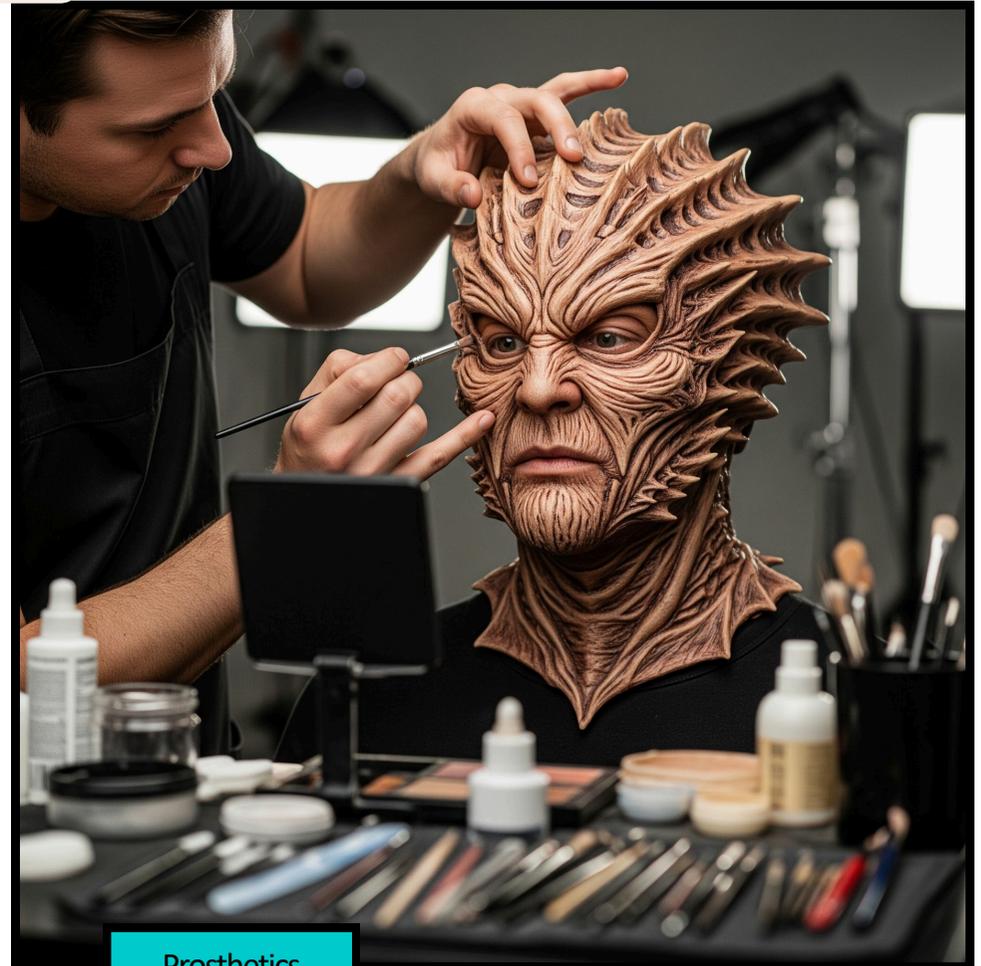
- This category typically only includes unusual things such as:



Wounds



Blood



Prosthetics

# Key Elements Of A Script

## 9. Music / Sound Effect

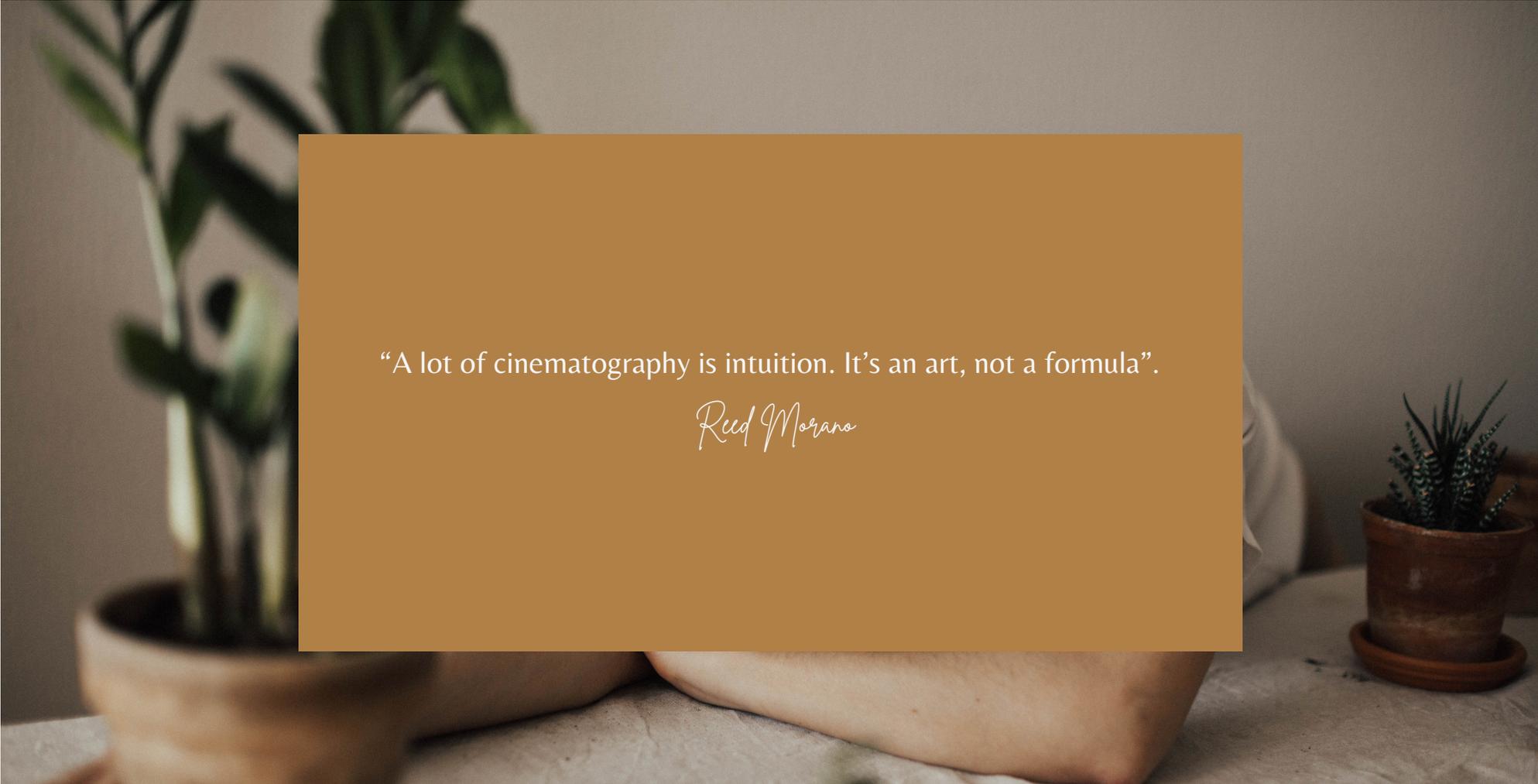
- Separate from the soundtrack, the music category is used for characters listening to or performing music.
- Any playback equipment or unusual sound recording can go into this category.
  - Foley Sound Effects
  - Scary Sound Effects
  - Background Sounds
  - Door Sound Effects
  - Sci-Fi Sound Effects
  - Animal Sound Effects
  - Weather Sound Effects
  - Explosion Sound Effect
  - Vehicle Sound Effects
  - Gun Sound Effects



Knocking door

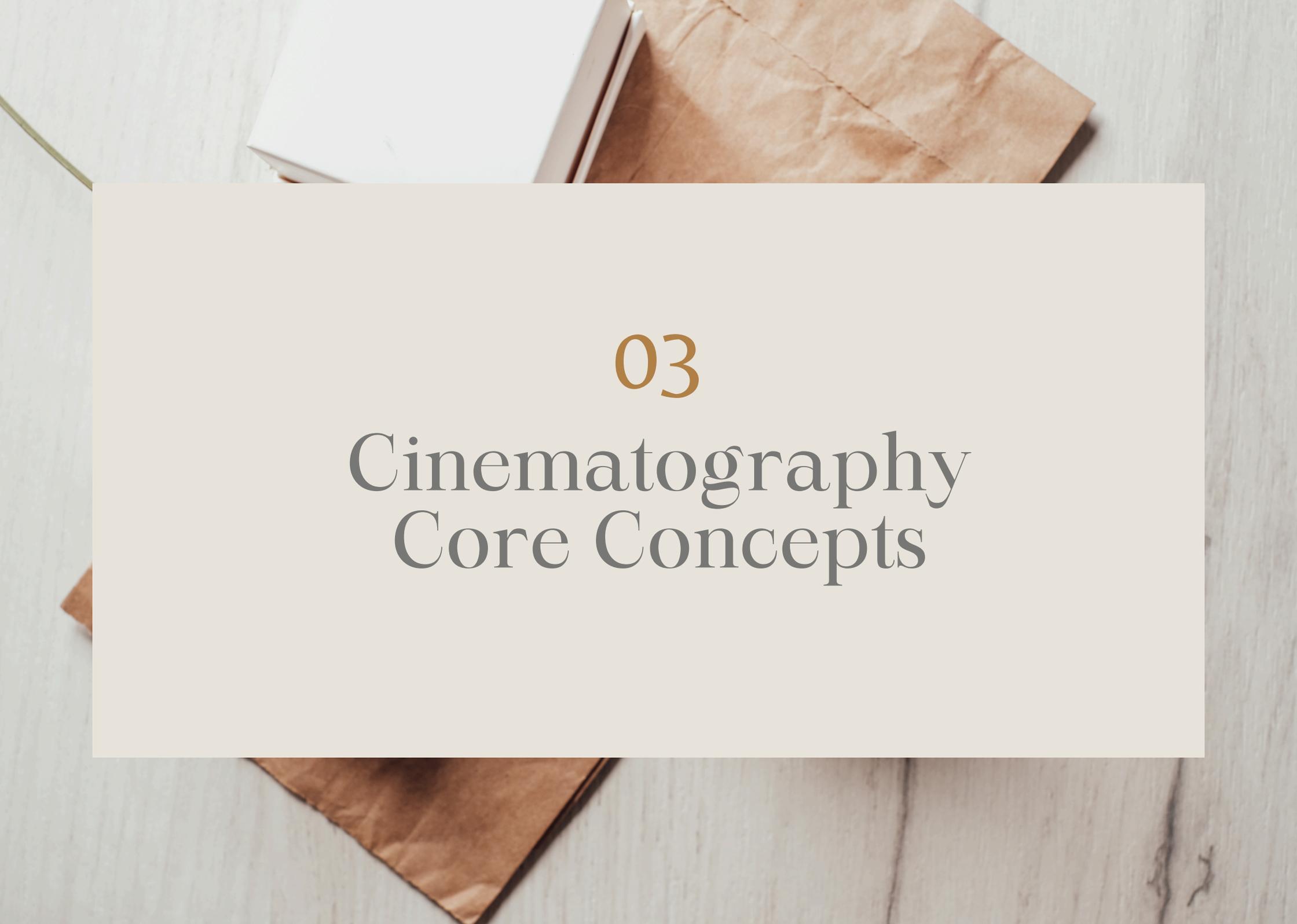


Foley



“A lot of cinematography is intuition. It’s an art, not a formula”.

*Reed Morano*

The background features a light-colored wooden surface with a vertical grain. In the upper portion, there is a white rectangular box with a brown paper insert or lining. The paper has a crumpled texture. The overall lighting is soft and even.

03

# Cinematography Core Concepts

# 03 Cinematography Core Concepts

## THE KEY TAKEAWAYS FOR THIS CHAPTER

- ✓ Composition and Framing Principles
- ✓ The Rule of Thirds, Depth, and Leading Lines

### Introduction

Cinematography is the art of telling stories through moving images. It blends technical skill and artistic vision to shape how audiences feel and understand a film. Every choice camera angle, framing, lens, lighting, and color affects mood and meaning.

### Key Core Concepts:

- Composition & Framing: Arranging elements in the shot to guide the viewer's eye.
- Lighting: Using light and shadow to create mood and atmosphere.
- Camera Movement: Adding rhythm, energy, or emotion through motion.
- Lenses & Perspective: Influencing scale, depth, and impact.
- Color & Mood: Supporting themes through palette and tone.
- Continuity & Flow: Ensuring smooth connection between shots.

# Composition and Framing Principles



**Composition** and **framing** form the foundation of cinematic storytelling. They decide what the audience sees, where their eyes go, and how they interpret the story.

- **Rule of Thirds:** Divide the frame into a 3x3 grid. Place subjects on intersections or lines for balance and natural focus.
- **Center Framing / Symmetry:** Place the subject in the middle for balance, control, or dramatic effect.
- **Leading Lines:** Use roads, hallways, or fences to guide the audience's eyes toward the subject.
- **Depth (Foreground, Midground, Background):** Layer the shot to add space and realism.
- **Headroom & Lead Room:** Leave proper space above the head and in the direction of gaze/movement to create comfort.
- **Balance & Visual Weight:** Arrange elements so the frame doesn't feel heavier on one side.
- **Framing with Objects:** Use doors, windows, or structures to create a frame-within-a-frame, drawing focus.
- **Negative Space:** Surround the subject with empty space to show isolation, tension, or scale.
- **Camera Angles & Perspective:** Low angle for power, high angle for vulnerability, Dutch tilt for unease.
- **Golden Ratio / Golden Spiral:** Advanced method aligning subjects with natural visual flow for elegant composition.

# Rule of Thirds

- **Explanation:**

The frame is divided into a 3x3 grid (like a tic-tac-toe board). Placing important subjects along the lines or at the intersections makes the image more balanced and natural.

- **Effect:**

Creates visual harmony and prevents the subject from looking awkward or static in the center.

- **Example:**

In a dialogue scene, one character's face may be placed on the left third of the frame while the empty space on the right shows the direction they are speaking toward.



# Depth

- **Explanation:**

Using multiple layers in a shot instead of keeping everything flat. Elements in the foreground, midground, and background give a sense of three-dimensional space.

- **Effect:**

Makes the shot feel more immersive and cinematic, and can also add context or symbolism.

- **Example:**

A romantic cafe scene where a flower vase is in the foreground, the blurred couple sits in the midground, and the busy street outside the window fills the background.



# Leading Lines

- **Explanation:**

Natural lines in the environment (roads, railways, hallways, fences) are used to guide the audience's eyes toward the subject.

- **Effect:**

Adds depth, directs attention, and creates a dynamic flow inside the frame.

- **Example:**

A shot of a character walking down a long corridor, with the converging lines of the walls and floor leading the viewer's eyes straight to them.





“The art of photography is all about directing the attention of the viewer”.

*Steven Pinker*

The background of the slide features a top-down view of a white rectangular box and a piece of crumpled brown paper resting on a light-colored wooden surface with a visible grain. The box is partially open, and the paper is tucked inside. The lighting is soft and even.

04

# Camera Shots

# 04 Camera Shots

## THE KEY TAKEAWAYS FOR THIS CHAPTER

- ✓ Overview of Camera Shots
- ✓ Type Of Camera Shots
- ✓ Camera Shots Framing

### Overview of Camera Shots

In cinematography, camera shots are the foundation of visual storytelling. A camera shot refers to how much of the subject and its surroundings are visible within the frame. The choice of shot is not just technical it's a creative decision that shapes how the audience perceives characters, emotions, and narrative flow.

Different shots from wide establishing views to intimate close-ups allow filmmakers to:

- Set the scene and give context (Where are we? What's happening?).
- Guide the audience's focus toward important details or actions.
- Express emotion by controlling proximity and perspective.
- Build rhythm and tension through shot variation.

In short, mastering camera shots is about learning to “speak visually.” Every shot communicates something whether it's power, vulnerability, intimacy, or scale.

# Camera Shots

1

## Wide Shots (WS) (or Long Shot(LS))

Captures a **subject from head to toe, providing a broad view of the scene.**

It shows the location (where are we?), the subject (who is there?), and the action (what is happening?).

2

## Medium Shots (MS)

It **frames an individual from either the waist or the knees up.**

It is used most frequently for dialogues Scenes between two or three individuals. Facial expressions and gestures are shown, and there is just enough background visible to provide information on the location.

3

## Extreme Close-Ups (ECU)

It is the **most you can fill a frame with your subject.** It often shows eyes, mouth and gun triggers.

In this shots, smaller objects get great detail and are the focal point. It is used to **emphasize a specific feature of your subject.**

## Full Shots (FS)

4

This shot **frames the entire height of a person,** with the head near the top of the frame and the Feet near the bottom. A full shot provides focus on an actor's body language and posture.

## Medium Close Up Shot (MCU)

5

This shots **frames your subject from roughly the chest up.** So it typically favors the face, but still keeps the subject somewhat distant..

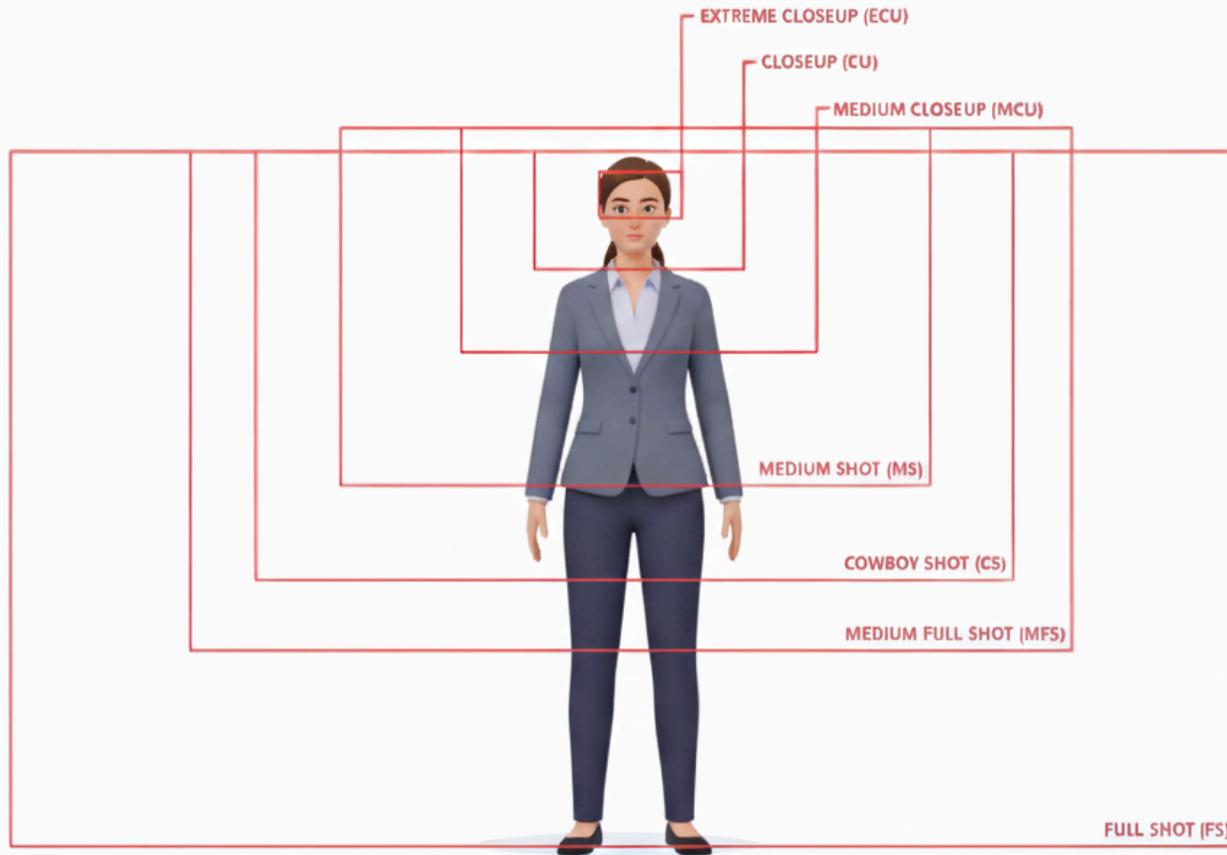
## Close-Ups (CU)

6

Features the **subject's face,** allowing viewers to see facial expressions and emotions in detail.



# Camera Shots Framing



## Example: Wide Shots (WS) (or Long Shot(LS))



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## Example: Medium Shots (MS)



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## Example: Extreme Close-Ups (ECU)



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## Example: Full Shots (FS)



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start the AR experience**

A photograph of a still life scene featuring several potted plants on a light-colored surface. A large, semi-transparent brown rectangular box is centered over the image, containing a quote in white text. The background is a plain, light-colored wall.

“To consult the rules of composition before making a picture is a little like consulting the law of gravitation before going for a walk”.

*Edward Weston*

The background of the slide features a top-down view of a white rectangular box and a piece of brown, textured paper resting on a light-colored wooden surface with a visible grain. The box is partially open, and the paper is crumpled. A semi-transparent white rectangular area is overlaid in the center of the image, containing the text.

05

# Camera Angles

# 05 Camera Angles

## THE KEY TAKEAWAYS FOR THIS CHAPTER

- ✓ Understanding Camera Angles and Perspective
- ✓ Types of Camera Angle

## Understanding Camera Angles and Perspective

### What Are Camera Angles?

Camera angles refer to the position of the camera relative to the subject in the frame. Changing the angle of the camera can dramatically alter how the audience perceives characters, mood, and meaning. It's a core part of visual storytelling because it shapes the viewer's emotional response and point of view.

### Why Perspective Matters?

In film, perspective is not just where the camera is—it's how the audience sees the world of the story. A low angle may make a character look powerful or intimidating, while a high angle might make them appear small or vulnerable. These visual choices are intentional tools used by directors and cinematographers to serve the story.

“The angle from which a subject is viewed is as important as what is in the frame—it defines power dynamics, emotional tone, and audience alignment.” (Katz, 2023)

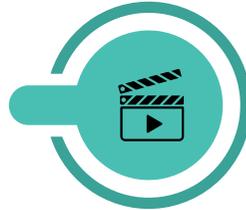
## Bird's Eye View

Extreme angle because the camera positioned directly above a scene looking straight down.  
Can also be a fly-over as shot from a helicopter.



## High Angle

This shot looks down on the action from a superior position. The observer dominates, power, higher status. It places the person in view in an inferior position

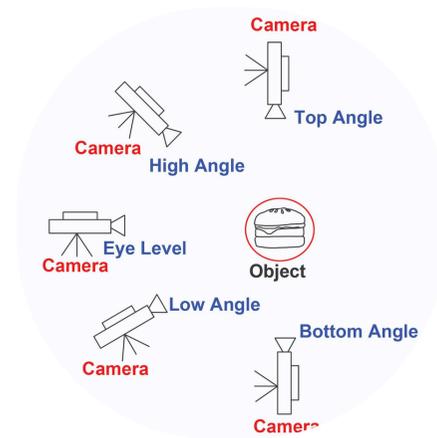


## Dutch Angle

This shot is achieved by tilting the camera so that the horizontal frame line is not parallel to the horizon. Used to make action more dynamic.



## Types of Camera Angle



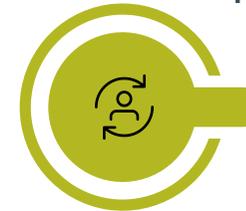
## Eye Level

Camera is at the same level as the subject. It gives neutral, balanced and realistic effect



## POV Shots

A shot where the camera angle appears to be taken from the perspective of a character looking at a subject or object in front of them.  
This angle allows the viewer to immerse themselves in what the character is seeing.



## Low Angle

This shot looks up at the action from below, an inferior position. The observer is vulnerable, weak and lower in status. The person in view is given power and authority.



## Ground Level

A ground level shot is when your camera's height is on ground level with your subject. This camera angle is used a lot to feature a character walking without revealing their face.



# Example: Low Angle



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## Example: High Angle



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## Example: Bird's Eye View



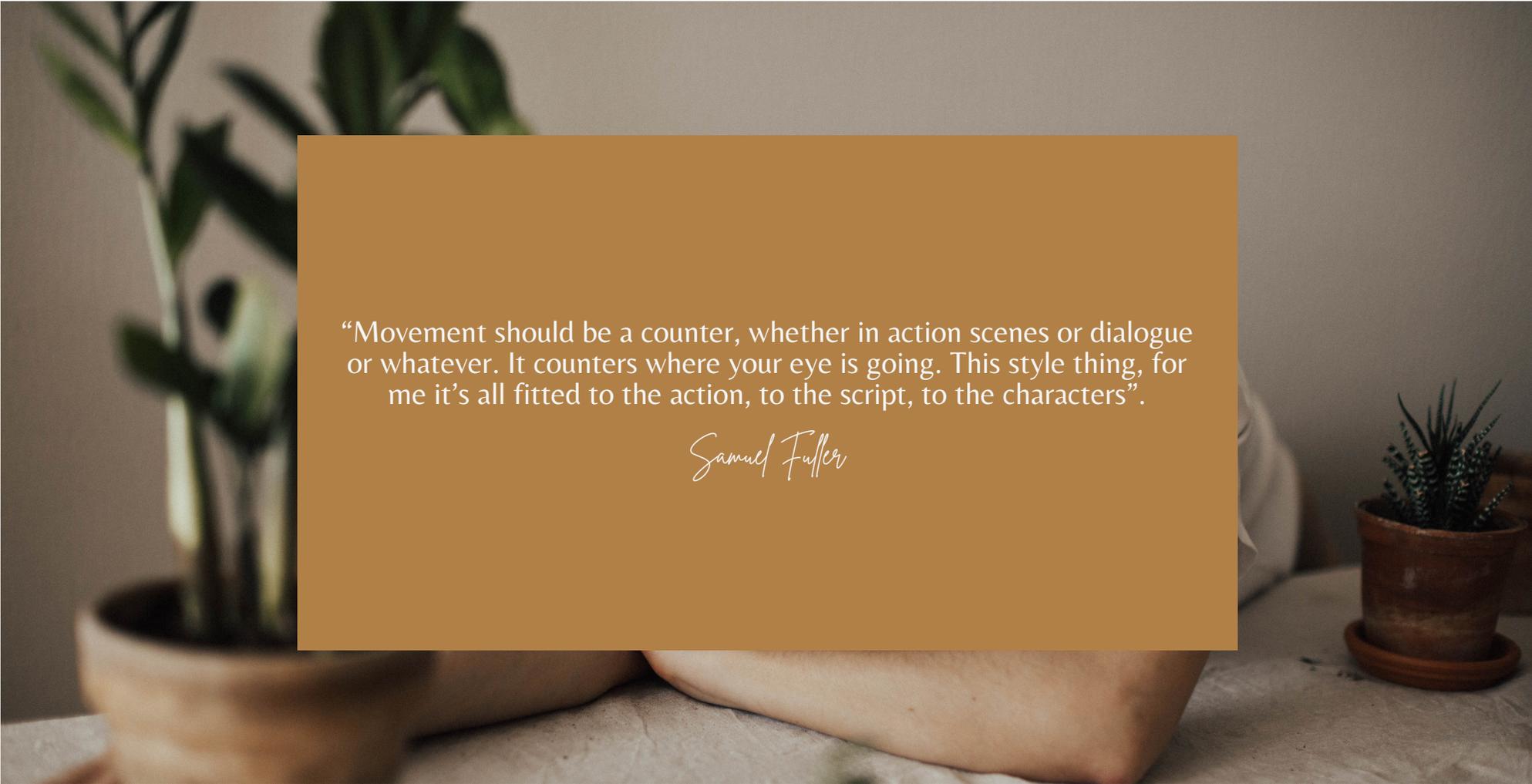
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## Example: Ground Level



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“Movement should be a counter, whether in action scenes or dialogue or whatever. It counters where your eye is going. This style thing, for me it’s all fitted to the action, to the script, to the characters”.

*Samuel Fuller*

The background of the slide features a top-down view of a white rectangular box and a piece of brown, textured paper resting on a light-colored wooden surface with a visible grain. The box is partially open, and the paper is crumpled. A semi-transparent white rectangular area is overlaid in the center of the image, containing the text.

06

# Camera Movement

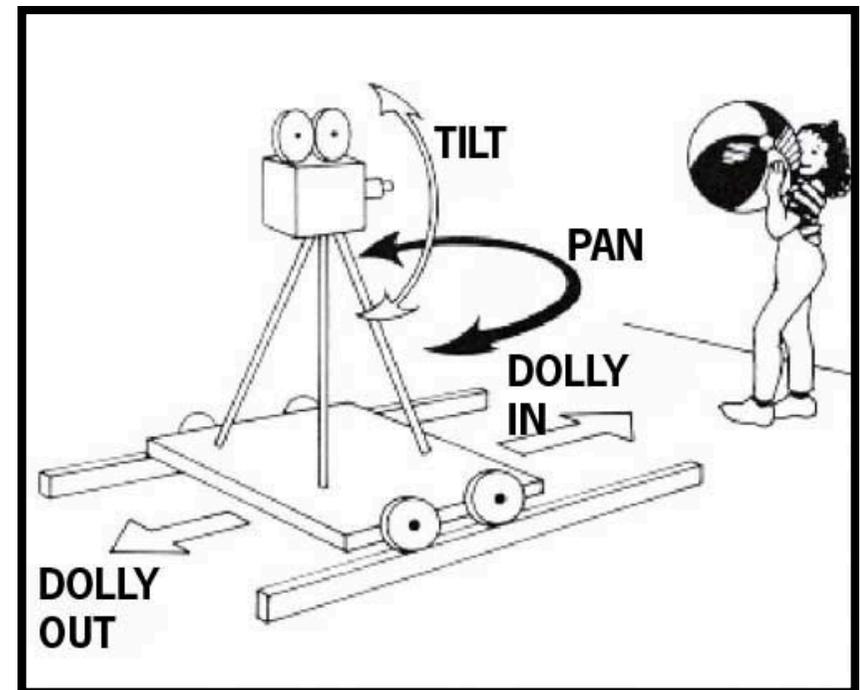
# 06 Camera Movement

## THE KEY TAKEAWAYS FOR THIS CHAPTER

- ✓ Why Movement Matters
- ✓ Static vs. Dynamic Shots
- ✓ Pan, Tilt, and Zoom
- ✓ Tracking Shots and Dolly Movements
- ✓ Crane, Jib, and Steadicam
- ✓ Handheld and Drone Cinematography

### Introduction

The notations that indicate how the camera is moving between frames.



# Why Movement Matters?

Camera movement is important because it adds visual interest and energy, guides the audience's focus and emotions, creates a sense of immersion, and helps convey the story and its themes. It can reveal the internal struggles of characters, establish a setting, or follow action, turning a static scene into a dynamic and engaging experience for the viewer.

## Key Reasons for Camera Movement

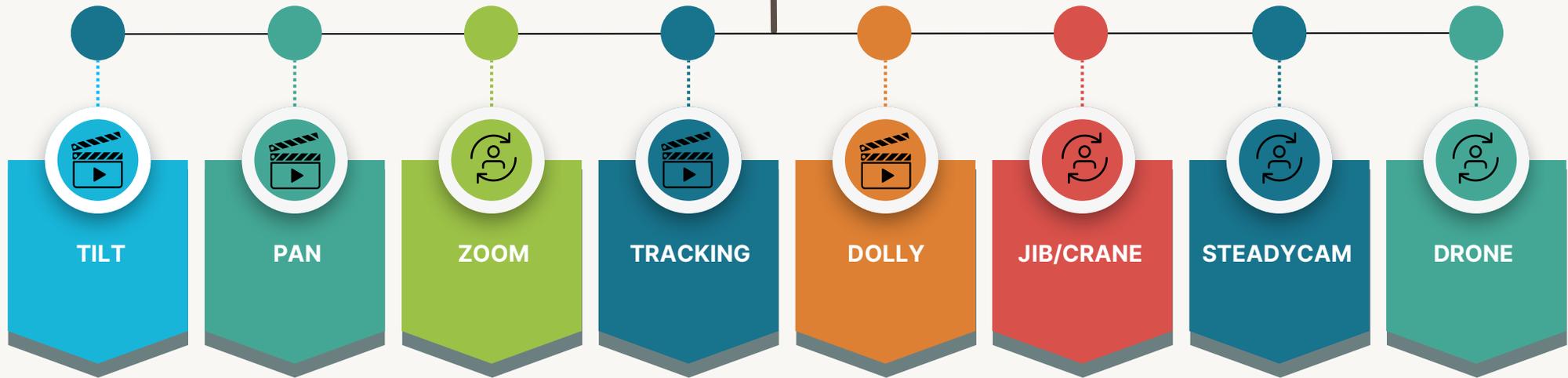
- ◆ **Enhances Storytelling:**
  - Camera movements are a powerful tool for filmmakers to tell a story more effectively. They help draw attention to key moments, build tension, and guide the audience's perspective.
- ◆ **Creates Emotional Connection:**
  - By influencing how the audience perceives a scene, camera movement can shape their emotional response. For instance, a slow push-in can create a sense of importance or intimacy, while a rapid pan can generate excitement.
- ◆ **Guides Viewer Attention:**
  - A moving camera can smoothly lead the audience's gaze across a scene, highlighting different elements without the need for quick cuts.

- ◆ **Adds Visual Interest and Rhythm:**
  - Mixing static shots with various camera movements creates a natural flow, rhythm, and variation in footage, preventing it from becoming dull or repetitive.
- ◆ **Provides a Sense of Immersion:**
  - Camera movement can make viewers feel as though they are participating in the action, making them feel like they are "walking with" or "flying with" the subject.
- ◆ **Follows Action and Establishes Context:**
  - A camera can track a moving subject or pivot to reveal new information within a scene, creating a dynamic experience that follows the story's momentum.
- ◆ **Reveals Character Depth:**
  - Moving the camera can delve into a character's inner life or express their changing state by emphasizing significant moments or expressions.
- ◆ **Establishes Mood and Tone:**
  - The type and speed of camera movement can significantly influence the overall mood and tone of a scene, from conveying wonder to creating panic.

## Static vs. Dynamic Shots

Static Shot	Aspect	Dynamic Shot
No camera movement; the camera remains still	<b>Camera Movement</b>	Camera moves (e.g., pan, tilt, track, dolly, crane, handheld)
Emphasizes stillness, tension, or observation	<b>Purpose</b>	Adds energy, emotion, or follows action
Dialogues, character studies, dramatic pauses	<b>Common Uses</b>	Action scenes, chase sequences, emotional shifts
Creates a sense of stability or intimacy	<b>Viewer Effect</b>	Engages viewers, builds momentum, guides attention
Two people talking at a table (tripod shot)	<b>Examples</b>	Camera following a character through a hallway (tracking shot)
Tripod, stable surface	<b>Equipment Needed</b>	Dolly, gimbal, steadicam, drone, or handheld rig
Focus on content within the frame	<b>Storytelling Impact</b>	Frame and movement work together to tell the story

# Types of Camera Movement



# Pan, Tilt, and Zoom

## Tilt

A camera movement by **swiveling upward or downward** on a stationary support. It produces a mobile framing that scans the space vertically.

## Pan

Panning is a camera movement technique that involves **moving the camera horizontally** to the **right or left**. With this technique you can track an object or follow any type of movement.

## Zoom

A zoom camera movement shot involves changing a lens's focal length **to move the camera's perspective closer to or further from a subject without the camera physically moving**. This technique creates an illusion of movement and changes the sense of depth and compression, with a zoom in **highlighting details** and a zoom out **revealing context**.

# Tracking Shots and Dolly Movements

A camera **support with wheels**, used in **making tracking shots**.

A **dolly** is when you **move the entire camera forwards and backwards**, typically on some sort of track or motorized vehicle. This type of movement can create beautiful, flowing effects when done correctly. If you want to attempt a dolly, make sure your track is stable and will allow for fluid movement.

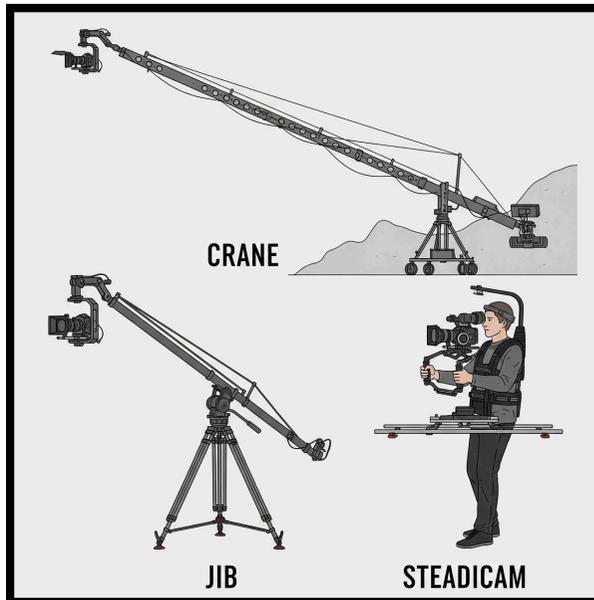
**Tracking** is the same as dollying, only you are **moving the camera from left to right** instead of in and out. Again, it is best to do this using a fluid motion track that will eliminate any jerking or friction.



# Crane, Jib, and Steadicam

A crane (or jib), is a **large, heavy piece of equipment**, but is a useful way of moving a camera - **it can move up, down, left, right, swooping in on action or moving diagonally out of it**. The camera operator and camera are counter-balanced by a heavy weight, and trust their safety to a skilled crane/jib operator.

A **steadicam is worn by an operator who walks with the camera**, whereas a jib is operated from the ground or a remote station.



---

# Handheld and Drone Cinematography

**Drones** are used in videography to capture **aerial shots that would be impossible to capture from the ground.** Equipped with high-resolution cameras, drones can film from various altitudes and angles in the air, enhancing visual storytelling and offering insights you can't get without an aerial vantage point.

Drones today have “smart” features that make them safer and more stable to operate, including Vision Positioning Systems (VPS) and Obstacle avoidance sensors.



Using Drone



Using Handheld

## Example: Panning movement



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## Example: Tilting movement



**SCAN the picture to  
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## Example: Tracking movement



**SCAN** the picture to  
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## Example: Dollying movement



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“Photography is a kind of virtual reality, and it helps if you can create the illusion of being in an interesting world”.

*Steven Pinker*

The background of the slide is a light-colored wooden surface with a vertical grain. In the upper portion, there is a white rectangular box with a brown paper liner. The brown paper is crumpled and folded, with some creases visible. The overall aesthetic is clean and minimalist.

07

Bring It All  
Together

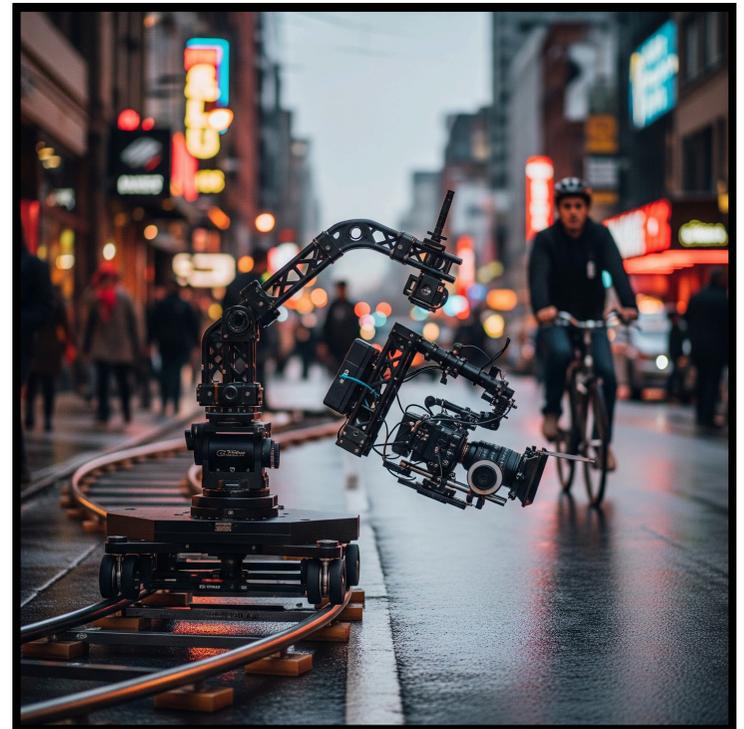
# 07 Bring It All Together

## THE KEY TAKEAWAYS FOR THIS CHAPTER

- ✓ From Script to Storyboard to Shot
- ✓ Common Mistakes and How to Avoid Them

### Introduction

The notations that indicate how the camera is moving between frames.



# From Script to Storyboard to Shot

## The Integration Process:

01

### **Script as the Foundation**

Provides the narrative blueprint: characters, dialogue, setting, and action.

Each scene in the script is mapped into visual beats (moments of action or emotion).

Example: A script says “John nervously enters the dark alley.”

### **Script → Storyboard**

- The storyboard translates words into images.
- “Dark alley” from the script may be drawn as a wide establishing shot, followed by a medium shot of John’s cautious steps, and then a close-up on his worried face.
- Directors and cinematographers decide camera placement, angles, and movements at this stage

02

### **Storyboard → Shot**

- The storyboard serves as a shooting guide on set.
- Each sketched panel becomes a planned shot during production.
- The storyboard ensures consistency between the director, cinematographer, actors, and crew.
- Example: Storyboard panel: John peeks around the corner (close-up). Shot on set: Camera lens choice, lighting for suspense, actor’s expression captured.

The flow from script → storyboard → shot is a classic pathway in filmmaking and video production.

### **The Process in Simple Flow:**

- Script = defines the story (What happens?)
- Storyboard = visualizes the script. (How it looks?)
- Shot = realizes the storyboard. (How it’s captured?)

### **Why Integration Matters**

- Clarity: Everyone (director, camera crew, actors) shares the same vision.
- Efficiency: Saves time and budget by pre-visualizing the film.
- Creativity with Control: Directors can experiment visually at the storyboard stage before committing on set.
- Continuity: Maintains consistent storytelling flow from page to screen.

03

# Common Mistakes and How to Avoid Them

01

## Overly Vague Scripts

- Mistake: Scripts that lack clear descriptions (e.g., “They fight” without details).
- Problem: Leaves too much ambiguity when translating to storyboards.
- Solution: Write action lines with visual cues (e.g., “John throws a punch; Mary ducks and counters with a kick”).

03

## Overloading the Storyboard

- Mistake: Adding too much detail (tiny movements, dialogue, every micro-expression).
- Problem: Crew gets overwhelmed, losing focus on key shots.
- Solution: Focus on major beats—composition, movement, and pacing. Use notes for extra details.

02

## Skipping Storyboards

- Mistake: Jumping straight from script to shooting.
- Problem: Leads to wasted time on set, inconsistent visuals, and missed shots.
- Solution: Even simple stick-figure sketches or digital boards help organize shot lists and camera angles.

04

## Ignoring Camera Movement

- Mistake: Storyboards only show static frames.
- Problem: Final shots may feel flat or inconsistent with the intended mood.
- Solution: Use arrows and annotations to show pans, tilts, zooms, and tracking shots.

# Common Mistakes and How to Avoid Them

05

## Lack of Collaboration

- Mistake: Director/storyboard artist works in isolation.
- Problem: Misalignment with cinematographer, production designer, or actors.
- Solution: Review storyboards with the whole creative team to ensure feasibility and shared vision.

07

## Failure to Update

- Mistake: Treating the storyboard as “final” even after script changes.
- Problem: Disconnection between script revisions and planned shots.
- Solution: Keep storyboards living documents—revise them whenever the script changes.

06

## Not Considering Practical Constraints

- Mistake: Storyboards ignore budget, set design, or camera limitations.
- Problem: Planned shots become impossible to execute.
- Solution: Align storyboards with available resources and adapt creatively (e.g., using creative framing instead of expensive crane shots).

## Golden Rule:

- A good script makes storyboarding clear.
- A good storyboard makes shooting efficient.
- A good shot makes the story come alive.



“Execution is the ability to mesh strategy with reality, align people with goals, and achieve the promised results.”

*Larry Bossidy*

The background features a light-colored wooden surface with a vertical grain. In the upper portion, there is a white rectangular box, partially open, with a brown paper bag tucked inside. Another brown paper bag is visible in the lower-left corner. A semi-transparent white rectangular box is centered on the page, containing the text.

08

# Appendices

# 08 Appendices

## LIST OF APPENDICES

- ✓ Storyboard Templates
- ✓ Script Breakdown Template
- ✓ References
- ✓ Recommended Reading & Resources

# Storyboard Templates

		Duration:	Scene:
Description:	Camera Shot:	Camera Movement:	
	Camera Angle:	Camera Placement:	



# Script Breakdown Templates

Day Ext. – Yellow  
Night Ext. – Green  
Day Int. – White  
Night Int. – Blue

DATE : \_\_\_\_\_  
INT. / EXT. : \_\_\_\_\_  
DAY / NIGHT: \_\_\_\_\_

## SCRIPT BREAKDOWN SHEET

PRODUCTION NO. \_\_\_\_\_ PRODUCTION TITLE \_\_\_\_\_ BREAKDOWN PAGE NO. \_\_\_\_\_

SCENE NO. \_\_\_\_\_ SCENE NAME \_\_\_\_\_ SCRIPT PAGE NO. \_\_\_\_\_

DESCRIPTION \_\_\_\_\_ PAGE COUNT \_\_\_\_\_

LOCATION NAME \_\_\_\_\_

<b>CAST</b> RED	<b>STUNTS</b> ORANGE  <b>EXTRAS / SILENT BITS</b> YELLOW	<b>EXTRAS/ ATMOSPHERE</b> DARK GREEN
<b>SPECIAL EFFECTS</b> LIGHT BLUE (CYAN)	<b>PROPS</b> BLACK	<b>VEHICLES / ANIMALS</b> PINK
<b>WARDROBE</b> CIRCLE	<b>MAKEUP / HAIR</b> PURPLE	<b>SOUND EFFECTS / MUSIC</b> BROWN
<b>SPECIAL EQUIPMENT</b> BOX	<b>PRODUCTION NOTES</b>	



---

# Recommended Reading & Resources

- ◆ Cinematography 101: Mastering the Art of Visual Storytelling. Michael Szymczyk (2024). ISBN-13 : 979-8334531987
- ◆ Visual Storytelling for Filmmakers. Blain Brown( 2025). ISBN 13 : 978-1032414720
- ◆ The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media. Bruce Block (2020). ISBN 9781317745693.
- ◆ Storyboarding Essentials: Scad Creative Essentials (How to Translate Your Story to the Screen for Film, tv, and Other Media). David Harland Rousseau,Benjamin Reid Phillips (2013). ISBN: 9780770436940
- ◆ The Filmmaker's Eye : Learning (and Breaking) the Rules of Cinematic Composition. Mercado, Gustavo( 2022). ISBN : 9781138780316



# References

- 01 Negro, D. J. (2021). *Storytelling: Art and Technique* Fifth Edition. Santa Barbara, California: Libraries Unlimited.
- 02 Block, B. (2020). *The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media*. London, New York: Routledge.
- 03 CJ Smith.(2023). *How Drones are Used in Photography and Cinematography*, <https://www.adorama.com/alc/drones-in-cinematography-photography/>
- 04 Anish Raj Joshi, May 10, 2022, *Introduction to Storyboard*, <https://blog.yarsalabs.com/introduction-to-storyboards/>
- 05 StudioBinder. (n.d.). *Creative and unconventional shots*. StudioBinder. <https://www.studiobinder.com>
- 06 Lancaster, K. (2019). *Basic Cinematography: A Creative Guide to Visual Storytelling*. Routledge.



“The best education in film is to make one.”

*Stanley Kubrick*

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