

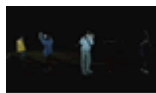
# Camera Movement

The main types of camera movement that are used in film are:

- **Panning**
- **Tilting**
- **Crane**
- **Tracking**
- **Zooming**

**Panning** – a panning shot is where the camera moves slowly across from side to side from a fixed axis.

## Viewing Extract



[Rules of Golf 1](#) (01:18 to 01:32)

In this clip we see each of the young golfers teeing off in a quick panning shot.

**REAR WINDOW** (1954) (00:01:29 to 00:04:00) In a series of panning shots director Alfred Hitchcock shows us first the view outside the rear of our hero's apartment before using the same camera technique to show us the interior of the central character's apartment. Before a line of dialogue is even spoken he's provided us with a wealth of information about the central character and his world.

**THE UNTOUCHABLES** (00:48:16 to 00:50:12)

In a series of panning shots from left to right and back again, Elliot Ness watches the movement of the gangsters towards the bridge

**Tilting** – a tilt shot is where the camera moves up and down from a fixed axis.

**Crane** – a crane shot is where the camera, mounted on crane, moves around at a distance above ground level.

The BBC series Moving Pictures contains a special feature on the expressive use of the crane shot in the history of cinema featuring interviews with directors such as John Carpenter and Barry Sonnenfeld.

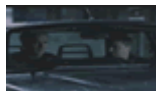
**Tracking** – a tracking shot is where the camera follows the action, moving along tracks laid for that purpose, often pulling backwards from a scene. In some cases, a crane is used to make it possible to move the camera vertically and horizontally at the same time.

Two examples of tracking camera movement from 'Do Armed Robbers Have Love Affairs?' that create a feeling of entrapment as two bank robbers wait in their car before outside a bank.

### Viewing Extracts



[Do Armed Robbers Have Love Affairs 1](#)



[Do Armed Robbers Have Love Affairs 2](#)



[Do Armed Robbers Have Love Affairs 3](#)

These three short forward tracking shots closing in on the two characters from different sides of the car powerfully convey a mood of entrapment. There is a tangible feeling of metaphorical walls closing in on the bank robbers as the time nears when they must initiate the bank robbery.

### Viewing Extract



[Rules of Golf 2](#) (00:39 to 01:15)

In this clip we see a tracking shot as our narrator is wheeled through a hospital corridor on a gurney. The fast tracking shot reflects the urgent pace of the scene.

### Viewing Extract



[Rules of Golf 3](#) (00:39 to 01:15)

In this clip a backward moving tracking shot leaves the character stranded in space.

### **PATHS OF GLORY** (1957) (00:06:00 to 00:07:30)

In this sequence from legendary director Stanley Kubrick's anti-war classic the director uses a 90 second long continuous tracking shot to follow a visiting general as he visits a frontline trench during World War One.

**TWELVE MONKEYS** (1995) (00:20:26 to 00:22:00) (DVD Chapter 4)

This sequence begins with a tracking shot as we move around the room in which the main character is being questioned by a psychiatric review board. The LOW ANGLE of this first shot helps emphasise the main character's helplessness by making him seem smaller within the frame. The slow movement of the tracking motion helps establish the clinical mood of the setting.

**Tracking shots using a crane:**

**ONCE UPON A TIME IN THE WEST** (1968) (00:25:26 to 00: 27:18)

As a woman at a train station in a frontier era town waits for someone the camera tracks in front of her as she walks to the Station Office to ask for directions before Craning upwards to reveal the whole town.

**TOUCH OF EVIL** (1958) (00:00:56 to 00:04:06)

In a bravura continuous mobile crane shot we begin with a close up of hands planting a bomb in a car before pulling back and travelling above and through the streets of a small town on the Mexican American border.

**Zooming** – a zoom shot is similar to a tracking shot in that it is possible to zoom in (giving the impression of moving forwards) and out (giving the impression of moving backwards). In the zoom, however the camera itself remains still and so the effect is a little different. A zoom enlarges or decreases the size of its subject. This can increase or decrease the subject's degree of importance, for example.

**Viewing Extract**



[Mortice 5](#) (04:23 to 04:35)

In this clip a zoom shot is used to convey shock and horror as the film's heroine makes a disturbing discovery.

**JAWS** (1975) (00:16:00 to 00:16:50)

In this suspenseful sequence from Spielberg's first hit, the director uses a dynamic zoom to convey the hero's stunned and horrified reaction to a shark attack.

**SPIDER-MAN 2** (2004) (01:26:57 to 01:27:48)

A series of very fast camera zooms accompanied with ominous sound effects announce the arrival of super-villain, Doctor Octopus.