

Camera Framing

Shooting fields

Campo lunghissimo (ITA)



The landscape is framed as much as possible to be clearly predominant with respect to the subject, which may be absent ([Hidalgo](#), [Robert Dalva](#))

Campo lungo (ITA)



The landscape is framed as much as possible to be clearly predominant with respect to the subject, which is always distinguishable ([Lo Hobbit](#), [Peter Jackson](#))

Campo totale (ITA)



The environment is shown in its entirety including the subjects inside ([Lo Hobbit](#), [Peter Jackson](#))

Campo semi totale (ITA)



Hybrid framing between long shot and full shot that equally values the subject and the environment ([1917](#), [Sam Mendes](#))

Campo medio (ITA)



The subject is framed by the surrounding environment, usually positioned in the center of the frame ([Gulliver's travels](#), [Rob Letterman](#))

Shooting plans

Piano americano (ITA)



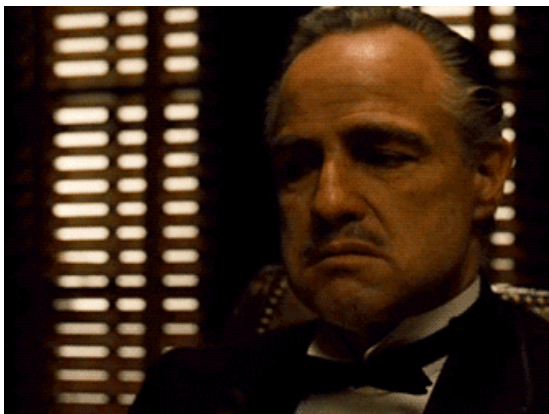
Framing that enhances the details without neglecting an environment that frames the subjects framed at 3/4 ([The shape of water](#), [Guillermo Del Toro](#))

Piano medio /mezza figura (ITA)



The subject is framed from the waist up ([Perfect strangers](#), [Paolo Genovese](#))

Primo piano (ITA)



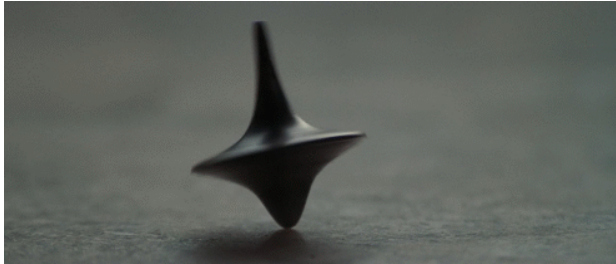
Close-up shot usually framing only the subject's face and shoulders ([The godfather](#), [Francis Ford Coppola](#))

Primissimo piano (ITA)



Framing that generates closeness to the subject, often used to highlight the face ([Shining](#), [Stanley Kubrick](#))

Dettaglio (ITA)



Specific framing of detail or a detail of a larger scene ([Inception](#), [Christopher Nolan](#))

Soggettiva (ITA)



Specific perspective from the point of view of the subject ([8 ½](#), [Federico Fellini](#))

[Sequences framing](#)

Succession of combinations of types of steady and dynamic camera

Framings

Framing perspective and [camera movement](#)

Power framing



Shot from bottom to top which gives greatness to the subject to be highlighted ([Gulliver's travels](#), [Rob Letterman](#))

**Pseudo
soggettiva
(ITA)**



Hybrid shot with camera positioned behind the character that is usually shot from the side (fifth)

- [Projectile scene](#)
pseudo-subjective ([Son of Saul](#), László Nemes)

**Falsa
soggettiva
(ITA)**



Frame with the subject in the center. Enhancement of a detail that is however covered by a visual obstacle

The point of view is very close to that of a character, but it's not exactly coincident. The spectator has the sensation of witnessing something subjective which will later reveal itself to be objective from another point of view