

06 · Video

Shot and Camera Movement Bank

24 shot and camera-movement patterns, each with its intention, a copyable prompt structure, continuity notes and suitable uses, plus ready-made sequence recipes.

For: Anyone writing prompts for video generators or planning short-video shots who wants precise visual language.

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How to use this bank

Video generators respond better when you describe the shot in the language of cinematography: shot size, camera angle, movement and speed. This bank collects 24 common patterns in three groups: **shot sizes**, **camera angles** and **camera movements**. Each pattern has four parts:

- **Intention:** what the pattern does in the viewer's mind.
- **Prompt structure:** a copyable template whose brackets you fill.
- **Continuity notes:** what to watch so the shot connects to what comes before and after.
- **Suitable use:** when the pattern serves you, and when to avoid it.

Important: the output depends on the generator. Tools differ in how they understand camera terms, how long a shot can be and how well they execute complex moves, and they change with every update. The patterns here use general language most tools understood at the time of writing (September 2026), but test each pattern on your tool and note what works and what does not. Many tools follow English terms more precisely, which is why each pattern is named in plain cinematography terms.

The general structure of a shot prompt

Most prompts in this bank follow this order. If you are animating an existing image, focus on the movement and what must stay fixed, since the image already sets the subject and style.

General shot prompt

[shot size and angle] of [subject] in [location].
Movement: [type of move], [direction], [speed: very slow / slow / medium].
What moves in the scene: [light natural motion: steam, leaves, fabric].
What stays fixed: [product shape, label, lighting, number of objects].
Lighting and style: [fixed style sentence].
Duration: [seconds]. Aspect ratio: [9:16 / 16:9 / 1:1].

General continuity rules

- **Screen direction:** if a person or object leaves frame left, have it enter the next shot from the right, so it seems to continue on its way.
- **The axis line:** in a scene between two people, or a person and a product, keep the camera on one side of the imaginary line between them, or they will appear to swap places.
- **Lighting:** light direction and warmth stay fixed within a scene. A window on the left in one shot does not move to the right in the next.
- **Props:** the position of the cup and plate, and the state of the food (full, half-eaten), must make sense across shots.
- **Style:** the same style sentence in every prompt of a single video.

1. Shot sizes

1. Establishing wide shot

Intention: tells the viewer "where we are", giving place and atmosphere before details.

Establishing wide shot

Wide establishing shot of [location] at [time of day], [weather or mood].
Camera static or moving very slowly [forward / sideways].
Light signs of life: [distant passers-by, lit windows, moving trees].
[style sentence]. Duration: [4-6] seconds. Aspect ratio: [].

Illustrative example

Wide establishing shot of the front of Al Zaytouna Bakery on a narrow Tripoli street at dawn, warm light from the shopfront, very slow forward move, light steam from a vent, 5 seconds, 9:16.

Continuity: fix the time of day and weather; a dawn shot is followed by interiors with morning, not evening, light. **Use:** opening a video about a place, or a break between sections. Avoid it as the hook in short vertical video: it is slow and its details are tiny on a phone.

2. Medium shot

Intention: shows a person or subject together with what they are doing. The basic "action shot".

Medium shot

Medium shot of [person or subject] from [the waist or mid-body] up, [the action] in [location]. Camera [static / slight move].
Features [generic non-realistic / indistinct] unless the character is approved. [style sentence]. Duration: []. Aspect ratio: [].

Illustrative example

Medium shot of a baker in a beige apron arranging za'atar loaves on a wooden shelf, back half-turned from camera, morning light from the left, static camera, 5 seconds, 9:16.

Continuity: clothing and accessories stay fixed across shots; check hands and fingers. **Use:** explaining a service or process, or introducing someone at work. In generated video, keep the face out of the centre of attention unless the character is approved and consistent.

3. Close-up

Intention: focuses attention on one thing: a product, a face, a detail. Creates intimacy and importance.

Close-up

Close-up of [subject] filling [half / two thirds] of the frame, blurred background [description]. Camera: [static / very slow push-in].
What stays fixed: [shape, label, colour].
[style sentence]. Shallow depth of field. Duration: []. Ratio: [].

Illustrative example

Close-up of a Yasmina Scents perfume bottle with a matte gold cap on white marble, blurred cream background, static camera, label unchanged, 4 seconds, 4:5.

Continuity: the product is exactly the same in every close-up; compare with its real photo. **Use:** the product moment in an ad, or a reaction. Avoid many consecutive close-ups without a wider shot for context.

4. Extreme close-up / macro detail

Intention: reveals a texture or detail the eye does not usually see. Very strong as a hook.

Extreme close-up

Extreme close-up (macro) of [detail: texture, droplet, thread, steam].
Movement: [very slow slide / static with natural motion in the subject].
[Side] lighting that reveals texture. Very shallow depth of field.
[style sentence]. Duration: [2-4] seconds. Aspect ratio: [].

Illustrative example

Macro shot of the za'atar loaf's crust and sesame seeds, warm side light revealing the texture, very slow slide right to left, a few crumbs falling, 3 seconds, 9:16.

Continuity: colours and light must match the wider shot of the same subject, or it will look like a different product. **Use:** the first three seconds, or highlighting material quality. Avoid it for a product whose generated details will not survive scrutiny.

5. Over-the-shoulder

Intention: puts the viewer in the person's place and connects the person with what they are looking at.

Over-the-shoulder

Over-the-shoulder shot of [person, shoulder and part of head blurred in the foreground] looking at [subject: screen, menu, product, another person] sharp in the background. Camera static or with slight breathing. [style sentence]. Duration: []. Aspect ratio: [].

Illustrative example

Over-the-shoulder shot of a customer at Daraj Café looking at the breakfast menu board on the wall, shoulder blurred in the right foreground, board sharp, morning light, 4 seconds, 9:16.

Continuity: respect the axis line; if the shoulder is on the right in a dialogue shot, stay on that side. **Use:** explaining a user experience (website, app, menu) or dialogue. Note: text on screens and boards is not generated accurately; add it in the edit or film the real screen.

6. Point of view (POV)

Intention: the viewer "sees through their own eyes". Direct involvement and a sense of experience.

Point of view

Point-of-view shot: two hands entering from the bottom of frame [doing something: holding, opening, turning] [subject].
Light natural motion as if the camera were the person's eyes, no strong shake. [style sentence]. Duration: []. Aspect ratio: [].

Illustrative example

POV shot: two hands open a brown paper bag from Daraj Café to reveal a warm za'atar croissant, slow natural hand movement, daylight, 4 seconds, 9:16.

Continuity: the same hands (skin tone, sleeves, rings) in every POV shot. Hands are among the most distorted things in generation; check them frame by frame. **Use:** unboxing, tasting, using a tool. If generation fails on hands, this is an excellent shot to film for real on a phone.

7. Top-down / flat lay

Intention: order, organisation and clarity. Shows several items together as a design.

Top-down

Top-down shot (directly overhead, 90 degrees) of [items] arranged on [surface]. Movement: [static / very slow rotation / a hand adding an item from the edge of frame]. [Soft] shadows from [light direction]. [style sentence]. Duration: []. Aspect ratio: [].

Illustrative example

Top-down shot of a wooden table with a za'atar croissant, a plate of labneh, a glass of orange juice and a cup of coffee, a hand placing a spoon from frame right, soft shadows from the left, 5 seconds, 1:1.

Continuity: the number and arrangement of items stay fixed, except what the hand adds on purpose. **Use:** menus, product sets, "what's in the box". Excellent for square and vertical versions because the composition crops easily.

8. Insert shot

Intention: a short detail that clarifies an action or piece of information inside a larger scene: a button pressed, a label, a date, a hand pushing.

Insert shot

Short insert close-up of [action or detail], within the same scene at [location]. Lighting and colours match shot [number] before it.
Movement: [static], [the action happens once, clearly].
Duration: [1-3] seconds. Aspect ratio: [].

Illustrative example

Insert close-up of a hand stamping "Ready" on an order card at Khayt w Ibra, lighting matching the previous medium shot, static camera, 2 seconds, 9:16.

Continuity: it must match the larger scene exactly; insert shots are where inconsistency is easiest to spot. **Use:** clarifying a step or quickening the pace. If the detail is written text, film it for real or add it in the edit.

2. Camera angles

9. Low angle

Intention: makes the subject look bigger, stronger and more present.

Low angle

Low angle: camera below [subject] looking up, [subject] appears [towering / strongly present] against [background: sky, ceiling].
Movement: [static / slow rise].
[style sentence]. Duration: []. Aspect ratio: [].

Illustrative example

Low angle of Darb Al Khair Association's small building and its sign, clear morning sky behind, slow camera rise, 5 seconds, 9:16.

Continuity: if used on a person, do not cut straight to a high angle on the same person without a clear reason. **Use:** hero product, building, a moment of achievement. Avoid it on close faces, as it can distort features.

10. High angle

Intention: gives an overview, or shows the subject as small within its surroundings.

High angle

High angle: camera above [subject] at [roughly 45 degrees], showing [subject] within [surroundings: table, hall, street].
Movement: [static / slow lateral slide].
[style sentence]. Duration: []. Aspect ratio: [].

Illustrative example

High angle of Lamsa Fitness Centre's studio in the morning, yoga mats neatly laid out and two people with indistinct features exercising, slow lateral slide, soft daylight, 5 seconds, 16:9.

Continuity: keep the layout of the space consistent between this shot and closer ones. **Use:** showing a space, a group activity or a full table. At a very steep angle it can suggest weakness or loneliness, so use it deliberately.

11. Eye level

Intention: neutrality and honesty. The viewer is level with the subject, as if in front of it.

Eye level

Camera at [the person's eye level / the product's level on the table], facing it directly or at a slight angle. [Subject] in [the centre / the left third]. Movement: [static / slow push-in].
[style sentence]. Duration: []. Aspect ratio: [].

Illustrative example

Camera at café-table level, a white coffee cup in the left third, a blurred window behind, very slow push-in, 4 seconds, 9:16.

Continuity: the easiest angle for linking shots; make it the return point between more dramatic angles.

Use: explanations, testimonials, everyday products. It is the safe choice when you are unsure which angle to pick.

12. Dutch angle

Intention: tension, instability, or energy and liveliness.

Dutch angle

Dutch angle: horizon tilted about [10-20] degrees, [subject] in [location]. Movement: [static / short quick move]. [style sentence]. Duration: [1-3] seconds. Aspect ratio: [].

Illustrative example

Dutch angle tilted about 15 degrees on a desk cluttered with papers and an empty coffee cup, cool light, 2 seconds, 9:16, as the "problem" shot before the solution.

Continuity: use a small dose and return to a level angle afterwards so the viewer feels the shift. **Use:** showing "the problem" in a before-and-after video, or a quick youthful rhythm. Avoid it in sectors selling trust and calm, such as clinics.

3. Camera movements

13. Static / locked-off

Intention: calm and focus. Motion comes from the subject, not the camera.

Static camera

Completely static camera, no movement at all. [Subject] in [location]. Motion within the scene only: [rising steam, moving fabric, slowly changing light]. No change to [product shape, objects, lighting]. [style sentence]. Duration: []. Aspect ratio: [].

Illustrative example

Completely static camera, a coffee cup on a wooden table, only the steam rising slowly, a curtain's shadow moving slightly across the table, 5 seconds, 9:16.

Continuity: the easiest to control and the least prone to distortion. **Use:** product shots, the final shot with the logo, and any moment that needs on-screen text to be read. When other moves fail in your tool, a static camera with light natural motion usually works.

14. Slow push-in / dolly in

Intention: gradually raises importance and interest: "look at this".

Slow push-in

Camera moves [very] slowly toward [subject] from [a medium shot] to [a close-up]. Lighting fixed, no change to objects, [light natural motion in the background]. [style sentence]. Duration: [5-7] seconds. Ratio: [].

Illustrative example

Camera moves slowly toward the za'atar loaf on an olive-wood board, from medium shot to close-up, lighting fixed, no change to objects, thyme leaves moving naturally, 6 seconds, 9:16.

Continuity: if the shot ends close, start the next at a clearly different size (wider or a detail) so the cut does not feel like a jump. **Use:** the most reliable move for animating a product image. Excellent for the hook and the reveal moment.

15. Pull-out / dolly-out reveal

Intention: starts on a detail, then reveals the context: a surprise, or "the full picture".

Pull-out reveal

Camera starts close on [detail], then slowly pulls back to reveal [the wider context]. No change to objects during the pull-back. Lighting fixed. [style sentence]. Duration: [5-7] seconds. Aspect ratio: [].

Illustrative example

Camera starts close on a hand stitch in linen, then slowly pulls back to reveal a complete dress hanging in the Khayt w Ibra shop in daylight, 6 seconds, 9:16.

Continuity: the generator has to invent what is revealed; check that the reveal is plausible and does not add strange elements at the edges. **Use:** before and after, revealing a product in its setting, a video ending. If what is revealed is an important real place, it is better to film it.

16. Truck / lateral slide

Intention: a calm survey of several items, with depth when foreground objects pass by.

Lateral slide

Camera slides sideways [right to left] at [slow] speed parallel to [subject: shelf, table, shopfront], with [a near object in the foreground] passing to add depth. No change to objects. [style sentence]. Duration: []. Aspect ratio: [].

Illustrative example

Camera slides slowly right to left along a wooden shelf of Al Zaytouna Bakery's loaves and ka'ak, a straw basket passing in the foreground, morning light, 6 seconds, 16:9.

Continuity: keep the slide direction the same across shots in one scene, or reverse it on purpose. **Use:** showing a product range, a place or a team. Repeated items (many similar loaves) can distort, so check their number and shape.

17. Pan

Intention: follows the viewer's gaze from one point to another in the same place, with the camera staying put.

Pan

Camera stays in place and pans slowly from [first point] to [second point] in [location]. Smooth move with no shake. [style sentence]. Duration: [4-6] seconds. Aspect ratio: [].

Illustrative example

Camera stays in place and pans slowly from Daraj Café's door to the counter where coffee is being made, warm morning light, 5 seconds, 16:9.

Continuity: start and end on two clear points; a pan that lands on nothing leaves the viewer lost. **Use:** linking two elements (entrance and product, cause and effect). In vertical video the pan's range is limited; a tilt is sometimes a better fit.

18. Tilt up / tilt down

Intention: a vertical reveal; bottom to top suggests growth and height, top to bottom leads the eye to a detail.

Tilt

Camera stays in place and tilts slowly [up / down] from [start] to [end]. [Subject] stays fixed. [style sentence]. Duration: [4-6] seconds. Aspect ratio: [].

Illustrative example

Camera tilts slowly up from a yoga mat on the floor to a large window letting in morning light at Lamsa Fitness Centre, 5 seconds, 9:16.

Continuity: very well suited to vertical ratios because it uses the height. **Use:** revealing a building, a tall product, or clothing from hem to shoulder. With people, avoid a tilt that scans the body inappropriately.

19. Orbit / arc

Intention: shows the subject from several sides, with a premium, three-dimensional feel.

Orbit

Camera orbits slowly around [subject] in a [quarter / half] circle [clockwise], the subject fixed in the centre of frame.
What stays fixed: [shape, label from every side, lighting].
[style sentence]. Duration: [5-7] seconds. Aspect ratio: [].

Illustrative example

Camera orbits slowly a quarter circle around a Yasmina Scents perfume bottle on a marble plinth, the bottle fixed in the centre, matte gold cap unchanged, soft studio light, 6 seconds, 1:1.

Continuity: one of the hardest moves for generators: the back of the product is invented, and the label or shape can change mid-orbit. Check every frame and settle for a quarter circle. **Use:** premium products, models, signature dishes. If the real product's shape matters, film a real rotation on a turntable.

20. Tracking / follow shot

Intention: accompanies a person or object as it moves; a sense of journey and continuity.

Tracking shot

Camera follows [person or object] from [behind / the side] as it [walks / moves] through [location], at a constant distance, smoothly.
[Indistinct features / approved character]. [style sentence].
Duration: []. Aspect ratio: [].

Illustrative example

Camera follows from behind a volunteer in a green vest carrying a cardboard box down an aisle of Darb Al Khair Association's storeroom, constant distance, smooth move, daylight, 5 seconds, 9:16.

Continuity: walking direction must stay logical across shots, and clothing fixed. Walking in generated video can look unnatural (sliding feet); following from behind softens this. **Use:** "a day at work", moving between two places, volunteer stories. Do not show real beneficiaries' faces without consent.

21. Crane / pedestal: rising or descending

Intention: the camera itself rises or lowers; an opening or closing with a cinematic feel.

Crane move

Camera [rises / descends] vertically and slowly from [starting level] to [ending level] to reveal [what appears at the end]. Smooth move, lighting fixed. [style sentence]. Duration: [5-7] seconds. Aspect ratio: [].

Illustrative example

Camera rises slowly from the level of a table of neatly packed school bags to a higher view revealing Darb Al Khair's campaign hall with volunteers whose features are indistinct, daylight, 6 seconds, 16:9.

Continuity: as with reveals, what appears at the end is invented; check that it makes sense. **Use:** an opening or closing shot for an event or place. Avoid it mid-video, as it is slow and breaks the rhythm.

22. Rack focus

Intention: moves attention from one element to another without moving the camera.

Rack focus

Static camera. [First element] sharp in the foreground and [second element] blurred in the background, then focus shifts slowly to [second element], which becomes sharp while the foreground blurs. [style sentence]. Duration: [4-5] seconds. Aspect ratio: [].

Illustrative example

Static camera, a coffee cup sharp in the foreground and two customers with indistinct features laughing in the background, then focus shifts to the customers and the cup blurs, morning light, 4 seconds, 9:16.

Continuity: not every generator executes a rack focus accurately; some change the whole frame instead of the focus. Test it before building a story on it. **Use:** connecting the product with people, or moving from a detail to a meaning. It can also be done in the edit across two shots.

23. Handheld

Intention: realism, spontaneity and closeness, as if a real person were filming the moment.

Handheld

Handheld camera, light natural shake without exaggeration, [subject] in [location] [action]. A spontaneous, documentary feel. [style sentence]. Duration: []. Aspect ratio: [].

Illustrative example

Handheld shot with slight shake, a baker pulling a tray of bread from the oven at Al Zaytouna Bakery, steam and warm oven light, spontaneous documentary feel, 4 seconds, 9:16.

Continuity: do not mix handheld and very static shots in the same scene without a reason; the difference draws attention. **Use:** behind the scenes, everyday social content, field stories. An honest note: this shot is often easier and more genuine when actually filmed on a phone.

24. Foreground wipe reveal

Intention: a natural transition or surprise reveal: a near object covers the frame for a moment, then uncovers the scene.

Foreground wipe reveal

Camera slides [sideways] behind [a near foreground object: pillar, plant, passing person], which covers the frame for a moment, then [subject] is revealed clearly. [style sentence]. Duration: [3-5] seconds. Ratio: [].

Illustrative example

Camera slides sideways behind a large plant in the foreground at Lamsa Fitness Centre, covering the frame for a moment before revealing the sunlit studio, 4 seconds, 16:9.

Continuity: the moment of full cover is an ideal place to cut to another shot that starts on the same object, so the transition looks seamless. **Use:** moving between two places, or revealing a product or space. Check that the passing object does not distort or vanish strangely.

Quick reference: which pattern for which purpose?

Purpose	Suggested patterns
Hook in the first 3 seconds	4 extreme close-up, 14 slow push-in, 6 POV, 12 Dutch angle
Introducing a place	1 establishing wide, 10 high angle, 21 crane, 24 wipe reveal
The product moment	3 close-up, 13 static, 14 slow push-in, 19 orbit
Explaining a step or process	2 medium, 8 insert, 7 top-down, 6 POV
Showing a range	16 lateral slide, 7 top-down, 17 pan
A human or field story	20 tracking, 23 handheld, 5 over-the-shoulder, 22 rack focus
Closing with the logo	13 static, 15 pull-out reveal, 21 crane

Ready-made sequence recipes

A good sequence changes shot size or angle clearly from one shot to the next, and links them with a shared movement or shape.

Sequence recipes

Product reveal (3 shots, about 12 seconds):

- 4 extreme close-up (3 s) - 14 slow push-in to the full product (5 s)
- 13 static shot with space for text (4 s)

Before and after (4 shots, about 15 seconds):

- 12 Dutch angle for the problem (3 s) - 8 insert of the fix (2 s)
- 15 pull-out revealing the result (6 s) - 13 static with logo (4 s)

Introducing a place (4 shots, about 20 seconds):

- 1 establishing wide (5 s) - 24 wipe reveal inside (4 s)
- 2 medium of someone at work (6 s) - 3 close-up of the product (5 s)

Field story (4 shots, about 20 seconds):

- 20 tracking from behind (5 s) - 7 top-down of what is being prepared (5 s)
- 22 rack focus from object to people (5 s) - 21 crane to close (5 s)

Log your tests with your tool

Because results depend on the generator, keep a simple log for every pattern you try:

Pattern test log

Tool and version: []

Test date: []

| Pattern # | Prompt used (short) | What happened | Worked? (yes/partly/no) | What I changed |

|-----|-----|-----|-----|-----|

| [] | [] | [] | [] | [] |

Which three patterns work reliably with your tool?

Which patterns fail or distort the result, and what will you use instead?

Common mistakes

- **Mistake:** describing several moves in one shot ("push in, then orbit, then rise"). **Fix:** one move per shot; combine moves through editing between shots.
- **Mistake:** not stating the speed. **Fix:** write "very slow" or "slow" explicitly; fast moves increase distortion.
- **Mistake:** forgetting what must stay fixed. **Fix:** add a "no change to..." line for every shot with a product or character.
- **Mistake:** consecutive shots at the same size and angle. **Fix:** change size or angle clearly at every cut.
- **Mistake:** relying on a generated orbit around a real product. **Fix:** check every frame, or film the rotation for real.
- **Mistake:** ignoring movement and light direction between shots. **Fix:** note both directions in the shot list and check them before generating.

Checklist for every shot

- ☐ I chose the shot size, angle and movement deliberately to serve the message.
- ☐ Only one movement, at a stated speed.
- ☐ I stated what must stay fixed (product, label, lighting).
- ☐ I added the fixed style sentence, the aspect ratio and the duration.
- ☐ The size or angle differs clearly from the previous shot.
- ☐ Movement and light direction are consistent with neighbouring shots.
- ☐ I checked hands, faces and product frame by frame after generating.
- ☐ I recorded the pattern's result in my tool's test log.

About the author — Mohamad Charafeddine is an entrepreneur from Tripoli, Lebanon: founder of the Passion digital marketing agency, president of Takaful Youth Association, and founder of digital platforms. He trains individuals and teams in applied AI and marketing.

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