

The Application of Film Lens Language in Microdocumentaries

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Abstract: Microdocumentaries are carriers that reflect people's lifestyles. As an emerging form of documentary, it has unique characteristics in the use of cinematic language. People can use fragmented time to obtain information through micro documentaries. Lens language refers to the use of mirror like language to express one's own meaning during shooting. The reasonable use and clever connection of different lenses can make it easier for viewers to understand the emotions and meanings that photographers give to the shooting content, which is an important role of lens language in micro documentary shooting. Based on this, explore the application of film shot language in micro documentaries.

Keywords: Camera language; Expressive techniques; Supporting

1. The Application of Film Lens Language in Microdocumentaries

In this digital age, micro documentaries, as a short and exquisite form of documentary, have become one of the important ways for people to obtain information and express their views. In the creation of micro documentaries, the language of film shots is widely used. It is not only a technical means, but also an artistic expression that can deeply and intuitively display the life, story, and emotions of the recorded object. Microdocumentaries often need to convey rich information within a limited time, so each shot carries an important mission.

2. The expressive techniques of 2-shot language in micro documentaries

2.1 Composition expression of lens language in micro documentaries

Composition originally referred to the scientific name in painting, which refers to the reasonable arrangement and reorganization of the images of things based on the theme and expressive content, in order to form a reasonable and complete picture. It is called "composition". Chinese painting is called "layout" and later adopted by photography and videography. The composition of photography and painting is not entirely the same, with the main difference being that the visual language composition of film and television is dynamic, which is also unique, but fundamentally the same. Film and television composition is a transformation from painting composition, also known as "framing". The framing in film and television works cannot subjectively handle the positional relationships of objects like painting composition, but can only choose scenes. Therefore, the composition of film and television works is not so much independent as closely related to the perspective. Symmetric composition is a commonly used composition method in micro documentaries, which can create a balanced, harmonious, and solemn aesthetic. For example, in the micro documentary "Dunhuang", the creator used symmetrical composition to capture the murals of Mogao Grottoes, showcasing the exquisite and magnificent art of Dunhuang. In the film, the camera slowly advances and symmetrically displays the Buddha statue and flying sky in the mural. The Buddha statue is dignified and solemn, with a kind face, graceful and agile flying, and a graceful posture. The murals on both sides form a perfect symmetry, creating a sacred and solemn atmosphere. This composition not only balances the picture, but also highlights the magnificent momentum of Dunhuang murals. The camera switches between the Buddha statue and the flying sky, showcasing both the details of the characters and outlining a magnificent and spectacular scene. The audience seems to be in person, feeling the awe inspiring charm of millennium old murals.

2.2 Color Expression of Lens Language in Microdocumentaries

The colors in camera language can convey symbolic meanings, enhance the emotional strength of characters, and enhance the depth of the plot environment. The colors in the lens express different meanings. Color has a strong expressive power in micro documentaries, as it can convey emotions and shape the atmosphere. For example, in the micro documentary "Okripoche", the creator uses high saturation colors to showcase Okripoche's grandeur and mystery. In the micro documentary "Silent Wings," which tells the story of the lives of people with disabilities, the creators use low saturation gray tones to highlight the difficulties and hardships faced by the characters in the film. Color is not only a visual element in these micro documentaries, but also a powerful tool for conveying emotions and expressing themes. In the micro documentary "China on the Tongue", the creator meticulously captures and portrays the colors of food, arousing people's desire for food and a sense of identification with Chinese culinary culture. In the film, the crystal clear soup, colorful ingredients, and tempting dishes seem to tell the audience about the profoundness and allure of Chinese cuisine. The expressive power of color in micro documentaries is not limited to conveying emotions and shaping atmosphere, it can also become a part of the narrative structure. For example, in the micro documentary "The Road to Dreams", the creator showcases the protagonist's growth history from poverty to success through the alternating use of different colors. Color is not only a visual symbol here, but also a narrative thread that guides the audience to follow the protagonist's footsteps and experience his growth process.

In summary, color has rich expressive power in micro documentaries. It can not only convey emotions and shape atmosphere, but also become a part of the narrative structure, enhancing the film's infectivity. The use of color by creators not only highlights the artistic quality of the film, but also makes micro documentaries a more infectious and expressive narrative form.

2.3 Motion Expression of Lens Language in Microdocumentaries

The visual effects brought by sports shots are often quite strong, making viewers strongly feel the content that the photographer wants to express, and playing a crucial role in the overall visual effect of the film. The forms of motion lenses include vertical, horizontal, and vertical movements. Vertical movement has a sliding lens, horizontal movement has a shaking lens, and vertical movement has a lifting lens. In addition to common lenses, handheld lenses are also commonly used in micro documentaries. It can enhance documentary quality and create a sense of authenticity and presence.

In “Andahan”, the handheld camera captures every detail of the hunters trekking on the snow plain: they struggle to step on the thick snow, and the howling north wind blows on their frozen faces. This close-up shooting allows the audience to experience firsthand the difficulty of hunters surviving in extreme environments, evoking inner resonance and admiration. The handheld lens also creates a sense of urgency and realism. In the micro documentary “The Rider”, the director used a handheld camera to track and shoot the scene of herdsmen galloping on the grassland. The audience seems to embody themselves as herdsmen, experiencing the freedom and pleasure of galloping horses firsthand, and feeling the deep bond between herdsmen and grasslands. Through the use of handheld cameras, micro documentaries have surpassed simple recording and become an art form that evokes empathy and conveys emotions. It immerses the audience in the context of the film, breathing together with the protagonist, thereby gaining deeper resonance and understanding.

Proper use of motion lenses can bring changes to the visual rhythm of a film, resulting in a rich visual effect that attracts viewers to accept the visual information conveyed by the film. In summary, the motion expression of the camera is an indispensable and important part of the camera language.

3. scenes and props to complement the language of micro documentary shots

3.1 Scenarios as a supplement to the language of micro documentary shots

The scene is the space where the character’s story takes place. It occupies a relatively important position in the film. The scene has a sculptural quality. In the creation of micro documentaries, scenes play a crucial role as a complement to camera language. It not only provides the background for the story to take place in the film, but also enhances the visual and auditory impact and emotional expression of the film. The overall layout, lighting effects, and color matching of the scene can all affect the expression of camera language. For example, a wide scene can create a grand atmosphere, where characters appear small, highlighting helplessness and loneliness; Narrow scenes can create a sense of oppression and amplify the emotional fluctuations within the character. In addition, the color design of the scene can also resonate with the language of the camera. Bright and bright colors can liven up the atmosphere, setting off emotions of joy or hope; Dark and gloomy colors can create a melancholic and melancholic atmosphere. Through reasonable scene selection and meticulous design, micro documentaries can fully utilize the language of the camera to achieve audio-visual shock and emotional resonance. The fusion of scene and camera language creates a complete and vivid story world, allowing the audience to immerse themselves and gain a profound experience.

3.2 Props as a supplement to the language of micro documentary shots

The characters are the main narrators of the film. It is very common to use props to symbolize the character’s personality, and when necessary, the association between props and the character can also be used to express changes in the character’s thoughts. In the language of micro documentaries, props play an indispensable role in enhancing visual expression and narrative tension. Props can serve as carriers of metaphors, symbols, or themes, conveying character characteristics, promoting plot development, and revealing the deep meaning of a film through their form, materials, colors, and functions. For example, in “Finding the Sugar Man,” an old cassette tape becomes a medium to evoke characters’ memories and witness history; In “Hand Climbing”, the ropes and equipment used by the protagonist become a symbol of his challenge to the limits and pursuit of freedom. Props can also create visual rhythm and narrative tension through their interaction and changes, allowing the audience to immerse themselves and deeply feel the emotions and ideas conveyed by the film. By displaying specific props and creating specific scenes through the lens, the audience is guided to understand the social environment and historical background of the characters. For example, in the micro documentary “The Hawker”, the camera focuses on the simple stalls and outdated weighing devices of street vendors, successfully depicting their difficult living environment. Props can showcase a character’s personality and inner emotions. In the micro documentary “Razor”, the razor not only symbolizes the protagonist’s profession, but also reflects his delicate, sensitive, and perfectionist character traits. The appearance and changes of props drive the development of the plot. In the micro documentary “Fisherman”, the camera captures the scene of fishermen repairing their fishing nets, which implies that they are about to go out to sea to catch fish, indicating the progression of the plot. Props can express profound themes through metaphorical and symbolic techniques. For example, in the micro documentary “Time”, the alarm clock symbolizes the passage of time and the brevity of life, triggering viewers to ponder the meaning of life.

Props play an important role in micro documentaries, not only as simple props, but also as a powerful complement to camera language. By using appropriate props, the narrative effect in the film can be enhanced, the sense of hierarchy in the picture can be enriched, and the audience’s visual experience can be enhanced.

4. camera positions

The camera position is where the camera is located. In micro documentaries, the term camera position is simulated, and the camera and camera position have no real meaning. The presentation of film and television images is reflected by the animation machine, and the initial

visual image is achieved through the sub lenses of the image. But it doesn't exist, it's within logic. Therefore, its principle is to conform to the positioning rules of real film and television. There are usually several factors that affect the placement of the camera, such as capturing the best working visual points, having exciting movements, and allowing the audience to understand them well.

The camera position is also the viewpoint of the lens, and can also be called the window of the director's soul. Simply put, it refers to the camera as someone's eye in the movie space. The first type is the objective viewpoint, where the camera serves as the viewer's eye. Of course, it will not appear as a character in the drama, and can also be referred to as a divine perspective or objective perspective, which is the most easily accessible perspective for the audience. The second type is subjective perspective, where the camera becomes the eyes of the characters in the play. Each shot has at least one viewpoint, and in each shot, it is crucial to choose which viewpoint to use to see the world from, as this viewpoint reflects the way the director sees the world. For each shot, in order to achieve the ideal image during the shooting process, the photographer should constantly search for different angles to complete the shooting. The camera's position can only be found in the most reasonable way through repeated experiments by the director and cameraman.

5. Conclusion

The use of cinematography language in micro documentaries is crucial as it can convey information and emotions through corresponding means, allowing audiences to have a deeper understanding of the theme and story. In micro documentaries, the use of camera language should be concise and clear to attract the audience's attention and effectively convey information. Through carefully designed lens composition, the theme or key details can be highlighted, enhancing visual impact; The use of camera movement can create an atmosphere and emotions, guide the audience's gaze and emotional experience; Editing is the organic connection of various shots to form a coherent storyline. In short, the clever use of cinematic language in micro documentaries can make works more vivid and interesting, thereby attracting the audience's attention and conveying richer content.

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