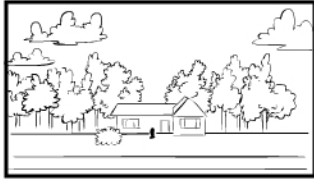
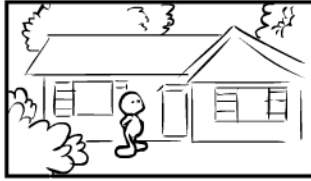


TYPES OF SHOTS



EXTREME WIDE or
ESTABLISHING SHOT



LONG / FAR
WS



FULL
FS



MEDIUM
MS



CLOSE
CU



EXTREME CLOSE
ECU

ANGLES - BASIC



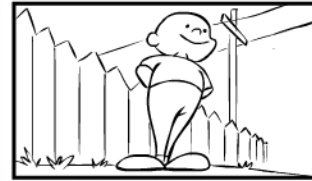
STRAIGHT ON



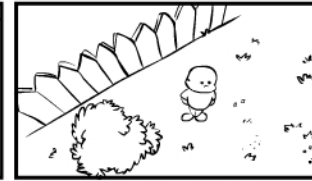
UP SHOT



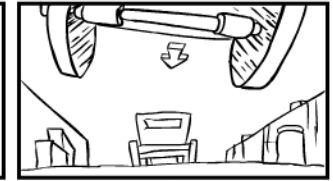
DOWN SHOT



WORM'S EYE VIEW

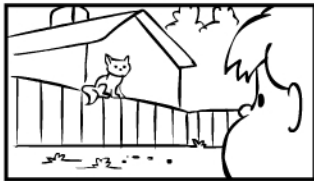


BIRD'S EYE VIEW



OVER CAMERA

ANGLES - VARIOUS



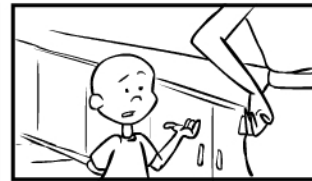
OTS (over the shoulder)



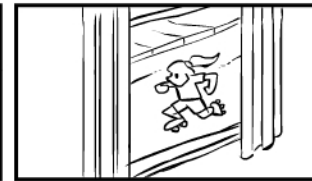
UP SHOT / 2 SHOT
short character in FG



UP SHOT / 2 SHOT
same character size



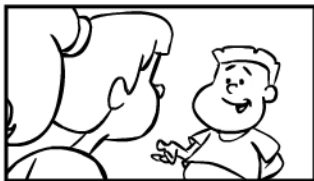
DOWN SHOT / 2 SHOT
large person in FG



VIEW THROUGH OL



VIEW THROUGH
(BINOCULAR MASK)



OTS - 2 SHOT



OTS - 3 SHOT



LOW ANGLE / 2 SHOT



POV SHOT
(POINT OF VIEW)



GROUP SHOT



FRAMING WITH OLS
(OVERLAYS)



1



2



3

Upshots place the viewer beneath the focus and downshots place the viewer above, physically and psychologically. These shots add variety and drama to the sequence. Shot 1 - medium long shot, cut to Shot 2 - downshot (POV), which sets up the upshot (POV).



TILT / DUTCH ANGLE
Used when weird, unstable, impressionistic, spooky, or other novel views are needed.



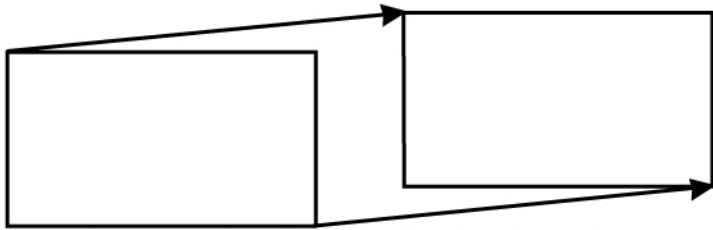
1



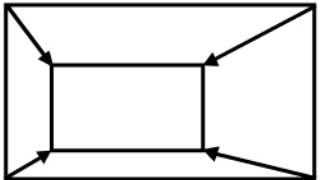
2

DUTCH ROLL
Twist in to a tilt to over-dramatize a reaction.

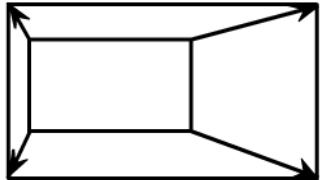
CAMERA MOVES



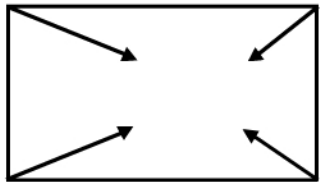
PAN: CLEARLY DRAW IN ARROWS OF DIRECTION



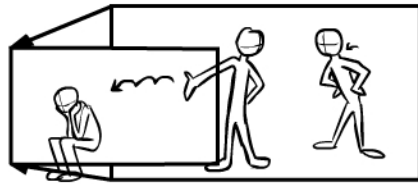
PUSH IN / TRUCK IN
SLOW IN / SMASH IN



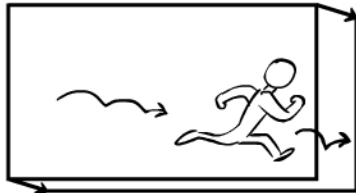
PUSH OUT / TRUCK OUT
SLOW OUT / SMASH OUT



DRIFT IN:
IF THE CUT TO THE NEXT SHOT
COMES BEFORE THE CAMERA STOPS



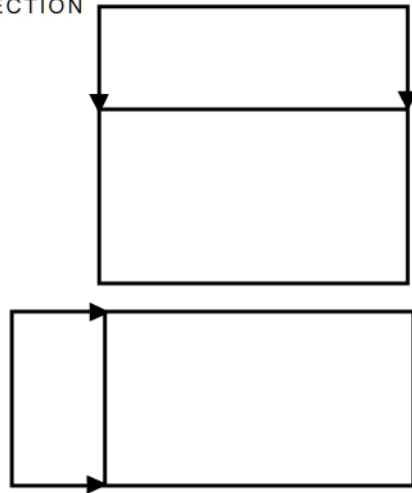
PUSH IN / CAM. ADJ. LEFT



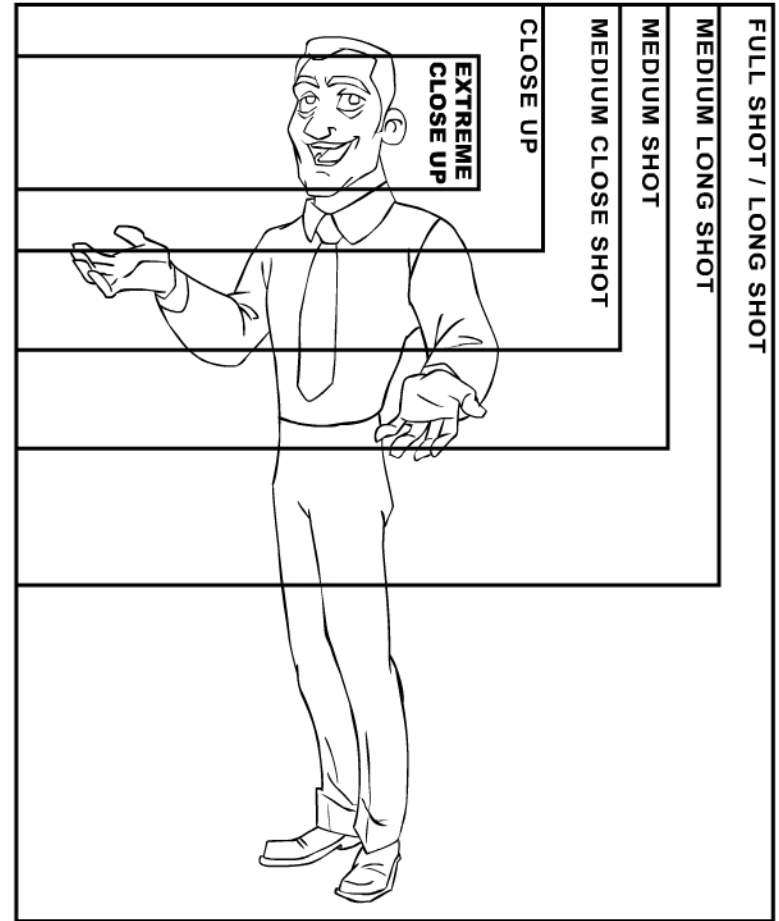
SLIGHT ADJ. RIGHT

S/A = SAME AS OL = OVERLAY ϕ = CENTRE
BG = BACKGROUND MG = MIDGROUND
FG = FOREGROUND O/S = OFF SCREEN

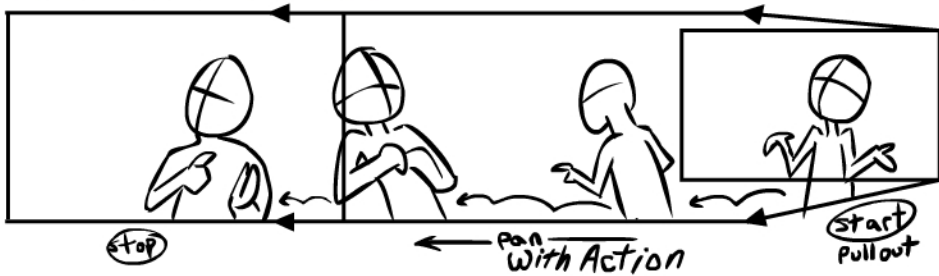
CAMERA ADJUST: THE CAMERA MOVES
LESS THAN ONE FULL FRAME IN ANY
DIRECTION



FRAMING THE SUBJECT

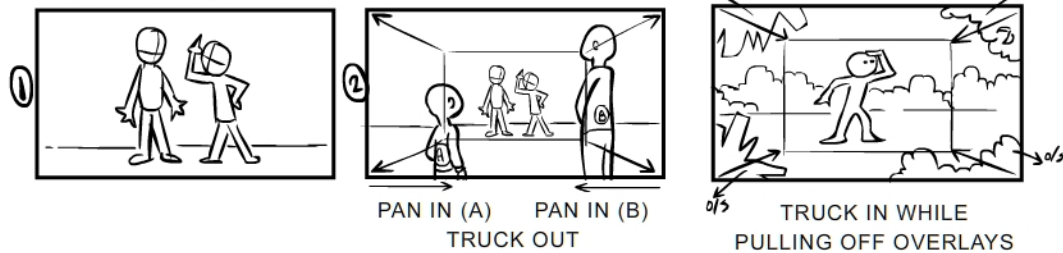


USING MOVES IN COMBINATION



SHOW THE DIRECTION AND START & STOP POINTS OF THE PAN.
IF ACTING CHANGES THROUGH THE PAN, SHOW A FEW POSES.

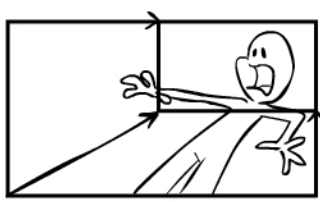
MULTIPLANE EFFECT



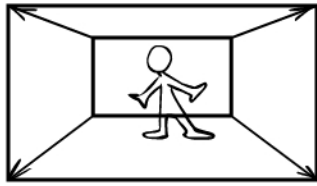
PAN IN (A) PAN IN (B)
TRUCK OUT

TRUCK IN WHILE
PULLING OFF OVERLAYS

CAMERA MOVES & TRANSITIONS



TRUCK IN



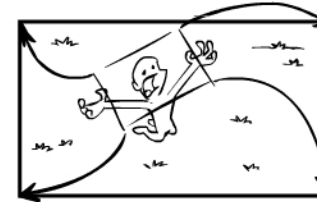
TRUCK OUT



CAMERA SHAKE



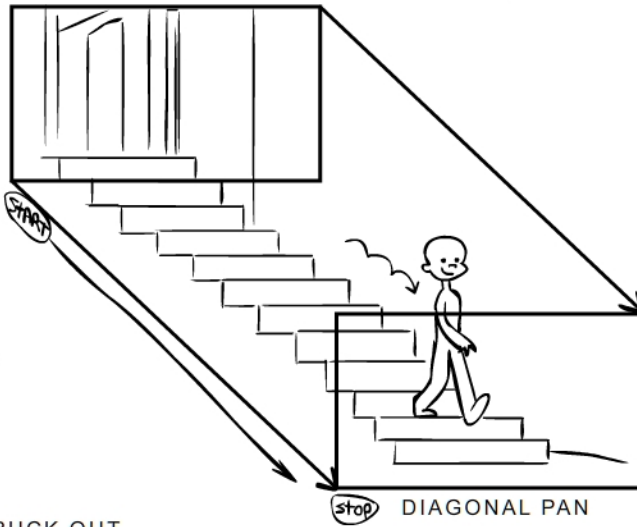
CCW ROTATION
TRUCK IN



CW ROTATION
TRUCK OUT



HORIZONTAL PAN - BG TO FG OR FG TO BG



DIAGONAL PAN WITH TRUCK OUT



ANIMATED ROAD BG



ANIMATED GROUND BG



VERTICAL PAN
W/ CAMERA AT ϕ



DIAGONAL PAN WITH TRUCK OUT



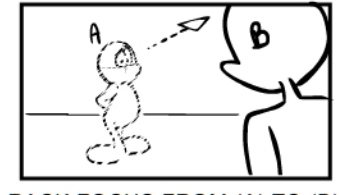
PAN WITH OVERLAYS
UNDERLAYS PAN FASTER IN FG
UNDERLAYS PAN SLOWER IN BG



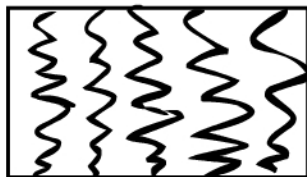
HORIZONTAL PAN WITH ACTION



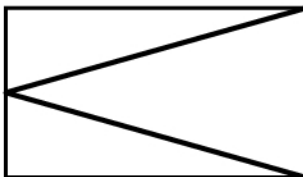
ZIP PAN (SWISH PAN / WHIP PAN)



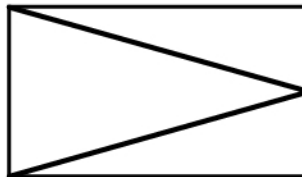
RACK FOCUS FROM (A) TO (B)



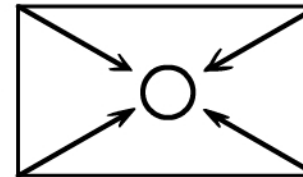
RIPPLE DISSOLVE



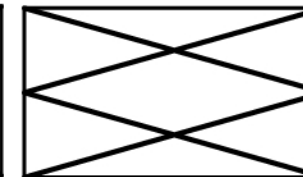
FADE IN



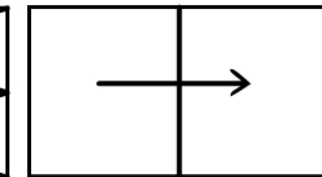
FADE OUT



IRIS OUT



CROSS DISSOLVE



WIPE

THINGS TO AVOID: • DEAD CENTER COMPOSITIONS • TILTED/OBLIQUE ANGLES • SPLTTING THE SCREEN IN HALF WITH HORIZONTAL LINES