

Episode 1 — Camera Shots

▶ Ultimate Guide to Camera Shots: Every Shot Size Explained [The Shot List, Ep 1]

Shot size determines the relationship between the main subject(s) to their environment as well as other characters.

Establishing Shot (ES): Wide enough to establish geography, time of day, relationship to environment (usually used as transitions to new locations or added details or to introduce science-fiction worlds)

Master Shot (Master): Confirms location and geography of scene, with the addition of characters in relation to the scene and to each other.

Wide Shot (WS): Establishes relationship between the subject and their environment

Full Shot (FS): When a subject's entire body reaches from the top to the bottom of the frame, which is close enough to allow for the audience to notice the subject's face, but far enough to see the subject's body, posture and wardrobe.

Medium Full Shot / Cowboy (Medium FS): Shows top of subject to the waist. This is commonly used to show gun holsters or firearms.

Medium Shot (MS): More a neutral shot, capturing the usual distance with which we interact with people. Typical composition starts above the waist, below the chest, and ends just above the head.

Medium Close-Up (MCU): Mid-chest to just above head. Leaves enough room to reduce distractions and prioritising details, without losing their physicality.

Close-Up (CU): Often arranged at eye-level, highlighting characters' thoughts and feelings.

Extreme Close-Up (ECU): Isolates parts of the body (eg. nose, eyes, ears) or an important prop (eg. bullet, raindrop)

Episode 2 — Camera Framing

▶ Camera Framing: Shot Composition & Cinematography Techniques Explained [The Shot List, ...]

Singles: Isolate one person in the frame - best to convey isolation

- Clean single: No other person is seen in the frame
- Dirty single: Another person is seen in the frame

Two Shot: Two people in the frame - used to establish relationship

- Both faces must be seen clearly
- Three Shot, Four Shot etc

Crowd Shot: Many people in the frame

Over-The-Shoulder Shot (OTS): Hybrid between Single and Two-Shot, used to focus on one character at a time (not counted as Two-Shot since only shoulder of the other character is seen)

- Can also used to show perspectives from both sides, and a sense that the audience is included in the moment

Point Of View Shot (POV): Used to give the audience a direct perspective of one of the characters. (Not like OTS which is still 3rd person)

- Used together with audio pov

Insert shot: Use to show details

- Inserted cuts that are ECU to highlight a particular prop/body part

- Can be used together with POV

Episode 3 — Camera Angles

▶ **Ultimate Guide to Camera Angles: Every Camera Shot Explained [Shot List, Ep. 3]**

Low Angle (LA): Below subject's eyeline, looking up at characters

- Makes characters/environment look powerful

High Angle (HA): Above subject's eyeline, looking down at characters

- Typically used to diminish a character

*LA and HA are typically used together to heighten the imbalance of the power each character has

Overhead Shot: 90 degrees above the subject, shooting straight down

- Captures complex movement, shows a bird's eye view

Dutch Angle: Skews horizontal axis of the frame, off-kilter image

- Creates a sense of unease, mania, terror, bewilderment
- Magnifies tension

Eye Level: Most commonly used camera height, most natural height to regard character

- Does not impose judgement on a character with camera angles
- Creates connections and instant rapport

Shoulder Level: Slightly lower angle, without the heavy connotations

- Subtle power difference
- Can create an affectionate angle
- Commonly used with OTS shots

Hip Level: Creates excitement and tension

- Commonly used with medium FS
- Due to relation with gun holster position

Knee Level: Often used to showcase the environment

- Often double as LA shot
- Showcase character details that might be missed in a wider shot

Ground Level: Stylish way to track character's movement

- Showcases details in a scene

Episode 4 — Depth of Field

▶ **Depth of Field Explained: Ultimate Guide to Camera Focus [Shot List Ep. 4]**

Deep Focus: Both subject and background are shown in crisp detail

- Offers more information to the viewer

Shallow Focus: Renders a portion in clear detail, the other parts are soft and out of focus

- Highlights a particular part of the frame
- Plane of focus: soft can be the background, foreground or both
- Can create bokeh effect
- Guides audience's attention
- Suggests character's emotional state

Soft Focus: No portion of the frame is in focus

- Can use imperfections built into lens, or diffusion filters (silk stockings, vaseline) -
Lend atmosphere to dream sequences or flashbacks

Rack Focus: Transitioning a shallow depth of field between different points of focus within a shot

- Directs audience's attention with pinpoint precision
- Executed by focus puller with a follow focus

Split Diopter: Captures two separate focal points in sharp focus while the area in between them is left out of focus

- Specialised lenses
- Important information in both foreground and background
- Characters speaking at different focal distances
- Both crisp without racking focus

Tilt Shift: Distorts light detected by the sensor

- Specialised lenses
- Extremely narrow portion of frame is in focus
- Rest is left blur
- Miniature effect

Episode 5 — Camera Gear

▶ Camera Gear: Every Type of Camera Rig Explained [The Shot List, Ep 5]

Handheld: Meant to be shaky to make the audience feel that they are standing right there.

- Jagged to increase intensity
- Subtle shakes: shows intimacy

Tripod: Fixed position

- Static shot to not distract from characters inside frame (especially during dialogue)
Depth and blocking is highlighted
- Fluid head tripod: allows camera to smoothly pan left and right

Pedestal: Moves vertically up and down

- Vertically match movement of actor
- Establish a world
- Build suspense

Cranes/Jib: Use arms to smoothly guide the camera right, left, up, down

- Highlight a specific emotion of a shot

Overhead rig: Captures top-down shots

- For insert shots, POVs and overhead shots

Dolly: Wheeled apparatus that the camera is mounted on

- Want to smoothly push in/out of a character
- Track lateral movement of a character

Stabiliser: Allows camera operator to move in any way while countering camera shakes

- Eg. Steady cam (using counterweights), gimbal (using battery power) - Builds suspense; moves swiftly and smoothly

Snorricam: (chest cam, body cam, body mount) rigs the body of an actor

- Establishes a dynamic POV

- Create vertigo, dizziness, panic
- Can show tragedy

Vehicle Mount: Mounts a camera to a fixed point on a vehicle

- Used for cars, bikes, helicopters

Drones: Shoots aerial shots

Motion Control: Time-lapse shots

- Allows for precise repetition of camera movement
- Stop-motion, visual effects
- Two shots can be taken with the exact same camera movement

Episode 6 — Camera Movement

 **Ultimate Guide to Camera Movement — Every Camera Movement Technique Explained [The ...**

Static: No camera movement

Pan: Rotates camera horizontally smoothly

Tilt: Directs camera upward or downward

Push In: Moves camera towards subject (emphasize)

Pull Out: Moves camera away from subject (disconnect)

Zoom: Directs attention without moving camera

Crash Zoom: Rapid zoom effect

Dolly Zoom: Pair in-camera movement of zoom and a physical zoom (vertigo effect)

- Zoom out, dolly in (portray conflict)
- Zoom in, dolly out (highlight a growing relationship)

Camera roll: Camera rotation, turns camera on long axis

Tracking shot: Move with a subject

Trucking shot: Camera follows subject laterally (left to right)

Arc: Camera orbit the subject (can be vertical or horizontal)

Boom: Camera moves up or down, using a pedestal or crane/jib

Random Movement: Produce movement without control, real-time feeling

- Camera shake
- Incidental, arbitrary zooms
- Eg. documentary style

Episode 7 — Camera Lenses

 **Ultimate Guide to Camera Lenses — Every Type of Camera Lens Explained [Shot List Ep. 7]**

Longer focal length creates a narrower angle of view

Prime lenses: fixed focal length

Zoom lenses: able to adjust focal length

Extreme wide angle lens/fisheye: 18mm to 24mm

- Can simultaneously capture closeups and the environment
- Fisheye: exaggerate facial features when in close proximity

Wide angle: 24mm to 35mm

- Creates distance

- Wide distance without distortion of the edges

Standard: 35mm to 50mm

- Most similar to how humans see the world
- Human eye and simple, straightforward

Telephoto: 70mm and up

- Used to capture distance objects

Macro: Able to capture extreme close-up shots

Tilt Shift: Lens focus can be shifted to manipulate the image

Episode 8 — Frame Rate

▶ What is Frame Rate? — Ultimate Guide to Frames Per Second Explained [Shot List, Ep. 8]

FPS: Still frames in one second

Higher FPS → more frames per second, reduces motion blur

Low frame rate: Can look choppy due to the lower frames than what is being played

- Achieve vintage look
- Achieve fast motion (eg. Austin Power's 2ms example)
- Step Printing: Copy and paste frames to achieve 24fps
- Creates motion blur, creating the effect of fast motion

High frame rate:

- Achieve slow motion (overcranking)
- Higher frame rate, more the video can be slowed down while maintaining clarity of video - Can slow down motion to intensify the scene