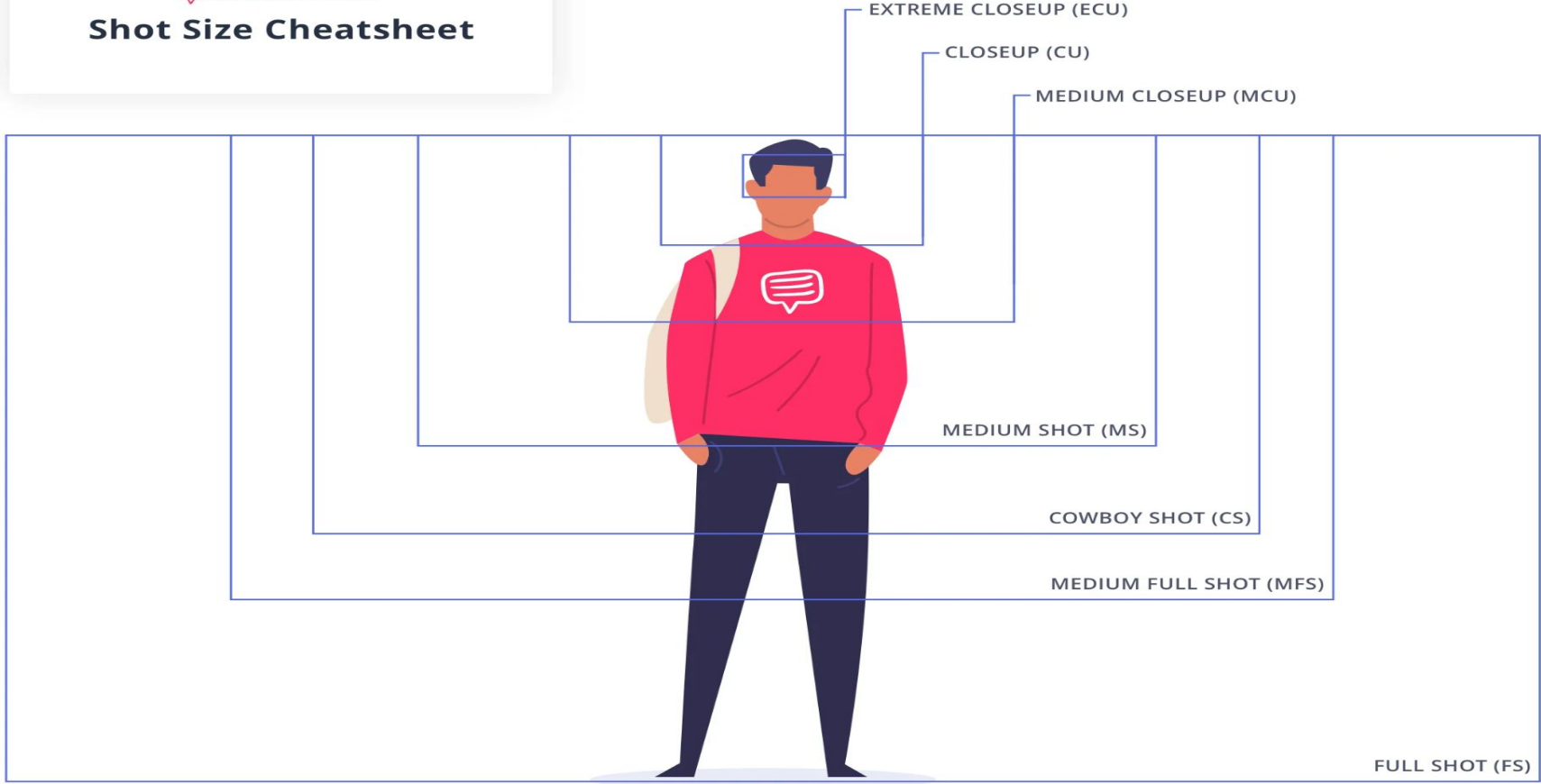


Shot Size Cheatsheet



Wide Shots

EXTREME WIDE SHOT OR EXTREME LONG SHOT





1941



Extreme Wide Shot (EWS) or Extreme Long Shot (ELS)

Extreme long shots mainly show the setting: if they include people, they'll be very small. You can use these kinds of shot as establishing shots at the beginning of a film or a sequence to show where the scene is set.

An extreme long shot (or extreme wide shot) make your subject appear small against their location. You can use an extreme long shot to make your subject feel distant or unfamiliar.

It can also make your subject feel overwhelmed by its location. Of all the various camera shots out there, consider using the extreme long shot when you need to emphasize the location or isolation.

Wide Shot (WS) or Long Shot (LS)







Wide Shot (WS) or Long Shot (LS)

The wide shot is the same idea, but a bit closer. If your subject is a person then his or her whole body will be in view – but not filling the shot.

The character becomes more of a focus than an Extreme Long Shot, but the shot tends to still be dominated by the scenery. This shot often sets the scene and our character's place in it. This can also serve as an Establishing Shot, in lieu of an Extreme Long Shot.

Full Shot (FS)







Full Shot (FS)

A full shot is different from the wide because it focuses more on the character in the frame. The character is full body from head to toe again, but the location is no longer the focus.

The emphasis tends to be more on action and movement rather than a character's emotional state.

Of all the different types of camera shots in film, full shots can be used to feature multiple characters in a single shot

Mid Shots

Medium Wide Shot (MWS) or 3/4 shot







Medium Wide Shot (MWS) or 3/4 shot

A medium wide shot (aka medium long shot) frames the subject from roughly the knees up. It splits the difference between a full shot and a medium shot.

Medium long shots help an audience feel like they're actually there without also making them feel uncomfortably close to the action.

Cowboy Shot







Cowboy Shot

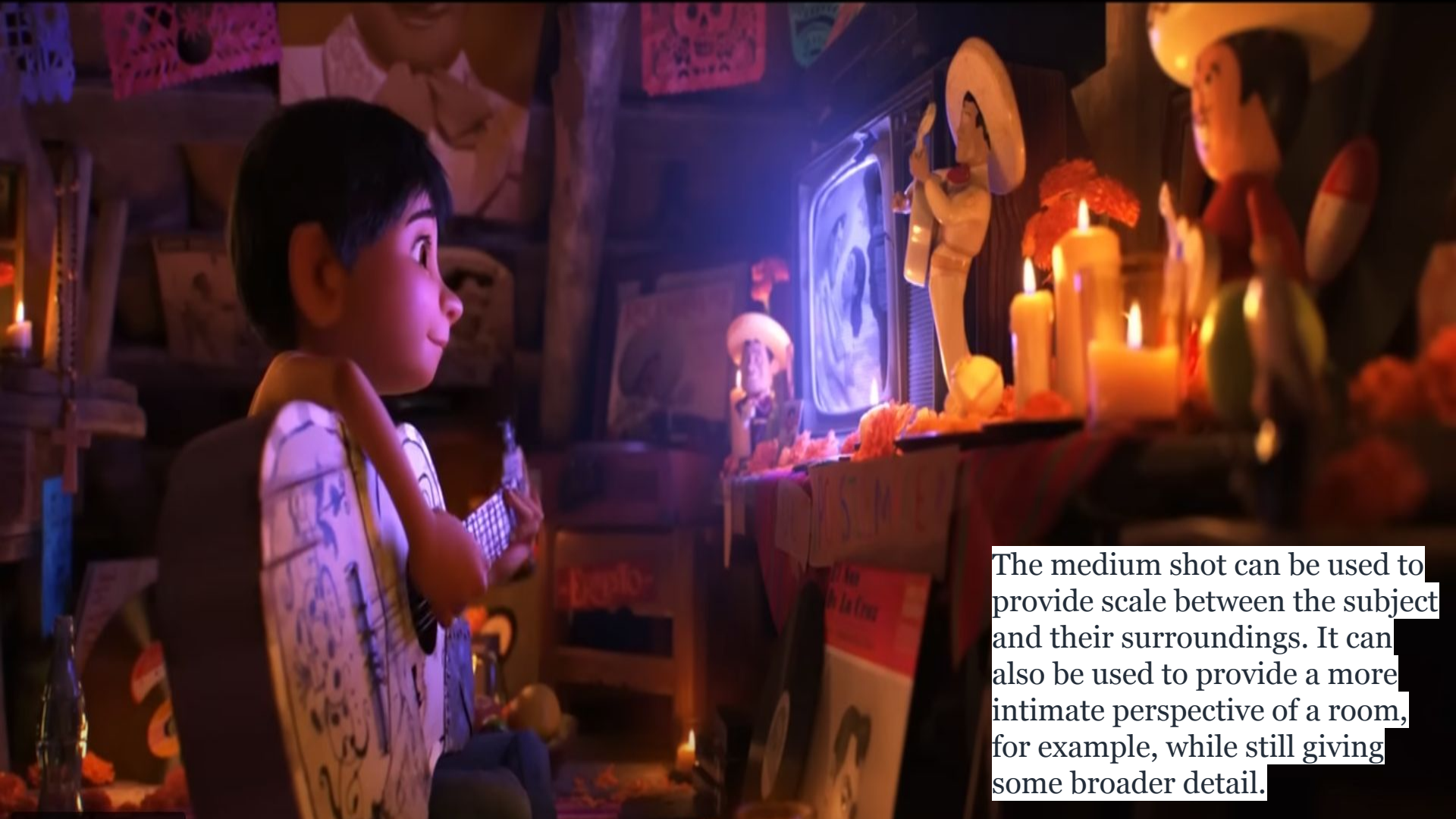
A variation on the MWS is the Cowboy Shot, which frames the subject from roughly mid-thighs up. It's called a "cowboy shot" because it is used in Westerns to frame a gunslinger's gun or holster on his hip.

The reason the westerns had to reveal the hips is because of the gun holsters. If you didn't show the hips, when a cowboy was ready to draw you would lose a lot of important action.

Medium Shot







The medium shot can be used to provide scale between the subject and their surroundings. It can also be used to provide a more intimate perspective of a room, for example, while still giving some broader detail.


Medium Shot

Camera shots that reveal your subject in more detail.

The medium shot is one of the most common and versatile camera shots. It's similar to the cowboy shot above, but frames from roughly the waist up and through the torso. So it emphasizes more of your subject while keeping their surroundings visible. Neither dramatic like Close Up or distancing like Wide.

Medium shots are often used in dialog scenes. As we get closer to our subjects we can see things that we wouldn't catch in a wide, like body language. We can see crossed arms or someone who talks with their hands.

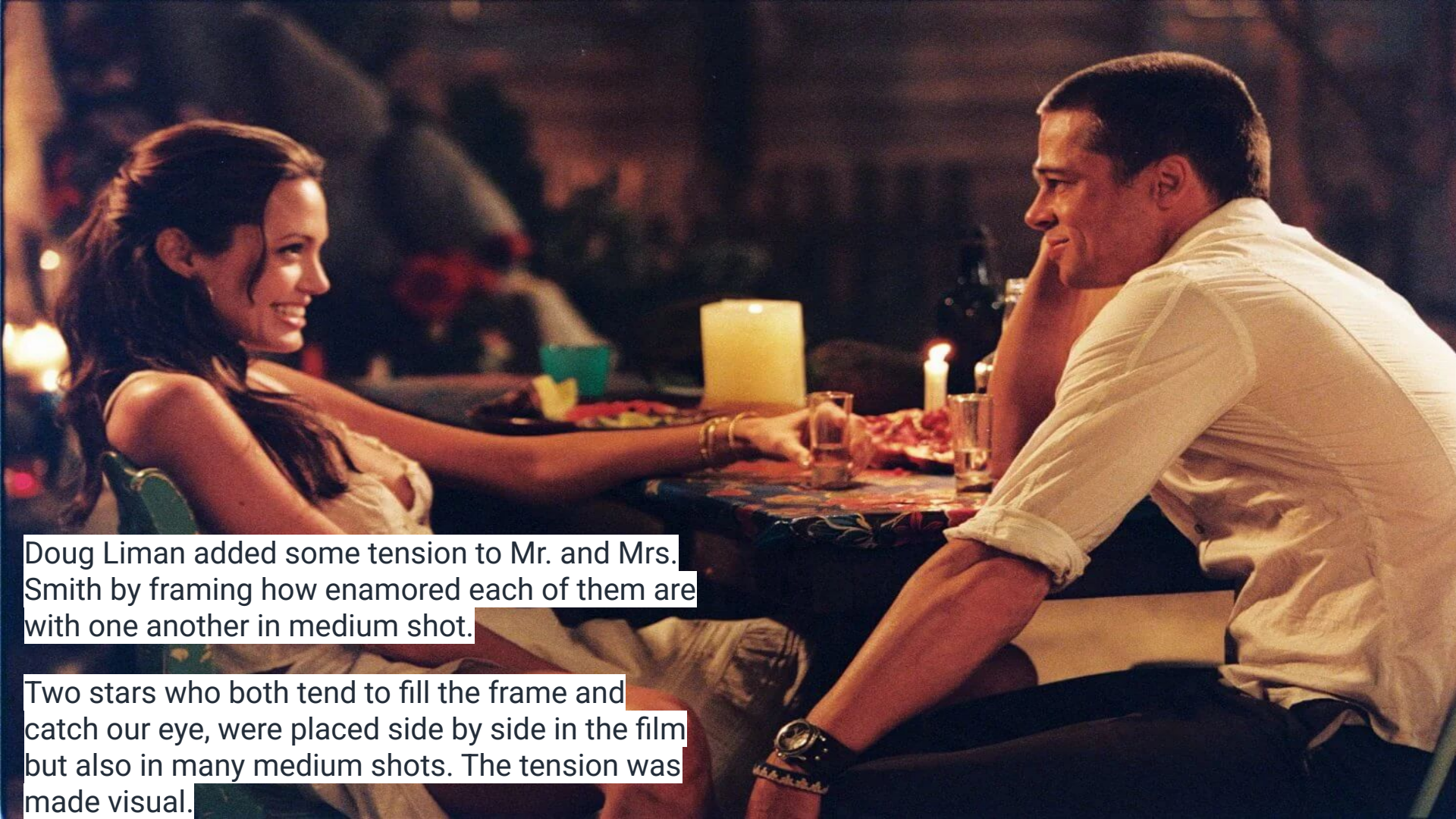
Medium shots may seem like the most standard camera shot around, but every shot size you choose will have an effect on the viewer. A medium shot can often be used as a buffer shot for dialogue scenes that have an important moment later that will be shown in a close-up shot (like in this next scene), surrounds them with other shots.

A medium shot of Katniss Everdeen and Peeta Mellark in a dark, industrial setting. Katniss is on the left, looking off-camera with a concerned expression. Peeta is on the right, looking upwards. They are both wearing dark jackets. The background is dark with some greenish-blue lighting.

This scene is all about the Capitol attempting to turn Katniss and Peeta against one another, so by framing them together we are reminded of their bond and personal relationship. Then the filmmakers moves to a close-up.

You can see how the filmmakers used the medium shot to show a bit of confusion while still keeping both actors in the frame so that the viewer understands the stakes.





Doug Liman added some tension to Mr. and Mrs. Smith by framing how enamored each of them are with one another in medium shot.

Two stars who both tend to fill the frame and catch our eye, were placed side by side in the film but also in many medium shots. The tension was made visual.

Close Up

Medium Close Up (MCU)





Medium Close Up (MCU)

The medium close-up camera shot size keeps the characters eerily distant even during their face-to-face conversation.

Most comedies live in medium shots and MCUs, and this is because the performance in comedies are almost more important than many dramas and action films which rely more on the camera work and lighting.

Halfway between the close-up and the medium shot is the medium close-up that frames the subject from the shoulders up. This shot might be used if you want to show more body language as you capture some emotion and facial expressions.

You might also use it if you are building up to an emotional climax. You can reveal more information with a medium close-up, but it is not as intimate as a close-up.

Close Up (CU)







Close Up (CU)

You know it's time for a close-up shot when you want to reveal a subject's emotions and reactions. The close-up camera shot fills your frame with a part of your subject. If your subject is a person, it is often their face.

Of all the different types of camera shot sizes in film, a close-up is perfect for important moments. The close-up shot size is near enough to register tiny emotions, but not so close that we lose visibility.

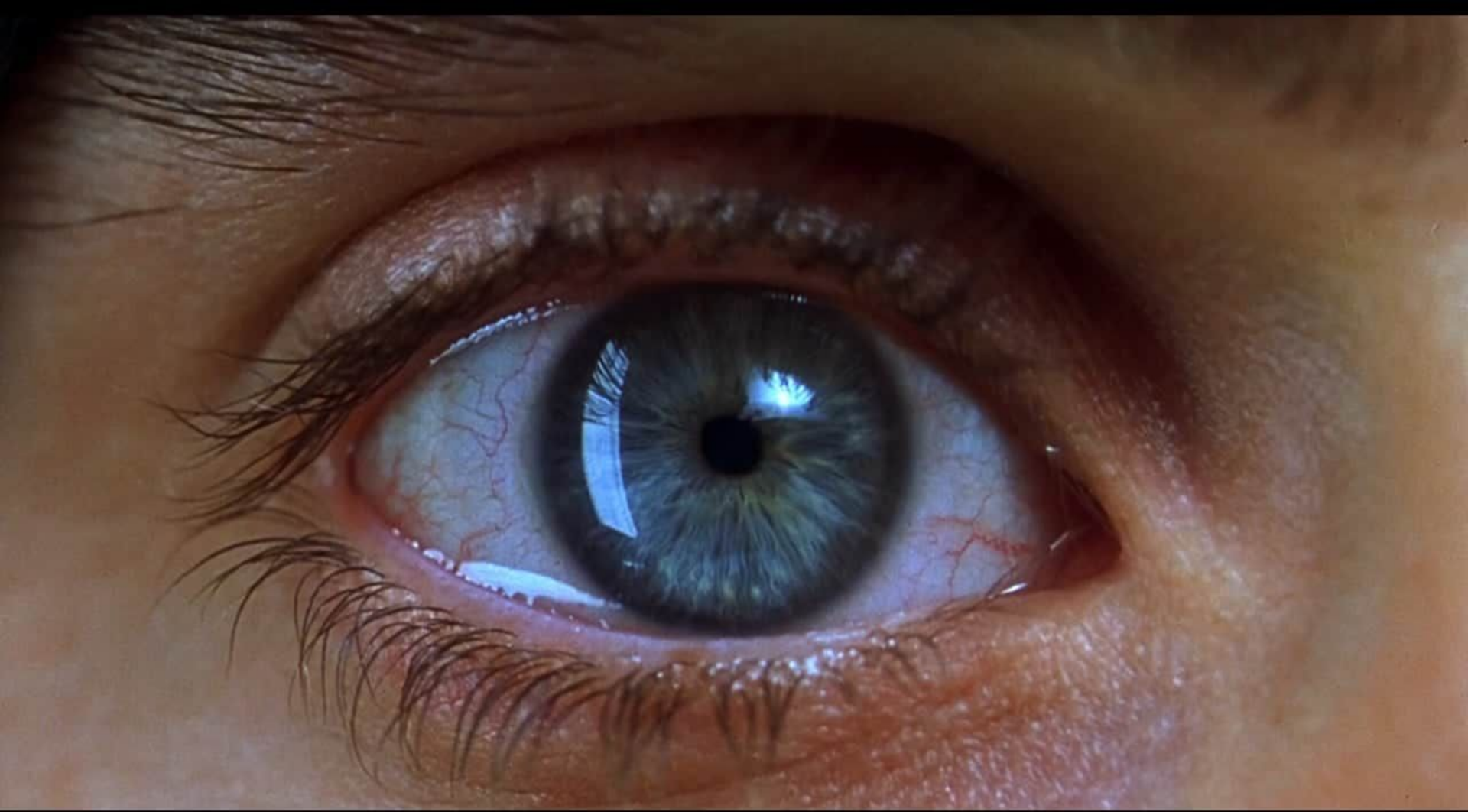
A *close-up* frames the character's face. In a *close-up* shot one can see even more detail that tells us how a character feels. A *close-up* highlights emotional clues in the eyes and you can see a twitch or a tear that you might miss in a *medium shot*. It is by its nature more intimate so the effect is often that the audience can feel what the character is feeling.

A *close-up* can also be used to show things such as a tapping foot or the sliding of a ring on a finger, but these shots should be used sparingly and have a flow, otherwise, they can be jarring. Most importantly, they should mean something because the audience will be looking for importance in anything you decide to show them.

Extreme Close Up (ECU)









Extreme Close Up (ECU)

An extreme close-up frames even tighter on a face (or subject), highlighting facial features more. It usually frames a particular part of the face like the eyes or the mouth. It is even more intimate than the close-up and is almost uncomfortably close, so the viewer is more apt to feel whatever the Actor is conveying, which is why it is used to show more intense emotion and is often used as drama increases.

Inanimate objects can also be framed in an extreme close-up shot, but everything is based on the scale and size of the object. If you were to frame a steaming teapot in an extreme close-up, you might focus on the spout or base. The idea is that you cannot see the entire subject, but rather are forced to focus on a particular portion, hopefully, for the desired effect.

Establishing shot

TOM'S RESTAURANT RESTAURANT

ESHALEY ROAST COFFEES & TEAS



Establishing Shot

An establishing shot is a shot at the head of a scene that clearly shows us the location of the action.

The establishing shot can be a mixture of shot sizes, so it is technically not a shot type.

It can be an extreme wide sweeping shot with a crane or a drone to show a particular time period or details of a location, like a burned forest or traffic jam or it can be a wide exterior of a building like a museum. You can also use tighter shots that show pieces of a location like an office.

Summary

How you choose to frame your subject will have a specific impact. How close or far your subject is to your camera – your shot size – will underscore how the audience should feel about it (or them).

Your subject will appear smallest in a long shot (or wide shot). They will be larger in a medium shot and largest in a close-up shot.



Camera Angles

The camera shot angle is used to specify the location where the camera is placed to take a shot. The position of the camera in relation to the subjects can affect the way the viewer perceives the scene. A scene may be shot simultaneously from multiple camera angles to amplify the cinematic effect and the emotions.

Eye Level Shot





Eye Level Shot

First, consider the most common height: the eye level shot. When your subject is at eye-level they're in a neutral perspective (not superior or inferior). This mimics how we see people in real life -- our eye line connecting with theirs.

Low Angle Shot



Low Angle Shot

A low angle shot frames the subject from a low camera height looking up at them. These camera shots most often emphasize power dynamics between characters.

A superior character with the upper hand is often framed from down low. This makes an inferior feel like they are looking up to them.

High Angle Shot



High Angle Shot

High angle shots can signal a character's vulnerability. It is like a psychological vantage point for anyone other than the character in the frame. Most examples do not have a practical reason for using a high angle, but very simply a psychological and film grammar rationale.

We almost always frame Dobby with a high angle shot. Not only are we trying to show the size of the house elf, but we're also trying to define how the world looks at and treats him.

Short Film

- 3-5 mins
One line of dialogue
All sound has to be diegetic
18th May present