

ESTABLISHING

SHOT

1. Establishing shot

- Composed in an interesting fashion
- Attention to framing
- Attention to distracting elements
- Should not look careless
- Horizon level
- Good exposure!

MCU

WITH WIDE ANGLE LENS

2. MCU – Wide angle lens

- Shoot with as wide a lens as you have
 - Use proper HEADROOM
 - Focus – sharp!
 - Proper negative space (also called “talk space”)
- Good exposure!



MCU

WITH TELEPHOTO LENS

3. MCU – Telephoto lens

- Shoot with a telephoto focal length
- Use proper HEADROOM
- Focus – sharp!
- Proper negative space (also called “talk space”)

PUSH IN

FOR EMPHASIS

4. Push in or Dolly in to CU

- The CAMERA moves
- Slow to moderate speed
- Use proper HEADROOM
- Focus – sharp!
- Proper negative space (also called “talk space”)

ZOOM

IN OR OUT

5. Zoom in or zoom out

- The LENS zooms
- Use proper HEADROOM
- Focus – sharp!
- Proper negative space (also called “talk space”)

PANNING
OR
TRACKING
IN MED SHOT

6. Panning or Tracking shot – in a MEDIUM Shot

- With proper LEADING / negative space
- Use proper HEADROOM
- This means your subject must be moving...
- Smooth operator!

OVERHEAD

SHOT

7. Overhead shot

- High angle looking down
- If it doesn't look great, rethink it
- Do it safely

LOW ANGLE

SHOT

8. Low angle shot

SLIDE

RIGHT OR LEFT

9. Slide right or left

- This is a simple, slow movement of the camera to the right or left to add interest. Usually accomplished with a “camera slider” or dolly.
- Try to make it motivated.
- Not a large move, usually 3ft to 6ft.
- Do this hand held, or on a dolly. You choose the image size.

REFRAME

FOR EMPHASIS

10. Reframe

- To emphasize or isolate your subject
- Frame within a frame
- Window, doorway, archway, sculpture, structure, ?



This is an example of both reframing and surface division.

SURFACE DIVISIONS OR OBSTRUCTIONS

11. Surface Divisions or obstructions

- Surface divisions, dividing lines, graphic elements or obstructions can be used to emphasize or isolate your subject, or to add tension or foreshadow danger. For example.
- Can be halves, thirds, grids, abstract.



RACK FOCUS
WITH
FOREGROUND
ELEMENT

12. Rack Focus using a Foreground element

- Find or create an interesting foreground element that adds interest, meaning or value to the shot.
- Perform an in-shot rack focus (also called focus pull) to or from the foreground element.
- There should be a visible shift in focus. This will be more successfully achieved with a shallow **depth of field**. Use a **wider aperture and longer lens** to accomplish this.
- Do not use this card as your FG element.