

https://www.youtube.com/watch?v=s22INU5jXM4	PSYCHO CLIP
https://www.youtube.com/watch?v=D123rya6Vec	BASIC SHOTS
https://www.youtube.com/watch?v=lRo2lqYbEaE	SHOT TYPES AND MOVEMENT
https://www.youtube.com/watch?v=tD63b6Z-Tr0	SHOTS AND MOVEMENT SUMMARY
https://www.youtube.com/watch?v=WrlwflmLXOA	CUTAWAY SHOT EXPLAINED
https://www.youtube.com/watch?v=mYP-2UCS5nY	The Gunfighter

Cinematography (TYPES OF SHOT)

Most scenes/sequences are made up of a series of SHOTS, showing the action from different angles and points of view. The most regularly used SHOTS are:

EXTREME LONG SHOT (ELS) or ESTABLISHING SHOT

Filmed from a very long way away, an extreme long shot will often be a view of an exterior location. It is often used as an establishing shot to show a panoramic view of where the film is set. Such shots are the cinematographers equivalent of a landscape painting: full of shape and hue but with little precise detail, although usually just enough to provide clues to the films genre and setting.



LONG SHOT (LS)

A long shot clearly features the main character or characters, but will also offer a fair amount of background. This shot is useful for showing us who the central characters are in the scene and where it is set.



MEDIUM LONG SHOT (MLS)

A medium long shot focuses on the main part of the characters but probably cuts them off at the knees. It can be comfortably used to show two figures walking, talking, dancing etc

MEDIUM SHOT (MS) or MIDSHOT

A medium shot or midshot, shows a characters upper body, arms and head. If there are two figures they will have to be quite close together in order to fit them both in the shot. This sort of shot implies a certain intimacy between characters and between the characters and the viewers.

TWO-SHOT

A two shot show two characters who are not necessarily side by side but are clearly the two central characters in a scene. Their proximity and the framing of the shot are indicators of the characters relationships. They can be placed in the foreground (FG) or the background (BG) and the depth of field can be adjusted to highlight and draw focus of one element of the images over another.



MEDIUM CLOSE UP (MCU)

This is used to direct the viewers attention entirely onto one character by focusing on their head and shoulders. This shot is used to deliver powerful/emotional lines of dialogue or for more nuanced facial expressions.



CLOSE UP (CU)

The most important shot in the development of cinematography and the moment that the power is taken away from the viewer. The director is drawing attention to where they want you to focus.

This is a shot where the whole of the actors face fills the full frame while showing their emotions, delivering key lines or moments of emotion.

In shots that don't involve actors, close ups give the viewer the opportunity to have a good look at one particular detail which could be part of the unravelling of the narrative or to help create mood.



EXTREME CLOSE UP (ECU)

These shots get you almost too close to an actor, allowing the viewer into the characters intimate space to reveal detail or emotions that would go unnoticed.



HOMEWORK:

Watch "The Gunfighter" once more. Make a list of the types of camera shots you identify when "reading" the text. Which ones are used? How often are they used? What impact does this have on the films narrative? If confident, read the text again and list any angles/movements of the camera you see (Overhead shot, over the shoulder shot, low angle, high angle/Tilt, hand held, Steadicam, pan, track)