

DIRECTOR'S SHOT LIST - EXAMPLE

Little Mosque On The Prairie – Shot List – Day 3, Tuesday, June 20.

See Notes on Page 2

1-1 Ext Church/Mosque – Day

- **estab** shot, crane from church to passerby to mosque
- dolly with men towards Yasir/door, pause on **Baber/Yasir**, then end on Yasir, then door

1-32pt Ext Church/Mosque – Day

- **estab** shot, crane from church to mosque
- close on **Mercy Mosque sign** over door
- *opening credit shot of Parish Hall sign being replaced by Mercy Mosque sign*

2-1 Ext Church/Mosque – Day

- **estab** shot, crane from church to mosque (evidence of boards?) **Rayyan** approaching closer, **doorway and sign, Rayyan...** (evidence of boards)

1-19 Ext Mosque – Day

- **master** with reporter, Amaar, taxi, etc
- 2 sizes towards **Amaar**
- **photo shot** for newspaper (may be done in advance) coming out of car
- reverse med on **reporter**
- med on **Rayyan/Sarah/Yasir**
 - panning **single** on these three

2-20pt, 21 Ext. Mosque – Day

- **master** towards mosque, **mosque people** in BG, crane down thru **signs** to protesters in FG
- tighter clean on **Mosque crowd**
 - tighter panning on **2-3 mosque people** at a time
 - med 2 shot **Amaar and Yasir** for lines
- reverse wide towards **protest crowd**, mosque people come into FG
 - tighter panning on **2 or 3 protest people** at a time
 - CU on details, **signs, faces**, lady with lines etc.

1-5 Ext Church, near street – Day

- dolly **master** from far side of car, pauses in 2 shot, ends on **Joe** in tight med, or pick this up.
- tight on **Reverend** getting in car, line, and driving off

1-29 Ext Mosque Rooftop – Day (evening)

- **master** with Amaar and Yasir and telescope
- tight med on **Amaar**
- may need separate piece of him for old ladies' reaction
- tight med on **Yasir**

- telescope POV of **McGee** (maybe of Yasir also?)
- high angle towards **2 old ladies**
- **ladies' POV** on Yasir up on roof with telescope

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Notes:

- Shots are listed by scene. If an episodic, the episode # precedes the scene number (Sc 1-5)
- Same header is used as in script.
- Main subject of the shot is in bold for quick reference.
- Shots that are a tighter or wider version of the previous set-up are indented so they are distinguished from new set-ups that take more time.
- Significant moves (dolly or crane) are underlined.
- Shots are generally listed in the predicted order of shooting.
- Shot lists are first created, scene by scene, in script order.
They can then be cut and pasted into shooting order for each Shoot Day.
The Shot List for each shoot day can then be combined with an hourly time line.
- Shots are NOT numbered. The “shot number” is determined on set, by the shoot order.
- When a group of characters appear in the shot, it is helpful to describe them in the order you predict they would be seen from left to right (helps remind you of planned blocking).
- Do not just write “over the shoulder Mary”; say “over Bob’s shoulder onto Mary” or “over Mary’s shoulder onto Bob” , or whatever. Be clear.
- All other info, such as lens size, filters, etc does not usually appear on these shot lists.
The DoP may wish to make their own list which may be in a different format.

XCU extreme close-up
 CU close-up
 HD/SH head and shoulder shot
 MED medium shot
 INSERT close-up on an object
 WS wide shot
 BG background
 ESTAB establishing shot