

Filming Techniques

- Subjective Camera Angles
 - Influence the feel of the scene
 - Canted (Dutch) Angle
 - Shooting upward and rotating camera
 - Shooting from below
 - Increases size of subject
 - Implies dominance/authority/dynamics/power/strength
 - Shooting from above
 - Diminishes size of subject
 - Implies submission
- Panning
 - Shooting left to right, right to left
- Tilting
 - Shooting up and down
- Wide Shot/Long Shot
 - Wide-angle shot (from far away)
- Full Shot
 - Shows entire subject
- Medium Shot
 - Show 50% of subject
- Medium Close-Up Shot
 - Between medium and close-up shot
- Close-Up Shot
 - Zoom in
- Extreme Close-Up Shot
 - Extremely zoomed in
- Cut-Away Shot
 - Show newly framed shot
- OTS
 - Over the shoulder shot
- 1-s
 - One person in shot
- 2-s
 - Two persons in shot
- 3-s
 - Three persons in shot
- 1-2-3 Formula
 - Establish (introduces the scene, where are we?)
 - Medium shot of subject
 - Close-up Shot
- Insert Shot
 - Insert differently framed shot
- Reestablishing shot
 - Returns to the initial establishing shot to remind the scene
- Flying Objects
 - Hold object just in front of camera and move both forward to imply flying

- Wrack Focus
 - Shift focus from one subject to another
 - Must use the long lens/wide-angle
- Exaggerate speed
 - Shoot wide-angle, subject approaches camera and quickly enters scene
- Exaggerate foreground
 - Shoot wide-angle
- Exaggerate background
 - Boxing toward the camera shows large fists in relation to the boxer
- “Crossing the Line”
 - When interviewing two people who are facing each other with one camera and interview the questions then the answers, keep the camera on the same side of the people so the camera doesn’t bounce around. Film the mike moving from person to person and cut the shot in between, so it looks like the mike is moving seamlessly.

Lighting Techniques

- Candlelit Scenes
 - Brings out warm colors, soft lighting, may need some fill light
- Halo Effect
 - Use background lighting to create a halo around the subject
- Backgrounds
 - Shoot people against brick, wood, dark colors
- Frame Shot for Background Distractions
 - What can be seen behind the subject that might be distracting?
 - Look for cords in the wall, trash, other people, etc.
- Outside Scenes
 - Sunlight is not always flattering, hard light creates harsh shadows
 - Fine for panoramas
 - Not good for people
 - Overcast days have diffused/soft light – people look great
- Color is expressed in degrees of temperature - Warm vs. Cool shots
- “Golden Hour/Magic Hour”
 - Warm colors in late afternoon, shows reds/oranges
- Blue Sky Shot
 - Shoot sky with a white subject
 - The iris/aperture closes to adjust to the bright subject, darkening the background, and bringing out the blue sky.
- Silhouette Shot
 - Shoot against a bright background
 - Darkens the subject in the foreground

Filtering Techniques

- Diffuse Shot
 - Nylon stretched over lens to soften hard lines (screen over lens)
- Vaseline on Saran wrap
 - Stretch over lens to create a dreamlike feeling

Editing Styles

- Continuity
 - Simulates live multi-camera shooting. Can imply existence of more than one camera if cut to scenes with lead in to the new scene. Scene feels as if it was shot at one time and simply cut to different cameras. Scenes must be managed so the background doesn't bounce all over the place.
- “Breaking the 4th Wall”
 - Address the camera thereby breaking the continuity of the scene
- News & Documentary
 - Can see microphones
 - Subtitles to describe subjects
 - Voice-overs
 - Address the camera
- Music Video/Montage
 - No continuity whatsoever
- Commercial/Promo
 - Creates a mood
 - Mix many styles
 - Shoot many scenes
 - Edit all together
 - Set scene cuts to beat of the music
- A roll
 - Main roll (such as an interview)
- B roll
 - Secondary roll (background material pertaining to A roll)
- Handles
 - Leave some footage before and after each scene to leave room for transitions.

Framing Shots

- Head Room
 - Leave room above the head

- Lead Room
 - Leave room in front of subject unless you want to show something occurring behind the subject
- Look Space
 - Area for the subject to look towards
- Dolly Shot
 - Moving camera smoothly as if on a dolly.
 - Use a wheelchair to create this shot.
- Newscaster Shot
 - Subject is close to the camera
 - Background is far away
 - Both are well seen
 - Shoot wide-angled.
- P.O.V. (Point of View)
 - Feels as if seen through the subject's eyes
 - Run camera along the ground to imply a baby crawling.
 - Can shoot scene to scene to imply emotion (Ex. person slipping on banana, cut to person laughing)
- Telephoto Shot
 - Zoomed in
 - Narrower angle of view
 - Shows less background
 - Isolates the subject
 - Artificially compresses the subjects
 - Crowds the shot
- Wide-angle Shot
 - Shows more of scene with subject
 - Shows more space
 - Can show entire background behind subject if standing near camera
- Show depth along the z-axis (x=horizontal axis, y=vertical axis, z=depth axis)
- Shoot scene with objects in the fore, middle, and background)

Other Techniques

- Steady a hand-held close-up – Keep the camera wide and bring the camera to the subject.
- Use a Tripod – A 6# beanbag makes a pliable camera base.
- Be careful where you place your subjects and props.
- Video loves close-ups.