

Setting the Stage

Content adapted from:

Gelardin New Media Center, <http://guides.library.georgetown.edu/narrative>

Arizona State university, <http://www.asu.edu/alti/ltlab/tutorials/video/basics/compo.htm>

Boise State University, <https://makerlab.boisestate.edu/makerlab/audio-and-video-editing>

General Tips

- Arrive at the location early so you have time to set it up.
- Frame subject so they are turned $\frac{3}{4}$ towards camera. Avoid straight on and profile shots.
- Place subject in a setting related to the topic of the video.
- Check the background for distractions, like reflective surfaces, inappropriate items, or clutter.
- Have tails at either end of your clips.
- Make sure all equipment is working, batteries are charged, and you have a spare power source.
- Take your planning materials: Don't forget to take your shot list, cast and crew contact list, and anything else you prepared for your shoot.
- Shoot more than you think is necessary: If you're not sure you got it right, try another take.



Audio

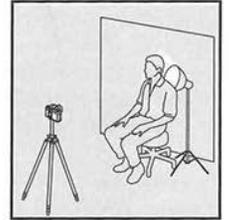
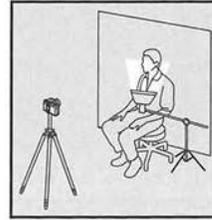
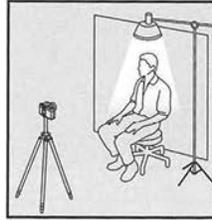
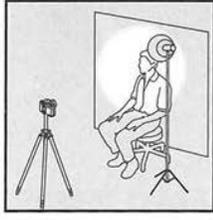
- Record a test before starting final recording.
- (Advanced audio editing) Record ambient sound: At the end of any scene, record 30 seconds of ambient sound in case you need to remove from final take.
- Watch playback before everyone leaves: Don't be afraid to start over if you made a mistake!
- If using a microphone:
 - Someone on your crew should always be monitoring the audio.
 - Place the microphone as close to the subject's mouth as possible without it being seen.
 - Check your levels: The optimal point for your microphone levels is *just below* the red.

Framing the shot

- Well-framed shots are essential to basic filming. Arrange your subject based on the rule of thirds.
- Most shots of a person are medium close-up shots and show just the head and shoulders.
- You should consider the subject's:
 - head room – space between top of head and frame
 - looking room – space between subject and edge of frame they're facing, have more in front
 - walking room – same as looking room, but for full body shot



Lighting



Front lighting. With the light placed as near the lens axis as possible (here just to the right of the camera), only thin shadows are visible from camera position. This axis lighting seems to flatten out the volume of the subject and minimize textures.

Side lighting. Sometimes referred to as "hatchet" lighting because it can split a subject in half. This type of lighting emphasizes facial features and reveals textures like that of skin. The light is at subject level, directly to the side.

High side lighting. A main light at about 45° to one side and 45° above the subject has long been the classic angle for portrait lighting, one that seems natural and flattering. It models the face into a three-dimensional form.

Top lighting. A light almost directly above the subject creates deep shadows in the eye sockets and under the nose and chin. This effect is often seen in pictures made outdoors at noon when the sun is overhead.

Under lighting. Light from below produces odd-looking shadows because light in nature seldom comes from below. Firelight is one source. High-tech scenes, such as by a computer monitor, are modern settings for under lighting.

Back lighting. A light pointing at the back of a subject outlines its shape with a rim of light like a halo. Position a back light carefully so it does not shine into the camera lens and fog the film overall, and so the fixture itself is not visible.

London, Barbara. "Lighting." Photography. Upper Saddle River, NJ: Prentice Hall, 2002. 268. Print.

- Position: Lights positioned 45 degrees off to one side of your subject and angled slightly down at your subject will produce the most dynamic footage. When shooting outside, avoid positioning subjects with their back facing the sun. You want the light to be falling on their face.
- Reflect: When you only have one light source, try reflecting the light back onto your subject to lighten up any shadows on their face.
- Diffuse: In general, diffused light is more flattering for your subjects than high-contrast light. You can diffuse light by using a softbox or an umbrella.

Choose roles – you don't have to go it alone

Main character _____

Shot set-up lead _____

Secondary character _____

Lighting lead _____

Videographer _____

Editing lead _____

Other _____

Other _____