

Basic Videography Checklist

Spring 2008

- Shooting script & shot breakdown plan
- Scout shooting location for day, time, activity, lighting, audio quality
- Camera - **3 day loan from Burke Rm 328 3:30 - 8:00 pm**
- Charged batteries
- New Mini-DV Tapes
- Tripod - is necessary for any shot held longer than 1 min
- Lights? - flashlight, china ball, etc
- Microphone? - loaner mics or M-audio units
- Check Camera Mode before shooting
- Check audio levels before shooting - without Mic, camera should be no more than 3 feet from audio source
- Set audio to 16 bit before shooting
- Wipe lens with lens paper before shooting
- Compose frame to account for subject movement, focus, and basic dynamic composition rules. Rule of thirds, leading line, establishment etc.

B. Universal recommended camera menu settings:

	<u>Panasonic A</u>	<u>Panasonic B</u>
• Shooting Mode "Tape recording"	_____	_____
• Digital Zoom	_____	_____
• Record Mode (SP/LP/EP)	_____	_____
• Image Stabilization	_____	_____
• 16:9 Frame	_____	_____
• 12-bit/16-bit Audio	_____	_____
• White balance	_____	_____
• Wind Screen	_____	_____
• Date Mode	_____	_____
• Auto focus/manual focus	_____	_____
• Camera Special Effects	_____	_____
• What is <u>Timecode</u> ?		
• Playback of recorded footage		
• Locating the end of <u>Timecode</u> (End Search, Blank Search)		

Three Point Lighting



FIGURE 6.2 A diagram of a typical three-point lighting setup, including camera placements and subject.



A. Key light only



B. Key light and back light



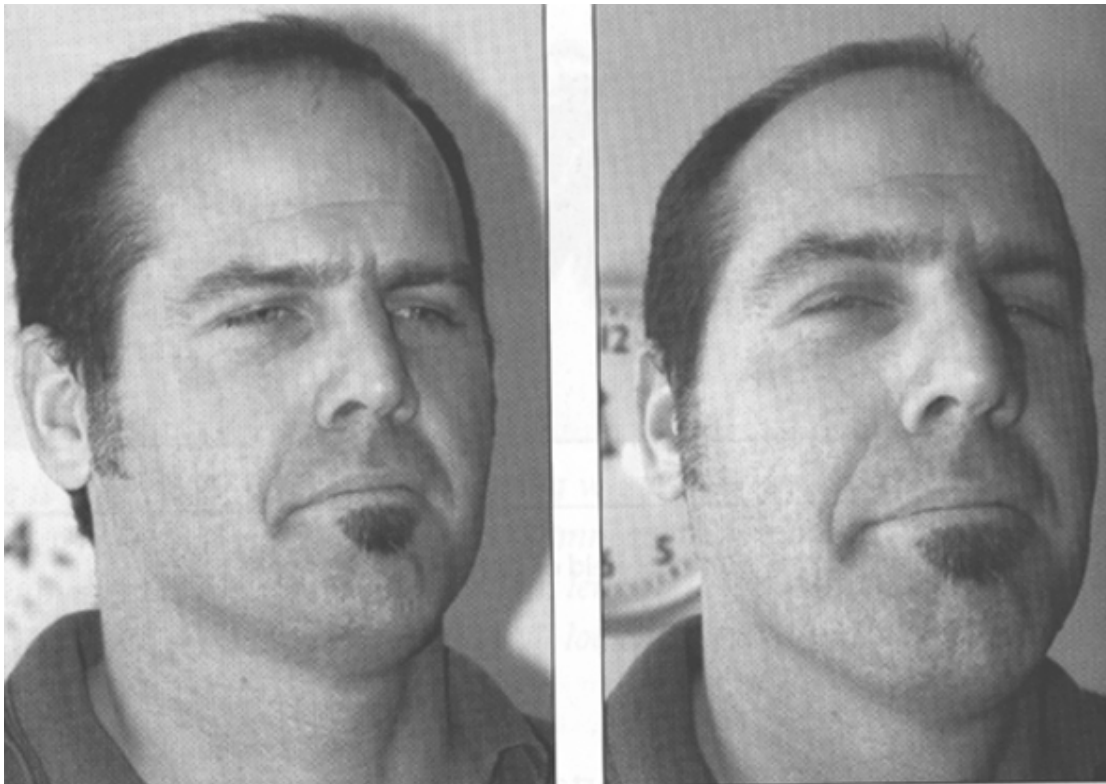
C. Key light, back light and fill light

From Ben Long and Sonja Schenk, 2002. *The Digital Filmmaking Handbook*. pp 112–113.



Size is
relative
... to lens

Focal Length – distance between the lens and subject





Master Shot



2-shot



Extreme close-up



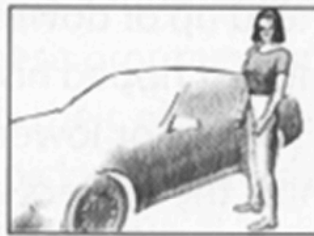
Close-up



Medium close-up



Medium shot



Wide shot



Over-the-shoulder to..



...Reverse



Medium close-up to...



...Point-of-view



Zoom from here...



...to here



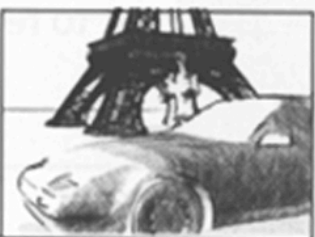
Dolly from here...



...to here



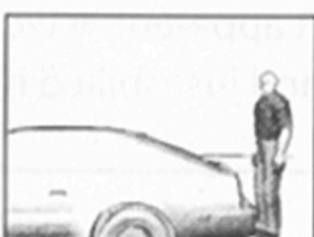
Pan from here...



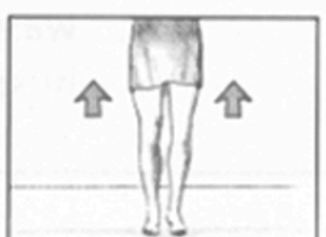
...to here



Truck from here...



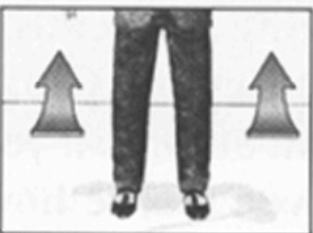
...to here



Pedestal from here...



...to here



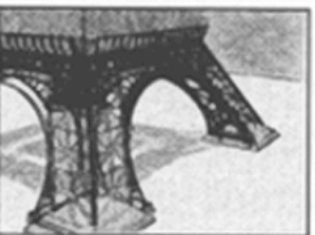
Tilt from here...



...to here



Crane from here...



...to here

Camera Angles

From Ben Long and Sonja Schenk,
2002. The Digital Filmmaking
Handbook. p 93.