

Setting up & Shooting Video

2009

Students will learn basic videography and receive an introduction to the language of film.

After completing this session, each student should know:

- The hardware components necessary to shoot quality digital video footage
- How to adjust camera settings
- When and why adjustment of camera settings is necessary
- Basic video shooting terminology – camera angles, depth of field, composition & framing, shooting rules (rule of thirds, 180 degree rule, eye-line match)
- Basic lighting techniques for desired exposure of film
- Some basic Language of film terminology: mise-en-scene, pacing, sound & color effects, dynamic composition, insert & cutaway shots, transitions. *In the original French, mise-en-scene (pronounced “meez-ahn-sen”) means “putting into the scene,” and it was first applied to the practice of directing plays. Film scholars, extending the term to film direction, use the term to signify the director’s control over what appears in the film frame. As you would expect from the term’s theatrical origins, mise-en-scene includes those aspects of film that overlap with the art of the theater: setting, lighting, costume, and the behavior of the figures. In controlling the mise-en-scene, the director stages the event for the camera.* – from Bordwell & Thompson (2001) sixth ed p 156

I. Deconstruction discussion of 1 – 3 minute content based video clip as a class exercise in visual literacy and elements of dynamic composition.

II. Video Camera Basics

After a 10 min demo of shooting modes and how to locate and select menu items, participants will be broken up into groups, two – four people/group. Members of each group will be responsible for illustrating different components of the following while being checked off on their accomplishments by a professional staff member.

A. How To:

- On/Off
- Load/unload mini-DV tape
- Check Camera Mode
- Record/Start/Stop
- Zoom
- Check battery life
- Charge battery
- Adjust viewfinder
- Mount to a tripod

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 Timecode?		
• Playback of recorded footage		
• Locating the end of Timecode (End Search, Blank Search)		

C. Directed Q & A – led by professional staff emphasizing why these camera settings are important, how they relate to best practices, and what outcomes are possible when deciding the settings to chose.

III. Shooting Basics

A. “Film Terms” movie and demo of Camera angles with class participation

- Low and High angles
- Panning, Tilt, & Pedestal
- Rack focus
- Long, medium, and close shots

See Camera Angles on page 5.



B. Demo of the effects possible by manipulation of

- depth of field
- distance of camera, object distance to lens
- auto/manual focus & rack focus
- Zoom
- Use a Tripod whenever possible!



Also see CyberCollege Internet Campus <http://www.cybercollege.com/tvp011.htm>

C. General Class Discussion of Dynamic Composition assisted by a series of images and/or clips illustrating the following:

- **Rule of thirds** – imagine your frame as a tic-tac-toe, line up the focal element where four lines cross, angle the camera for effect.
- wide, and extreme close-up and establishment shot etc.
- leading lines in images
- **Insert shot** (cu – significant focal point) and **cutaway footage** (related material).
- Background & **focal object blending** (ex: dark hair & dark background)
- **Colors & light** levels convey meaning

See CyberCollege Internet Campus <http://www.cybercollege.com/tvp023.htm>

D. Demo with Class participants of 3 point lighting and white balance

- Shooting Awesome Video CD (On reserve at Burke Circulation)
- See CyberCollege Internet Campus <http://www.cybercollege.com/tvp031.htm>

E. General Class Discussion of Pacing/Timing and Continuity Frame to Frame illustrated by supporting video clips.

- **30 Degree Rule** – subsequent camera to subject positions vary by 30 degrees from the previous camera angle.
- **180 Degree Rule** – do not cross the axis of action (ex: over the shoulder and gunfight, pp 263–264 in Film Art)
- **Eye line match** when intercutting close-ups
- Movement across frames –left to right, up, down, nose room/following/leading, match action (cut on action), & light to dark.
- **Sound and light in continuity** and shooting –use to establish similarity or to emphasize difference. Use of **Diegetic vs. nondiegetic** sound.

Each group will take 15 minutes to film something in our near the workshop. Then, we will all reassemble and view the footage from 3–4 groups with Q & A based on major concepts covered in this section.

Camera Setup Checklist

- Shooting script & shot breakdown from Storyboards
- Camera
- Charged batteries
- Mini-DV Tapes
- Tripod
- Lights
- Microphone?

Resources

Kristin Thompson and David Bordwell, 2001. Film Art, Sixth Edition. McGraw–Hill, NY. ISBN 0072317256

Ben Long and Sonja Schenk, 2002. The Digital Filmmaking Handbook, 2nd Edition. Charles River Media Inc., MA. ISBN–10: 1584500980

Shooting Awesome iMovies CD – checkout & view in MPC (1st floor of Library)

CyberCollege Internet Campus <http://www.cybercollege.com/tvp023.htm>

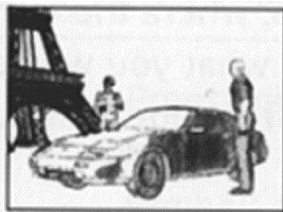
CyberCollege Internet Campus <http://www.cybercollege.com/tvp027.htm>

Hamilton's Documentation Support Center <http://www.hamilton.edu/college/its/documentation.html>

And real people! The MPC Lab Consultants (LC's) and professional staff in the Multimedia Presentation Center (MPC).

Basic Videography

Janet Simons 2009



Master Shot



2-shot



Extreme close-up



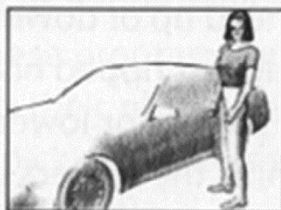
Close-up



Medium close-up



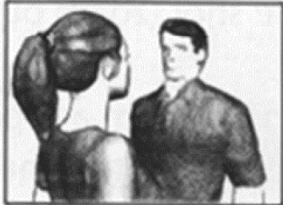
Medium shot



Wide shot



Over-the-shoulder to..



...Reverse



Medium close-up to...



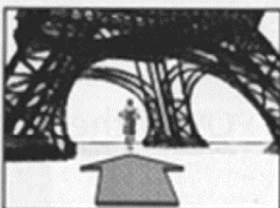
...Point-of-view



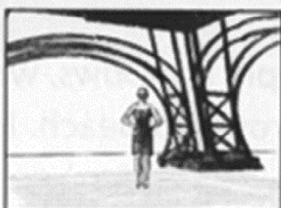
Zoom from here...



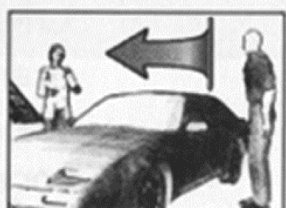
...to here



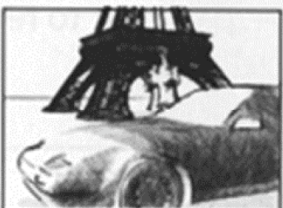
Dolly from here...



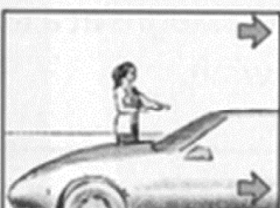
...to here



Pan from here...



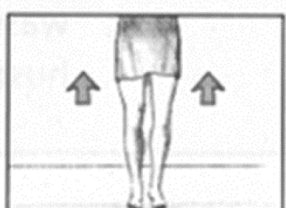
...to here



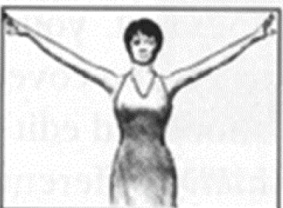
Truck from here...



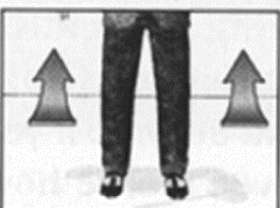
...to here



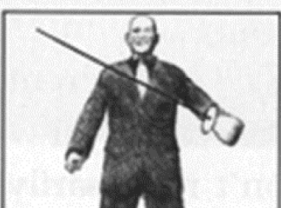
Pedastal from here...



...to here



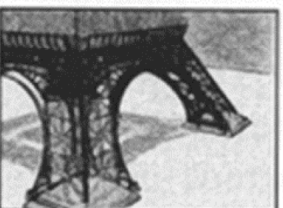
Tilt from here...



...to here



Crane from here...



...to here

Ben Long and Sonja Schenk, 2002. Digital Filmmaking Handbook, Second Edition. Charles River Media, Inc. MA. Figure 5.3 p 93.