

READY FOR YOUR CLOSE UP?

EVERYTHING YOU NEED TO KNOW ABOUT VIDEO TO MAKE QUALITY CONTENT

PART 2

COMPOSING YOUR SHOT

CAMERA MOVEMENTS



ZOOM

Change smoothly from a long shot to a close-up or vice versa



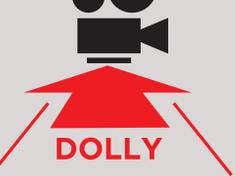
PAN

Swivelling a still or video camera horizontally from a fixed position



TILT

Camera stays in a fixed position but rotates up/down in a vertical plane



DOLLY

The entire camera is mounted on a track and is moved towards or away from a subject



TRUCK

Moving the entire camera along a fixed point, with the motion going from side to side



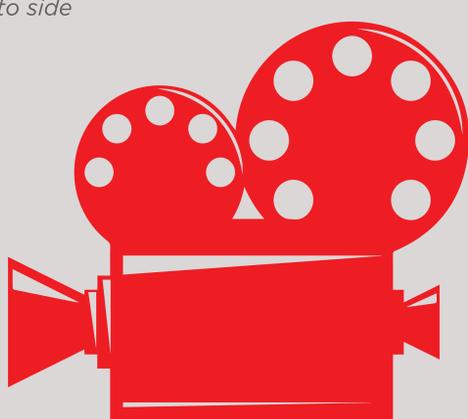
BOOM

Camera movement upwards or downwards in relation to a subject



RACK FOCUS

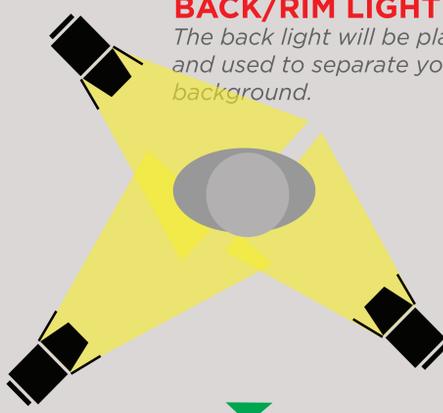
The practice of changing the focus of the lens during a shot



THREE POINT LIGHTING

BACK/RIM LIGHT

The back light will be placed behind your subject and used to separate your subject from the background.



KEY LIGHT

The primary light is the key light. It's there to bring light directly to your subject so that whatever you are filming, the subject is well illuminated in the shot.

FILL LIGHT

The fill light fills the dark side of your subject and allows you to control the overall feel of your shot depending on how much you dim or lighten the fill light.

TYPES OF LIGHTING

SIDE LIGHTING

Light that falls on a subject at roughly ninety degrees to the camera

PRACTICAL LIGHT

Light sources that are visible as models within your scene

HARD LIGHTING

When the light source is small relative to the subject

SOFT LIGHTING

When a light source is large relative to the subject

BOUNCE

Light that is bounced off a reflective surface onto the subject in order to achieve a softer lighting effect

HIGH KEY

Aims to reduce the lighting ratio present in the scene

LOW KEY

Uses a hard light source to enhance shadows in your scene

MOTIVATED

When the light in the scene imitates a natural source within the scene

AMBIENT

Light that is already present at a location



PICKING UP AUDIO

TYPES OF MICROPHONES



SHOTGUN MICROPHONE



DYNAMIC MICROPHONE



LAVALIER MICROPHONE

MIC PICKUP PATTERNS



OMNIDIRECTIONAL

interviews, moving subjects

mics that record audio from every direction



CARDIOID

documentary recording, weddings, events

Highly flexible pickup pattern that is great for all-purpose use



HYPERCARDIOID

on-camera mics, documentary recording, and instrument recording

A directional pickup pattern that is great for isolating audio



SUPERCARDIOID

reality television, scripted content

They give users the ability to isolate audio while still allowing for a slight margin of error



LOBAR/SHOTGUN

narrative film, controlled sets

Lobar pattern is the most directional pickup pattern you can use



BIDIRECTIONAL/FIGURE 8

podcasts, radio interviews

Pickup audio equally from the front and back of the mic

TYPES OF AUDIO



DIEGETIC SOUND

The "actual sound" of your production, all of the sounds that come from within your film's world



NON-DIEGETIC SOUND

Comes from sources which are neither visible on screen nor implied to be present in the film, such as: narration, sound effects, music



DIALOGUE

Dialogue is derived from the film script but can include effects such as reverb or whispering



FOLEY

Sound effects that are designed to be part of the scene in sync with the film's characters



SOUND EFFECTS

A sound recorded to make a specific storytelling or creative point without the use of dialogue or music



BACKGROUND

Background noises that are in a room, a house, outside, or any given location



MUSIC

Music can dictate the audience's experience throughout your film



ROOM TONE

The sound of an empty room, or a room in which all the actors are standing silently