

Other shots

Class lecture 4

Over-the-shoulder shot— Camera looks over a person's shoulder. Shot showing face of one actor/subject from over the shoulder of the other.

Point of view (POV) -- This calls for a shot showing what the actor/subject in previous shot is seeing.

Cutaway – A cutaway is a shot that is related to the main action or separate from it. It's a Shot that breaks from the main action. CUTAWAYS are also called Insert Shots.

Reaction shot—Shows a reaction or action to what was just seen or said.

Reverse Angle shots – Two shots taken from opposite angles--
Two people talking.

DOLLY SHOT---Moving camera effect typically created by rolling a wheeled camera dolly, often mounted on a set of rigid trucks.

Camera is moved forward or backwards, side to side or with the action.

TRACKING SHOT- shot that follows the action.

Two-shot— framing two people in a single shot. It's usually a medium shot--waist up. (Three shot)

Low angle and High angle shots

CAMERA MOVEMENTS

PAN—Horizontal movement of the camera head only. Moves left to right or right to left--on axis

TILT—Vertical movement of the camera head. Camera moves up or down--on axis.

Cant - tilting the camera side ways.

Tongue - to move the boom with the camera from left to right or right to left.

Choosing the right shot.

CAMERA ANGLE or PLACEMENT--Move around looking at the action from various angles. Then decide where to put the camera. (If there are several great vantage points, shoot them both and decide in editing which one works).

CAMERA TO SUBJECT DISTANCE--How close to the action do you want the audience to be? Depends on what that action is. If it's a kiss, you want the audience close. If it's a mountain climber on a rock face, want scale. So further away.

RULE OF THE THIRDS

Thirds--Divide the scene into thirds. Leading the action. Don't have person looking right on right side of frame.

180 RULES--SCREEN DIRECTION

Screen direction is seen from the camera's and audience's point of view. Left to right or right to left.

WHITE BALANCING: This adjusts the relative intensity of light to allow the camera produce an accurate white signal in the particular light setting in which the camera is recording. The cameras come with white balancing settings of AWB, indoor, and outdoor functions.

Lighting in Television

The goal of lighting in television production is;

- To provide the camera with enough illumination
- To show what the objects and subjects on the screen look like
- To identify the location of the object or subjects in relation to others on the set
- To establish the general mood for the television event or production.

The two types of lighting in television production are:

Directional lights: focused light coming from a particular direction, creating areas of light and shadow on the subject. They provide a sharp beam with harsh shadows. Spot lights are used to create directional lighting.

Diffused light: which provide a softer, wider, indistinct beam with softer shadows. Flood lights are used to create diffused lighting.

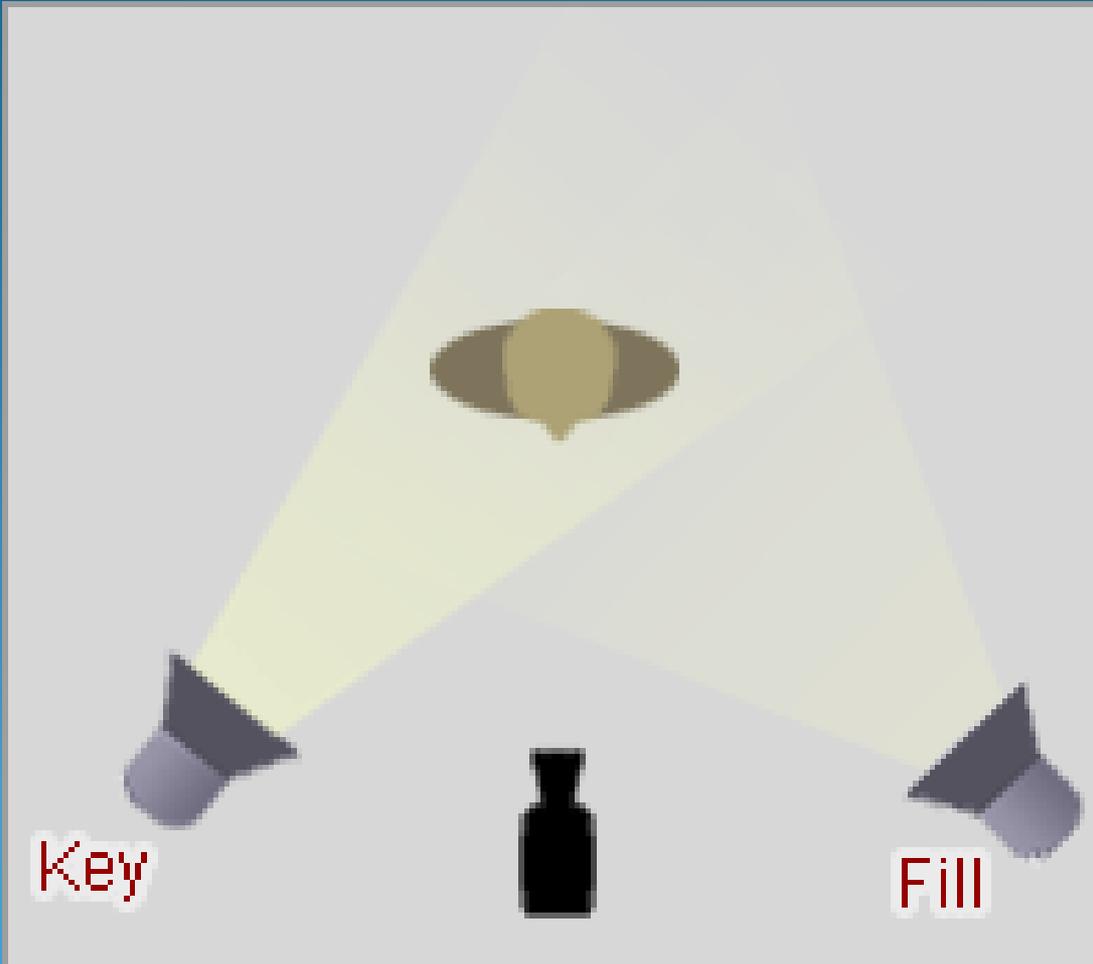
When working outside a television studio, cameras work well with regular outdoor lighting. Though this may call for the use of filters/reflectors in most cases.

There are three major lights in video or television production (photographic principle or triangle lighting or three point lighting in video light management).

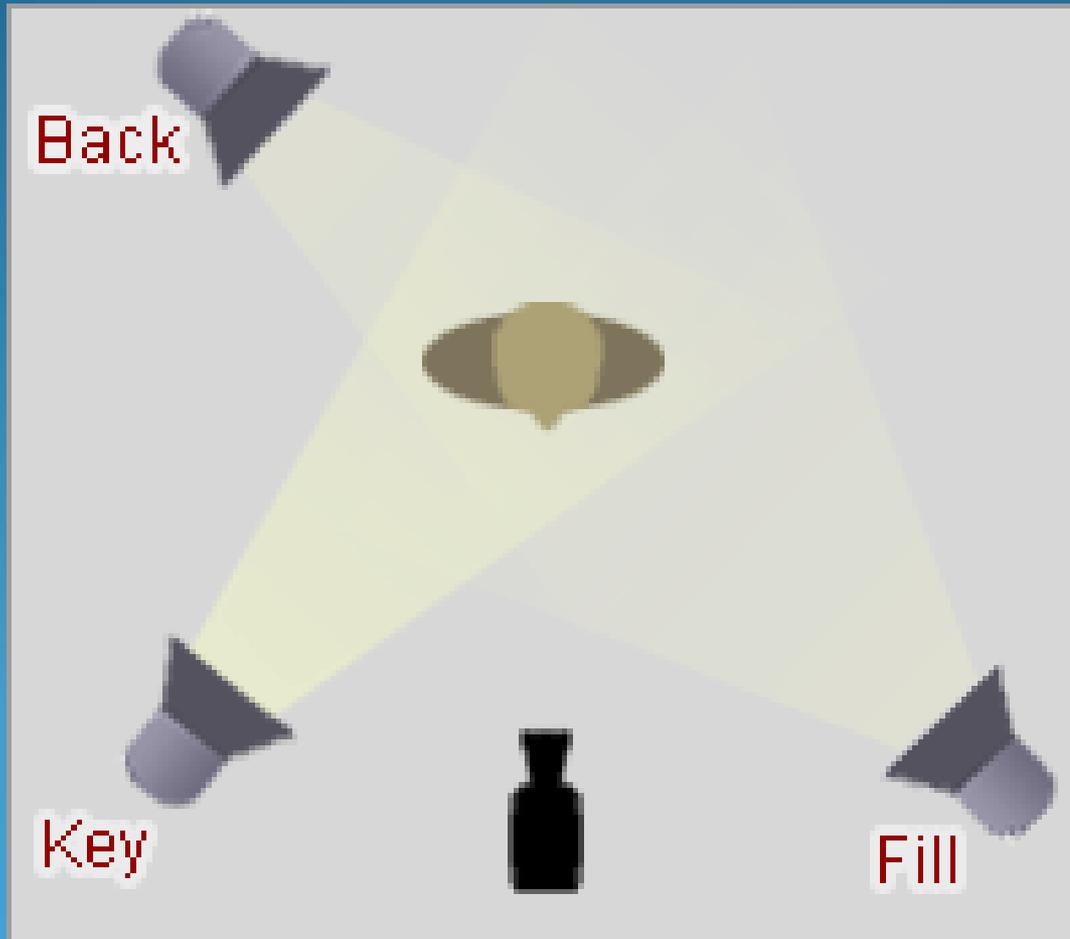
The **key light** which reveals the basic shape of the subject or object (establishing the form)



The **fill light**, which fills in the shadows if they are too dense (reducing the intensity of the shadows)



The **backlight** (separation light) which separates the object from the background and provides some sparkle. Usually used to indicate time and mood.



The background light; illumination of the set pieces and back drops. It is used to light the background of the entire scene.

----- END -----