

How to shape viewer's experience and the narrative by certain aspects of camera work **which photographers already know.**

Give the viewer the experience of being there, amidst the activity or looking in on the activity from another point of view

Shoot many small clips, constantly changing your position, varying your point of focus (rack focusing,) with different perspectives and angles so you have CHOICES in the edit.

**Find focus magnification on cameras.**

- What story are they trying to tell?
- What is their establishing shot
- What are their detail shots?
- Where is the action heading?
- Where should the camera be to be in the right spot?

- Shoot a wide variety of shots (wide, medium, closeup)
- Shoot 3 tight or medium shots for every 1 wide shot
- We typically shoot far too many wide shots
- Shoot an action/reaction or cause/effect sequence
- Let the action motivate the camera movement
- Think about **eye trace** in your framing/compositions
- Shoot **for** and **against** eye trace so you have options

The art of **MY** kind of narrative film making is:

Opening myself up to fully experience the topic.

Figuring out what is visual/accessible/compelling.

Capturing the required video/audio “content.”

Assembling those items in an edit.

Being open to revising based on the found reality.

Do an interview (?conversation?) before hand,  
**informally**, to understand the topic/story.

Save probing questions for later after they are  
comfortable with you.

And for when you know what visuals you  
have and what the story really is about.

That may not match your preconceptions or  
the subject's ideas about themselves.

Each video or sound clip has to  
ADD something to the narrative.

Good ambient sound and subject's voice is best.

Downside of **talking heads** is they use both the  
video and audio channels to say the same thing.

## **Interview issues**

Interview after the B roll capture to know who you are talking to and what the story you have, on video, is really about.

Importance of a two cameras for the interview to give a feeling of movement and options when subject makes a mistake.

Importance of talking points to get subject to speak to the few relevant issues needed for the video and to keep interview short, knowing the face will show little but the narration will continue throughout.

Prompt interviewee to answer questions by restating the question.

# Interview

Need the subject's title/name/location.

ALWAYS have them restate the question or set the context for their answers.

SLOWLY ask three general questions to build trust.

Then three more probing questions.

Dig in with final questions to get that one succinct and to the point quote to close the piece

The Kuleshov effect, an editing effect demonstrated by Soviet filmmaker Lev Kuleshov, by which viewers derive more meaning from the interaction of two sequential shots than from a single shot.

Using “eye trace” between cuts.

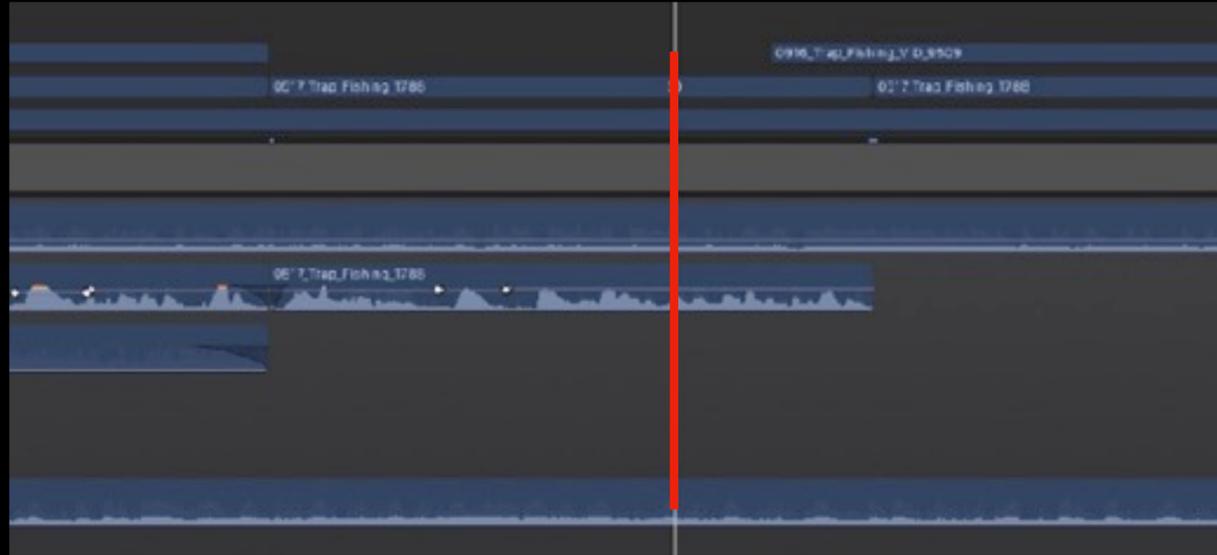
Overlapping various content to build surprise, fear, anticipation, etc.

Straight cut (or hard cut) is the most basic cut, going clip to clip without any transition, which usually has the least amount of visual meaning.

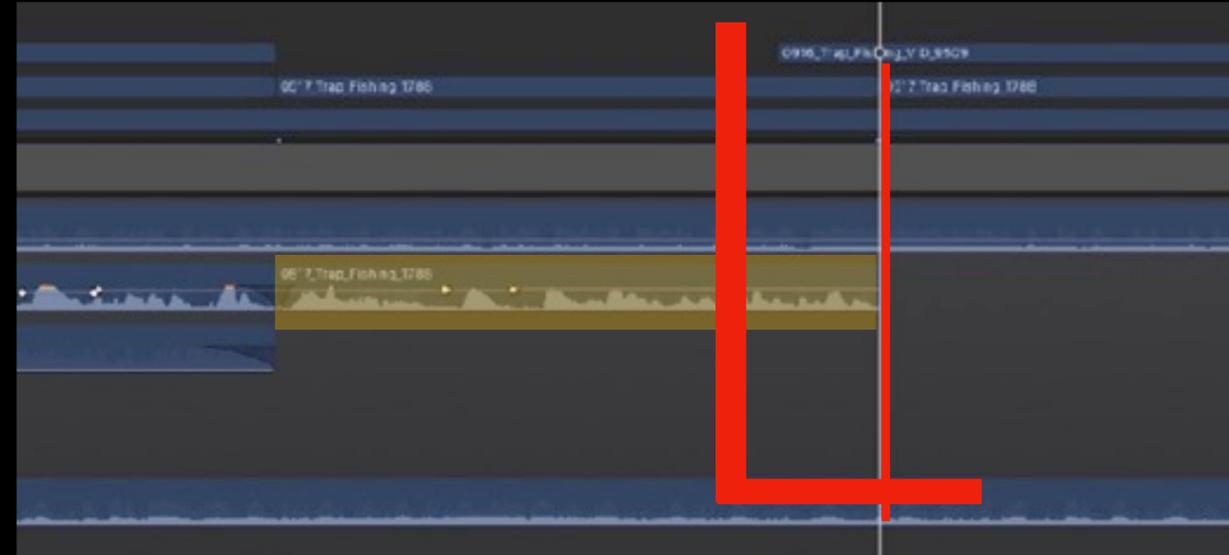
Fade-out or fade-to-black and fade-in describe transitions that go to and from a blank image (be that black or white.)

A Defocus transition, like all the other dissolves suggest the passage of time.

**L Cuts** are straight cuts where we hear the audio from the previous shot, even though we are looking at the next shot.



Hear Woman



See Worker



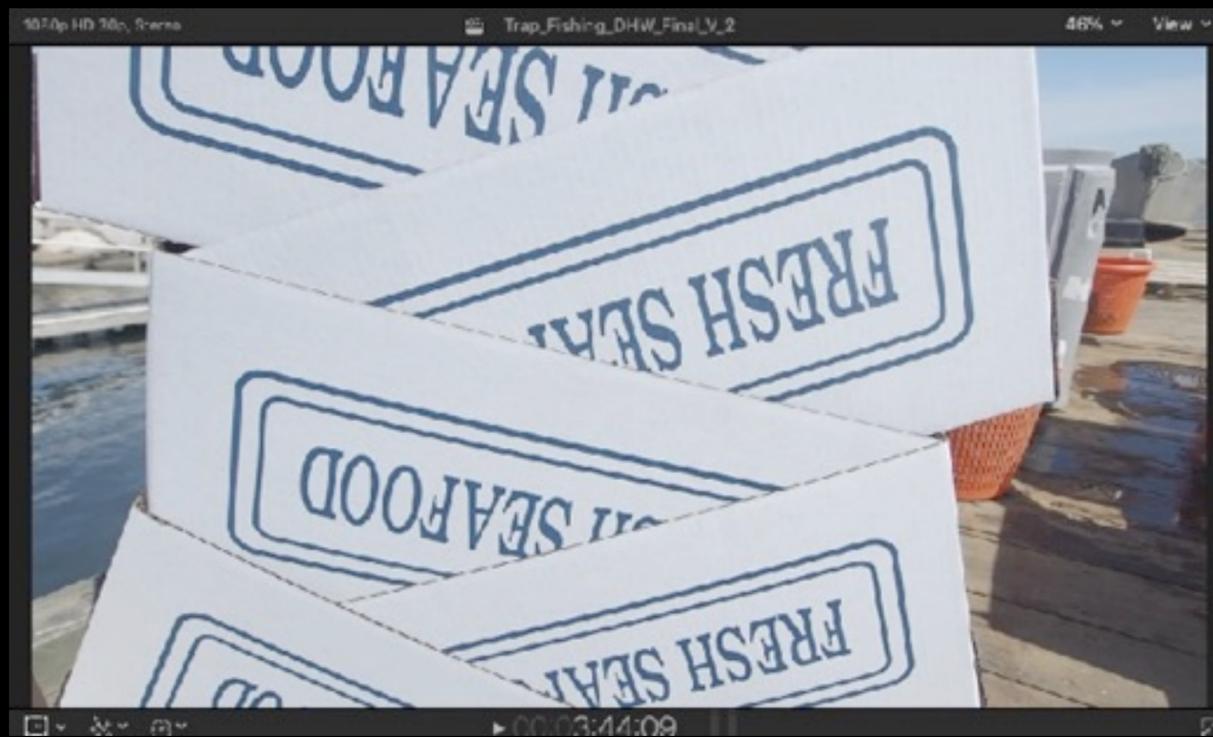
J Cuts which are the opposite of the L Cut, are also straight cuts, where we hear the audio before we see the video.



See Boxes



Hear Stapler



A Dissolve or a Cross Dissolve is a gradual transition or overlapping of clips going from one scene to another.

Jump cuts are straight cuts that jump ahead in time to move the story along.

Match Cut: Involves matching the movement or space of two opposite environments together

Cross-Cut, or parallel editing, cuts between different scenes that are happening at the same time in different spaces.

Cutting on Action is when the editor cuts from one shot to another and in step with the actual action seen in the shot. Also can cut on music / sound changes

Cutaway: Is a shot edited into a scene that presents information that is not a part of the first shot, which is usually followed by a return to the original shot to condense time.

Invisible Cut: Attempts to join two shots with very similar frames together, completely hiding the transition from the audience.

Wipe: A film transition where one shot replaces another by traveling from one side of the frame to another or with a special shape.

## Narrative Structures

**A Dramatic/Progressive/Chronological** structure establishes the setting and some conflict and then follows to a peak of the action/turning point which leads to a conclusion that wraps up the loose ends.

**An Episodic Plot** is also chronological, but consists of related incidents tied together by a theme and/or characters which are brought together in the end.

**A Parallel Plot** is similarly chronological with plots/characters acting in parallel building towards an ending that will bring them together.

**A Flashback** conveys information about earlier events so story can begin in the midst of the action while filling in the background story.

## Narrative Types

**A MILIEU STORY** is when the milieu, the world, the society, the weather, the family are what the story is structured around such as *The Wizard of Oz*.

**AN IDEA STORY** is about a discovery process that unfolds through the experience of the character(s) who raise and then answer a question.

**A CHARACTER STORY** focuses on a character's transformation from what they once were to what they become, by choice, by circumstance, etc.

**THE EVENT STORY** starts when something has gone amiss, the world is in flux, a previous order is disrupted and ends when a new order is established or the old order is restored.

## Narrative Approaches

**A cold open** involves jumping directly into a story at the beginning of the film, before any title sequence or opening credits are shown.

**A build up** unfolds the story in a conventional order that is built on an established pattern of beginning to middle to end.

**A book-ended** story starts with one key element being shown, usually the end of the story, then jumps backwards and unfolds the rest of the story through the film, ending at the point shown (or hinted at) in the start.

## Story editing concerns

- Do the final **AUDIO** edit without headphones so you hear as most people will with room noise, people talking, etc.
- Remember to enter narrative slowly as people often talk over the start of anything.
- As an editing exercise take a two minute project and chop it to one minute.
- I am constantly editing (in my head) everything I see!

**“SOUND IS HALF THE PICTURE.”**

George Lucas.

Unstable camerawork can similarly ruin a film.

Beware of “Queasy-Cam” disrupting the  
“unstated agreement between filmmaker  
and audience” also known as the:

**“Willful suspension of disbelief.”**

**You MUST stabilize the camera somehow.**

Tripods are the best!

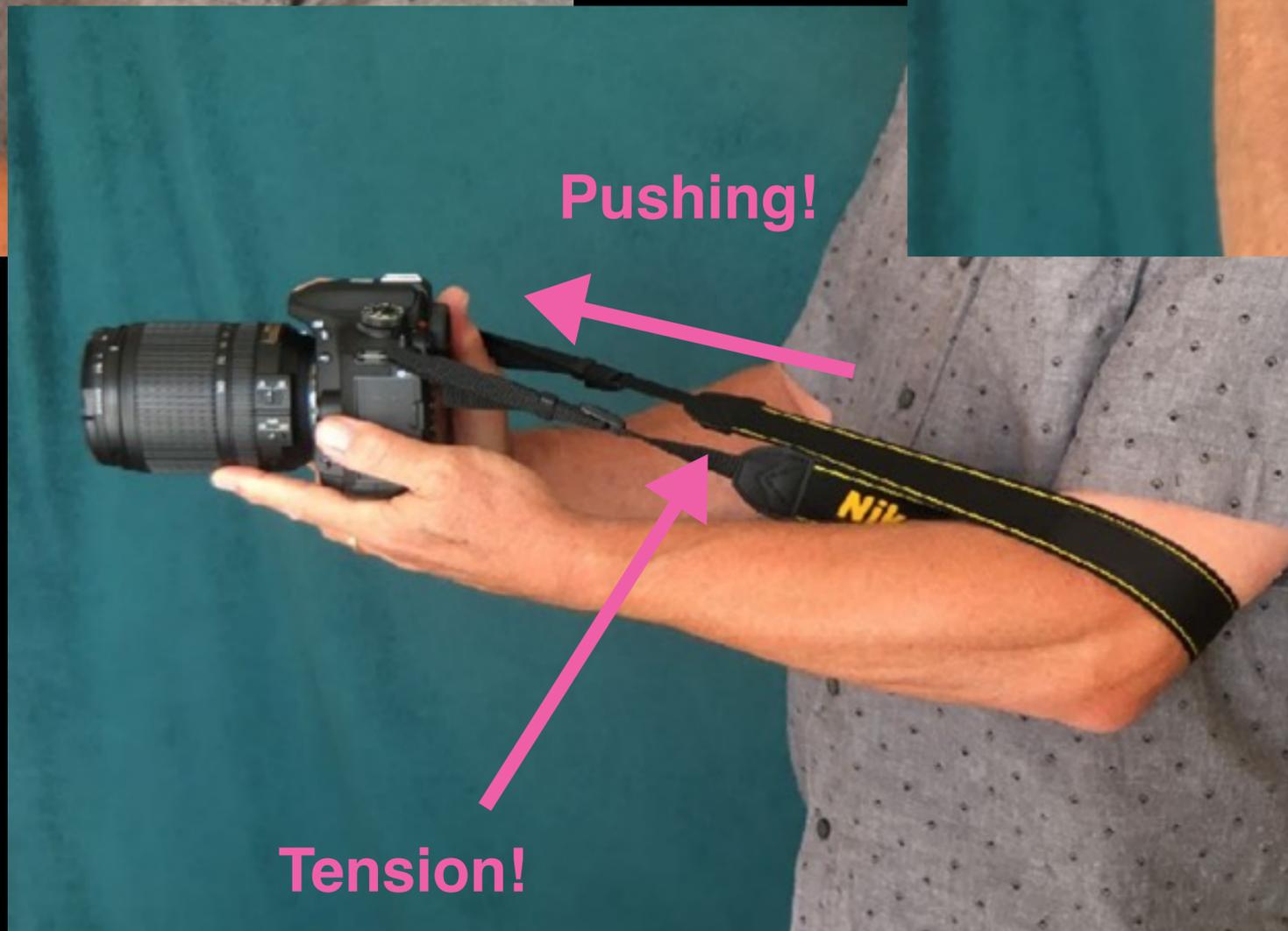
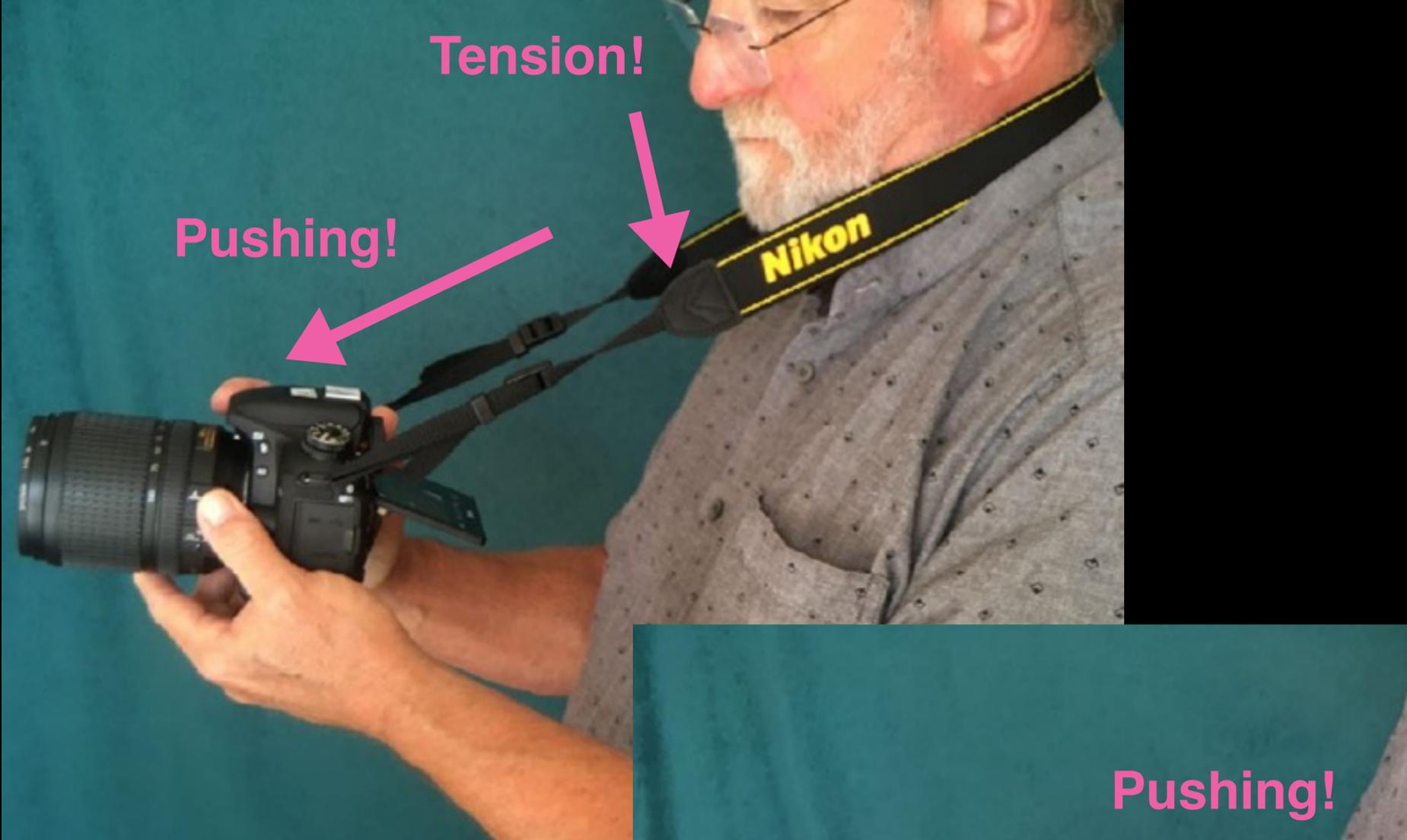
Monopods are better than nothing.

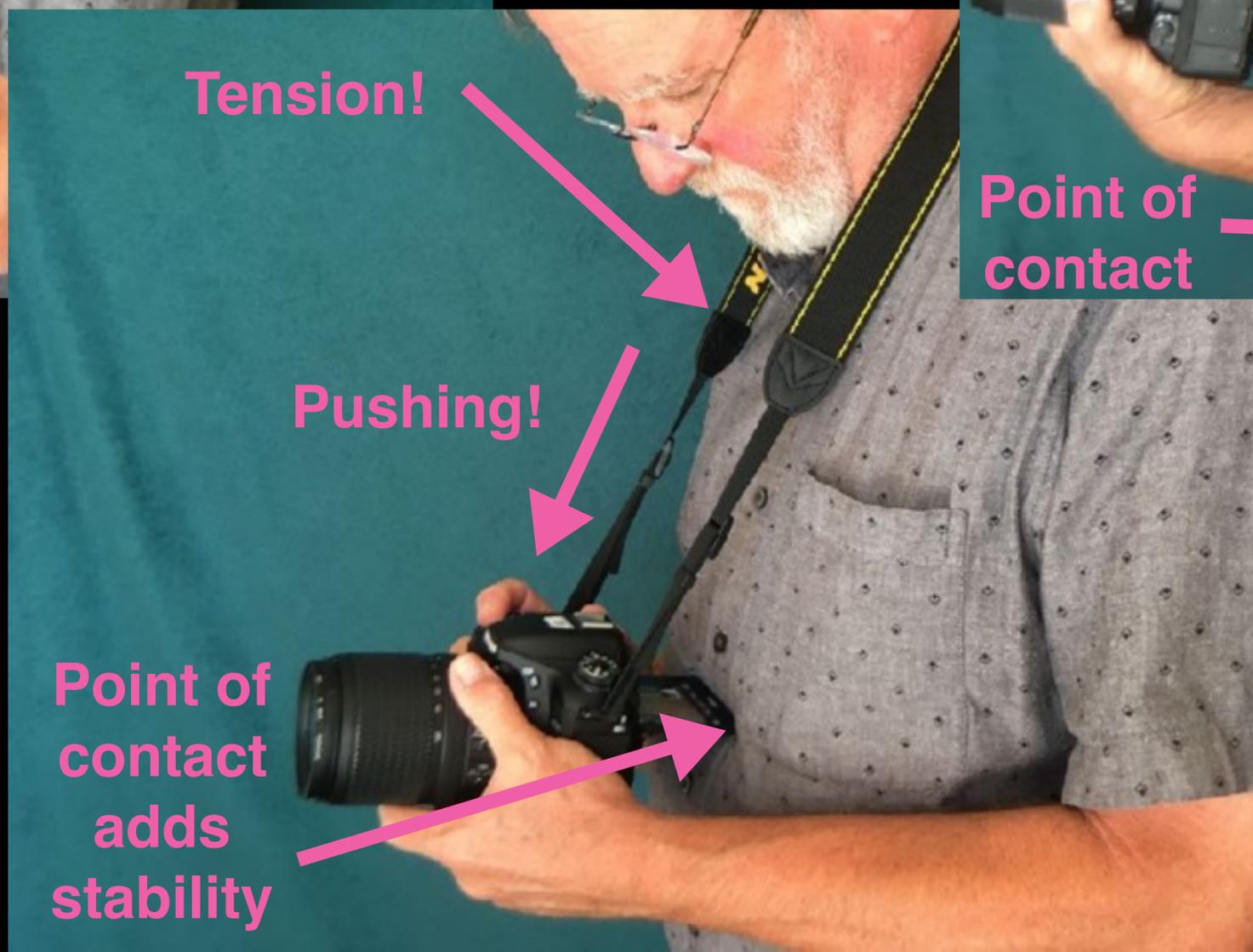
Internal stabilization can work if you know how to use it.

Free holding your camera will ruin your video.

It will also destroy the viewer's interest in your video.

**You MUST stabilize the camera somehow.**





**“SOUND IS HALF THE PICTURE.”**

George Lucas.

Films use three types of sounds: voices, music and sound effects, crucial elements for a film to feel realistic.

## **Music:**

Beyond covering the base level noise (music's number one job) it also can enhance the narrative, shift moods, etc.

Using ambient music from the street or from performers

Mixing music styles to change viewer's experience.

Cutting on the sound in editing

Sources of music and rights/licensing issues and strategies

**SOUND** does not make your project, but it can break your project if it distracts.

Our overarching motto:  
**Good enough is good enough!**

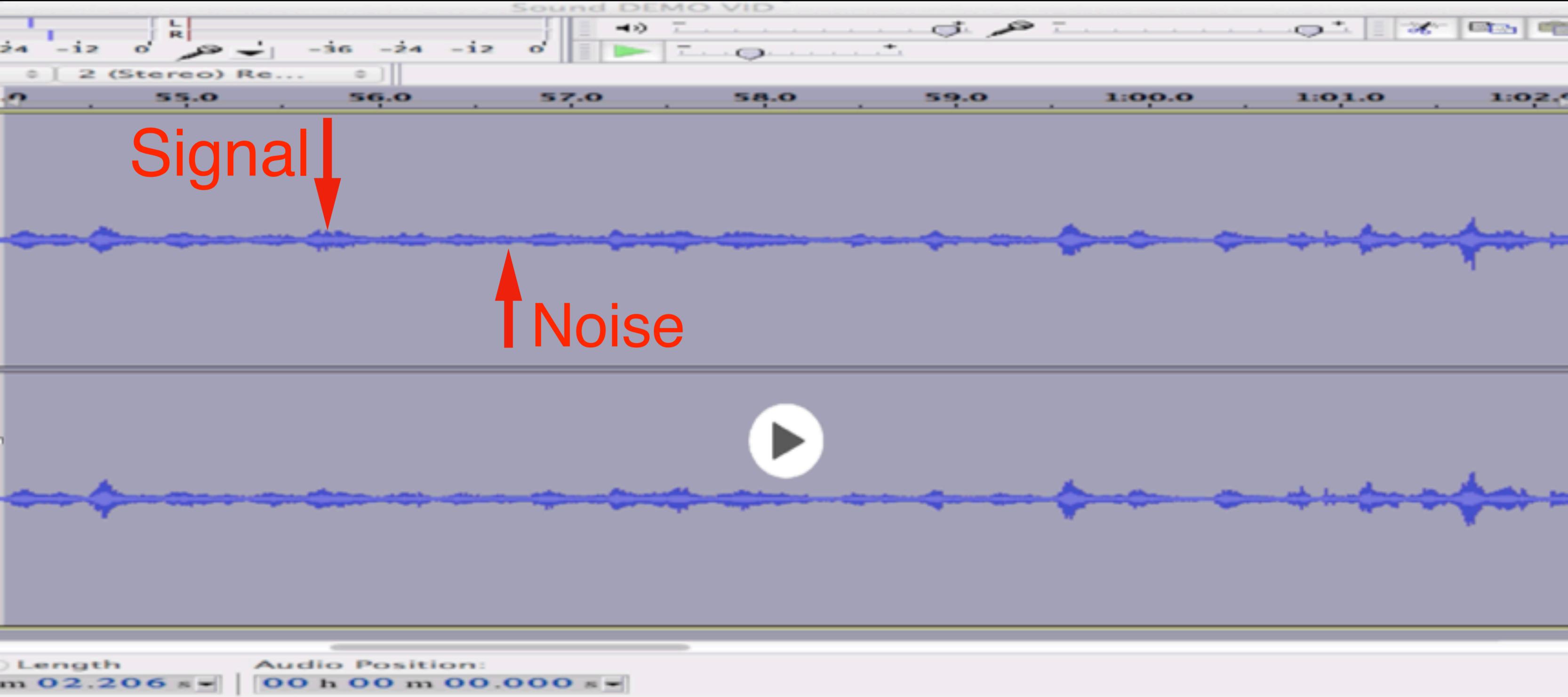
Issues with audio capture and when to use which tool.

Understanding **Signal to Noise** ratio, the key to good sound.

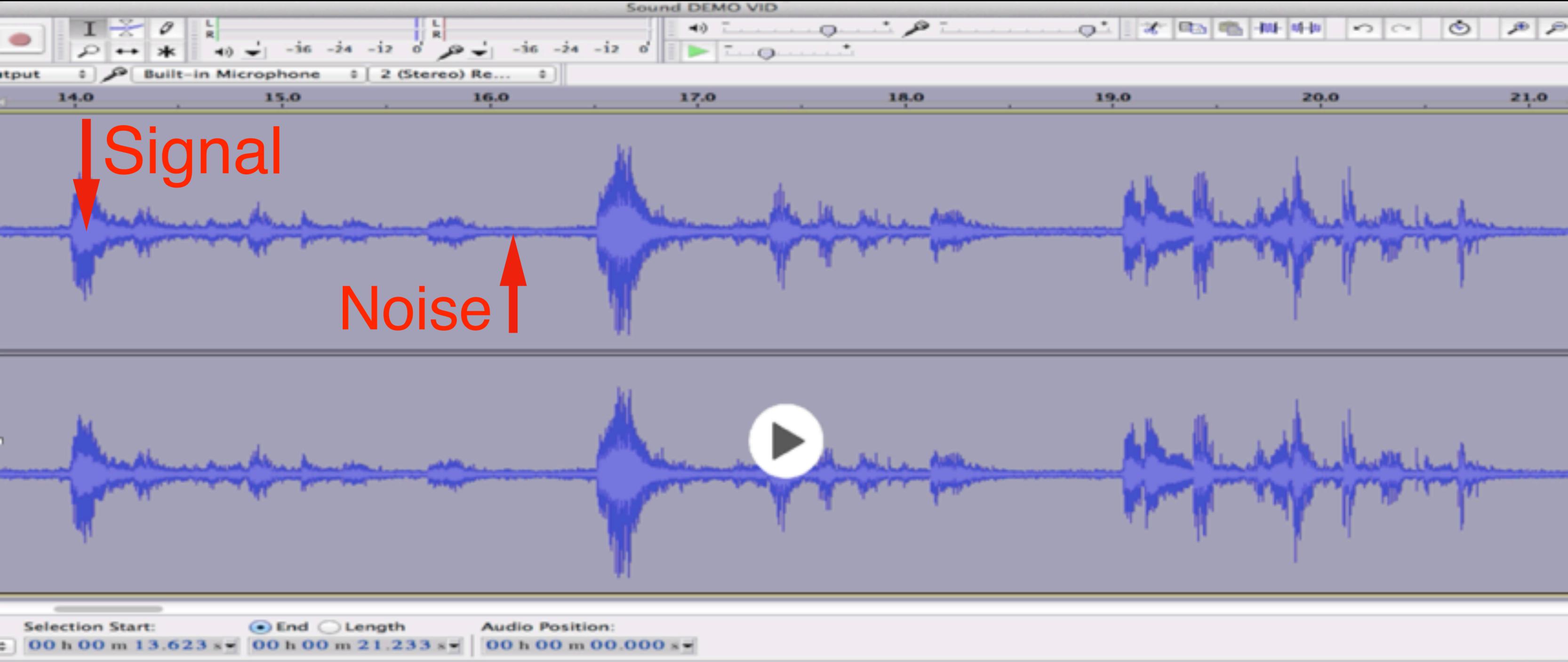
Importance of proximity to subject to see impact on distance from mic to subject to see how that impacts the sound quality.

Ambient sound of specific subject/activity/people

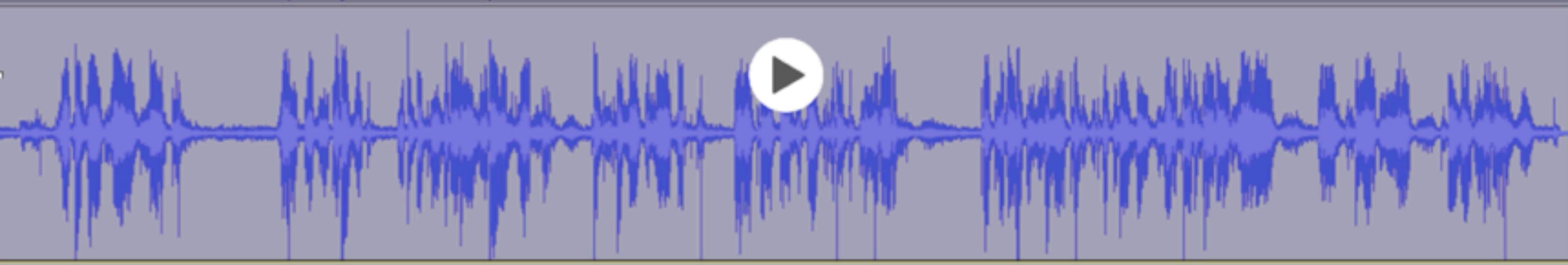
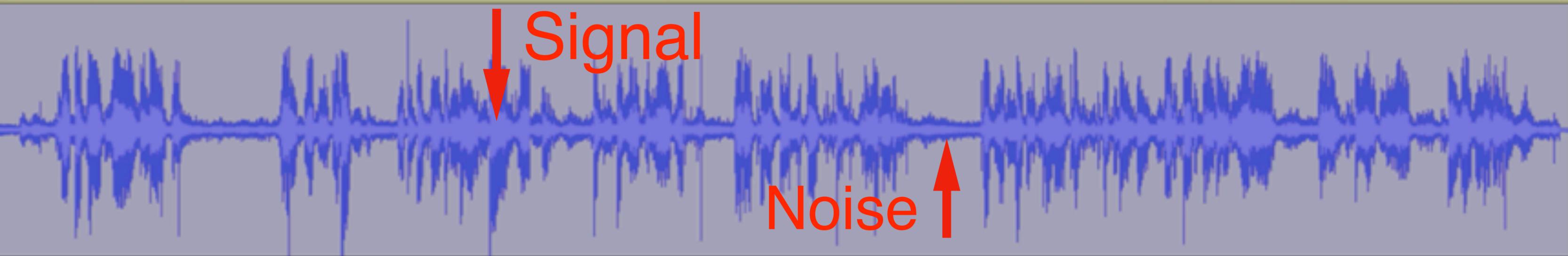
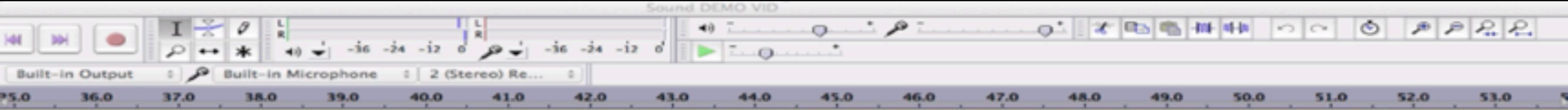
Narration/interview/voice over (ideally with multiple voices.)



Entire recording into built-in microphone.



Entire recording into "shotgun" microphone



Audio Position: 00 h 00 m 00.000 s

Entire recording into microphone on subject.

Minimal set-up is a camera/microphone combo with a headphone jack to monitor the sound

Even better is a recorder with a pre-amp, mixer, graphic equalizer or all of those

Tripod mount or bracket should hold the microphone since the sound of hand holding will degrade the audio

Sennheiser MKE  
400 Compact  
Video Camera  
Shotgun  
Microphone  
(Miniature plug)



Audio-Technica  
AT875R Line +  
Gradient  
Condenser  
Microphone

(XLR plug)



# Sennheiser Wireless Lav Microphone System

Camera Mounted  
Receiver

Body-pack Transmitter

Clip-On Lavalier Mic





Tascam DR-70D  
Four-track PCM Recorder for  
DSLR Video Production  
**4 XLR/TRS input w/Onboard  
Microphones**  
\$250

Tascam DR-60DmkII 4-Channel  
Portable Recorder/Mixer  
**2 XLR/TRS inputs**  
\$180



Try to be a meter or less with any microphone (even shotgun!)

Consider putting carpet over hard floors + reflecting surfaces.

Leave your keys in the refrigerator or the AC unit when you turn it off (to remind you.)

Set all smart phones on set to Airplane mode.

Always gather 30 seconds of “silence,” the ambient sound in each unique environment you will need for “silence.”

The wall, object, person or activity that is behind or around the subject you are interviewing (with a shotgun mic) will directly impact the sound quality.

Glass, steel and cement walls are the worst for echoes.

Placing the handheld/external mic on glass, steel or cement surfaces will also destroy the quality of the sound with the same kind of echoing.

Grab any ambient sounds, sound effects or “Foley” (fabricated sound) on location since it has the OTHER ambient sounds of the space as well.

Using both a shotgun and lapel can create a semi-stereo effect though vast differences between the two mikes may negate the value of that.

Set audio gain to best setting for the job, which is almost never auto gain on camera or recorder.

Inexpensive, lighter  
and easier set-up.



Saramonic SmartRig+  
**TWO-Channel** XLR  
Microphone Audio  
Mixer



Disadvantage is that it  
only allows audio  
recording when filming.



Saramonic SmartRig II  
**ONE-Channel** XLR  
Microphone Preamp

Camera Left - XLR  
Wireless - Lav

Camera Right -  
XLR Shotgun

Recorder Left - XLR  
Wireless - Lav (full volume)

Recorder Right -XLR  
Shotgun (full volume)

Recorder Left - XLR  
Wireless - Lav (6 DB lower)

Recorder Right -XLR  
Shotgun (6 DB lower)

Signal

Signal

Signal

Signal

Signal

Signal

P9110021 - a1 - 1

P9110021 - a1 - 2

TASCAM\_0005512 - a1 - 1

TASCAM\_0005512 - a1 - 2

TASCAM\_0005512 - a1 - 1

TASCAM\_0005512 - a1 - 2

Camera Left - XLR  
Wireless - Lav

Camera Right -  
XLR Shotgun

Recorder Left - XLR  
Wireless - Lav (full volume)

Recorder Right -XLR  
Shotgun (full volume)

Recorder Left - XLR  
Wireless - Lav (6 DB lower)

Recorder Right -XLR  
Shotgun (6 DB lower)

Signal

Signal

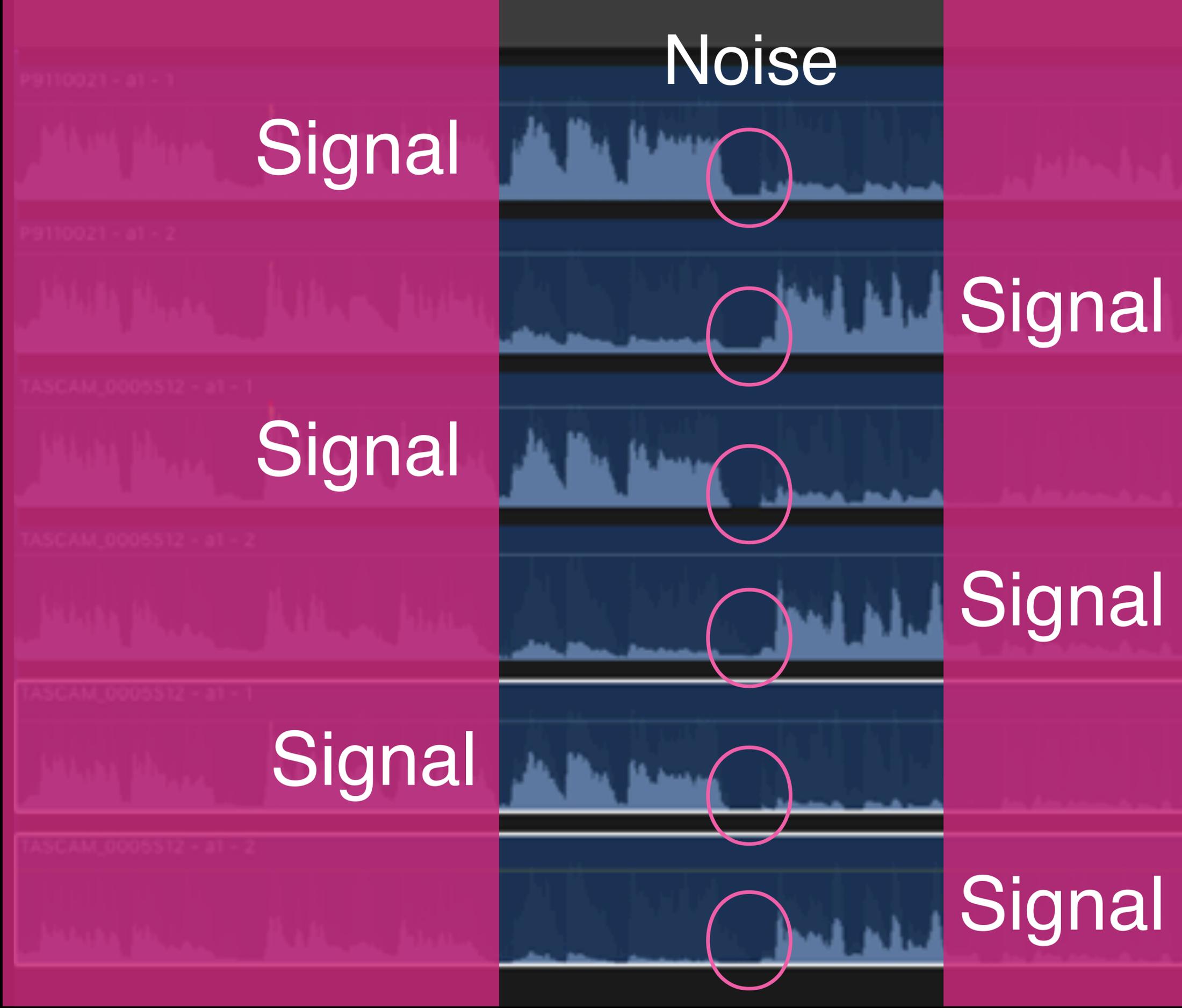
Signal

Noise

Signal

Signal

Signal



Shotgun microphone good start



**MUST wear headphones to verify which sound is being recorded.**



# Working

- ORIGINAL
  - REORDERED
  - WORKING
- 0520\_ANNU\_VID\_CRSTL\_1981.MOV
  - 0520\_ANNU\_VID\_CRSTL\_1982.MOV
  - 0520\_ANNU\_VID\_CRSTL\_1983.MOV
  - 0520\_ANNU\_VID\_CRSTL\_1984.MOV
  - 0520\_ANNU\_VID\_CRSTL\_1985.MOV
  - 0520\_ANNU\_VID\_CRSTL\_1986.MOV
  - 0520\_ANNU\_VID\_CRSTL\_1995.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2014.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2025.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2026.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2027.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2028.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2029.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2038.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2039.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2048.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2049.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2050.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2051.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2052.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2053.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2064.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2055.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2056.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2057.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2058.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2059.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2060.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2061.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2062.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2063.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2064.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2065.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2066.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2067.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2068.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2069.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2070.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2071.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2132.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2184.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2185.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2186.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2203.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2204.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2205.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2206.MOV

- ORIGINAL
  - REORDERED
  - WORKING
- 0520\_ANNU\_VID\_CRSTL\_1981.MOV
  - 0520\_ANNU\_VID\_CRSTL\_1982.MOV
  - 0520\_ANNU\_VID\_CRSTL\_1983.MOV
  - 0520\_ANNU\_VID\_CRSTL\_1984.MOV
  - 0520\_ANNU\_VID\_CRSTL\_1985.MOV
  - 0520\_ANNU\_VID\_CRSTL\_1986.MOV
  - 0520\_ANNU\_VID\_CRSTL\_1995.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2014.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2025.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2026.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2027.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2028.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2029.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2038.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2039.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2048.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2049.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2050.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2051.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2052.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2053.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2064.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2055.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2056.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2057.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2058.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2059.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2060.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2061.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2062.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2063.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2064.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2065.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2066.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2067.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2068.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2069.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2070.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2071.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2132.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2184.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2185.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2186.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2203.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2204.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2205.MOV
  - 0520\_ANNU\_VID\_CRSTL\_2206.MOV

- ORIGINAL
  - REORDERED
  - WORKING
- 001\_0520\_ANNU\_VID\_CRSTL\_1981.MOV
  - 002\_0520\_ANNU\_VID\_CRSTL\_2048.MOV
  - 003\_0520\_ANNU\_VID\_CRSTL\_1984.MOV
  - 004\_0520\_ANNU\_VID\_CRSTL\_2026.MOV
  - 005\_0520\_ANNU\_VID\_CRSTL\_1983.MOV
  - 006\_0520\_ANNU\_VID\_CRSTL\_1986.MOV
  - 007\_0520\_ANNU\_VID\_CRSTL\_2027.MOV
  - 008\_0520\_ANNU\_VID\_CRSTL\_2028.MOV
  - 009\_0520\_ANNU\_VID\_CRSTL\_2038.MOV
  - 010\_0520\_ANNU\_VID\_CRSTL\_2039.MOV
  - 011\_0520\_ANNU\_VID\_CRSTL\_2029.MOV
  - 012\_0520\_ANNU\_VID\_CRSTL\_2052.MOV
  - 013\_0520\_ANNU\_VID\_CRSTL\_2061.MOV
  - 014\_0520\_ANNU\_VID\_CRSTL\_2132.MOV
  - 015\_0520\_ANNU\_VID\_CRSTL\_2055.MOV
  - 016\_0520\_ANNU\_VID\_CRSTL\_2070.MOV
  - 017\_0520\_ANNU\_VID\_CRSTL\_2063.MOV
  - 018\_0520\_ANNU\_VID\_CRSTL\_2058.MOV
  - 019\_0520\_ANNU\_VID\_CRSTL\_2050.MOV
  - 020\_0520\_ANNU\_VID\_CRSTL\_2064.MOV
  - 021\_0520\_ANNU\_VID\_CRSTL\_2014.MOV
  - 022\_0520\_ANNU\_VID\_CRSTL\_2061.MOV
  - 023\_0520\_ANNU\_VID\_CRSTL\_2062.MOV
  - 024\_0520\_ANNU\_VID\_CRSTL\_2025.MOV

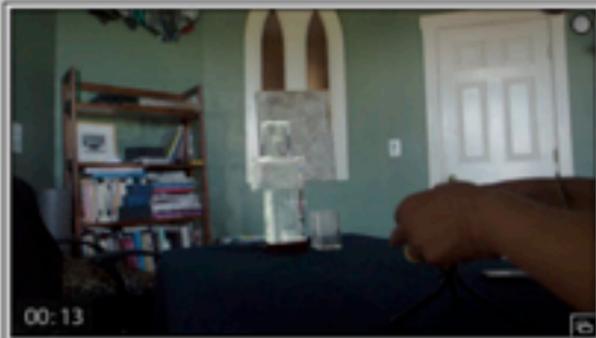
Original

Reordered

0520\_ANNU\_VID\_CRSTL\_1985.MOV  
MOV



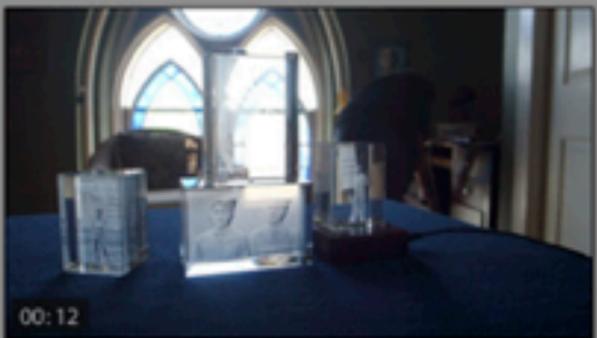
0520\_ANNU\_VID\_CRSTL\_2056.MOV  
MOV



0520\_ANNU\_VID\_CRSTL\_2057.MOV  
MOV



0520\_ANNU\_VID\_CRSTL\_1984.MOV  
MOV



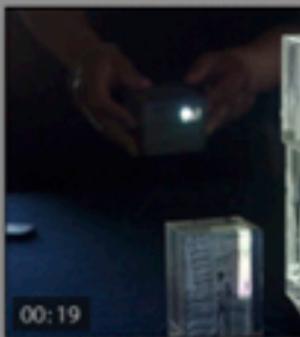
0520\_ANNU\_VID\_CRSTL\_1986.MOV  
MOV



0520\_ANNU\_VID\_CRSTL\_2069.MOV  
MOV



0520\_ANNU\_VID\_CRSTL\_2055.MOV  
MOV



0520\_ANNU\_VID\_CRSTL\_2054.MOV  
MOV

0520\_ANNU\_VID\_CRSTL\_2068.MOV  
MOV

0520\_ANNU\_VID\_CRSTL\_1983.MOV  
MOV

05



0520\_ANNU\_VID\_CRSTL\_1985.MOV  
MOV



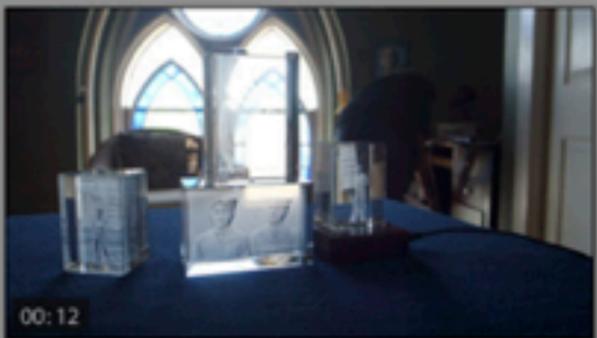
0520\_ANNU\_VID\_CRSTL\_2056.MOV  
MOV



0520\_ANNU\_VID\_CRSTL\_2057.MOV  
MOV



0520\_ANNU\_VID\_CRSTL\_1984.MOV  
MOV



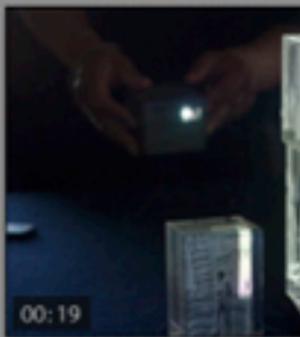
0520\_ANNU\_VID\_CRSTL\_1986.MOV  
MOV



0520\_ANNU\_VID\_CRSTL\_2069.MOV  
MOV



0520\_ANNU\_VID\_CRSTL\_2055.MOV  
MOV



0520\_ANNU\_VID\_CRSTL\_2054.MOV  
MOV

0520\_ANNU\_VID\_CRSTL\_2068.MOV  
MOV

0520\_ANNU\_VID\_CRSTL\_1983.MOV  
MOV

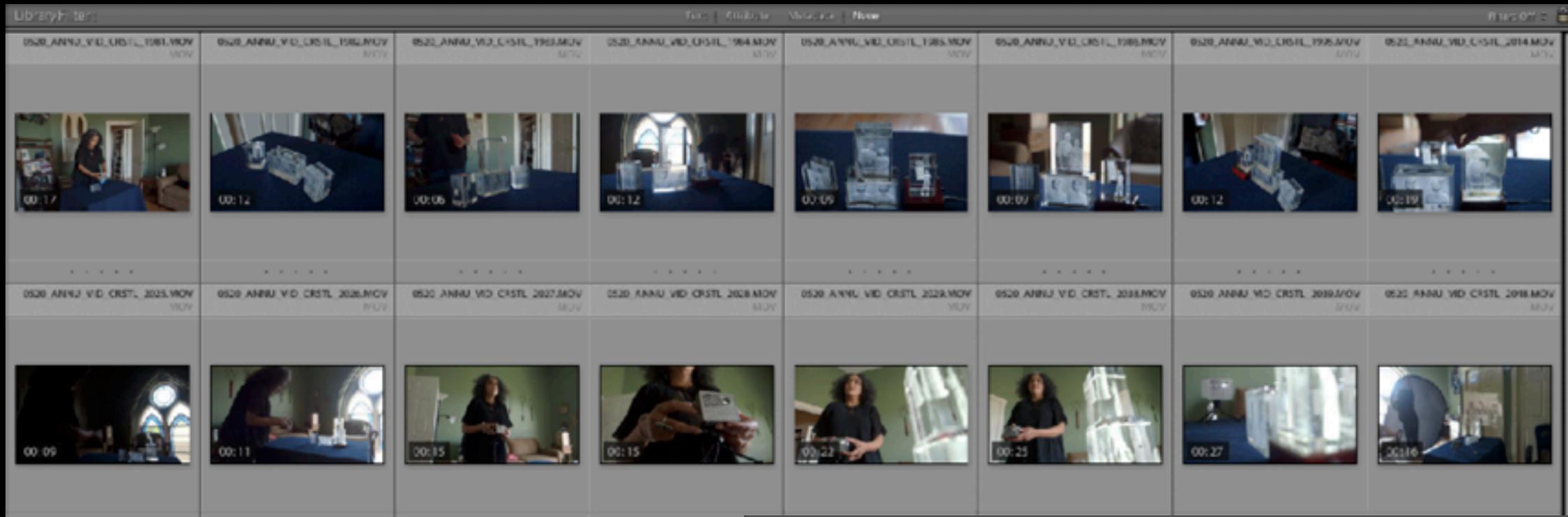
05



00:13

Capture Frame  
Set Poster Frame

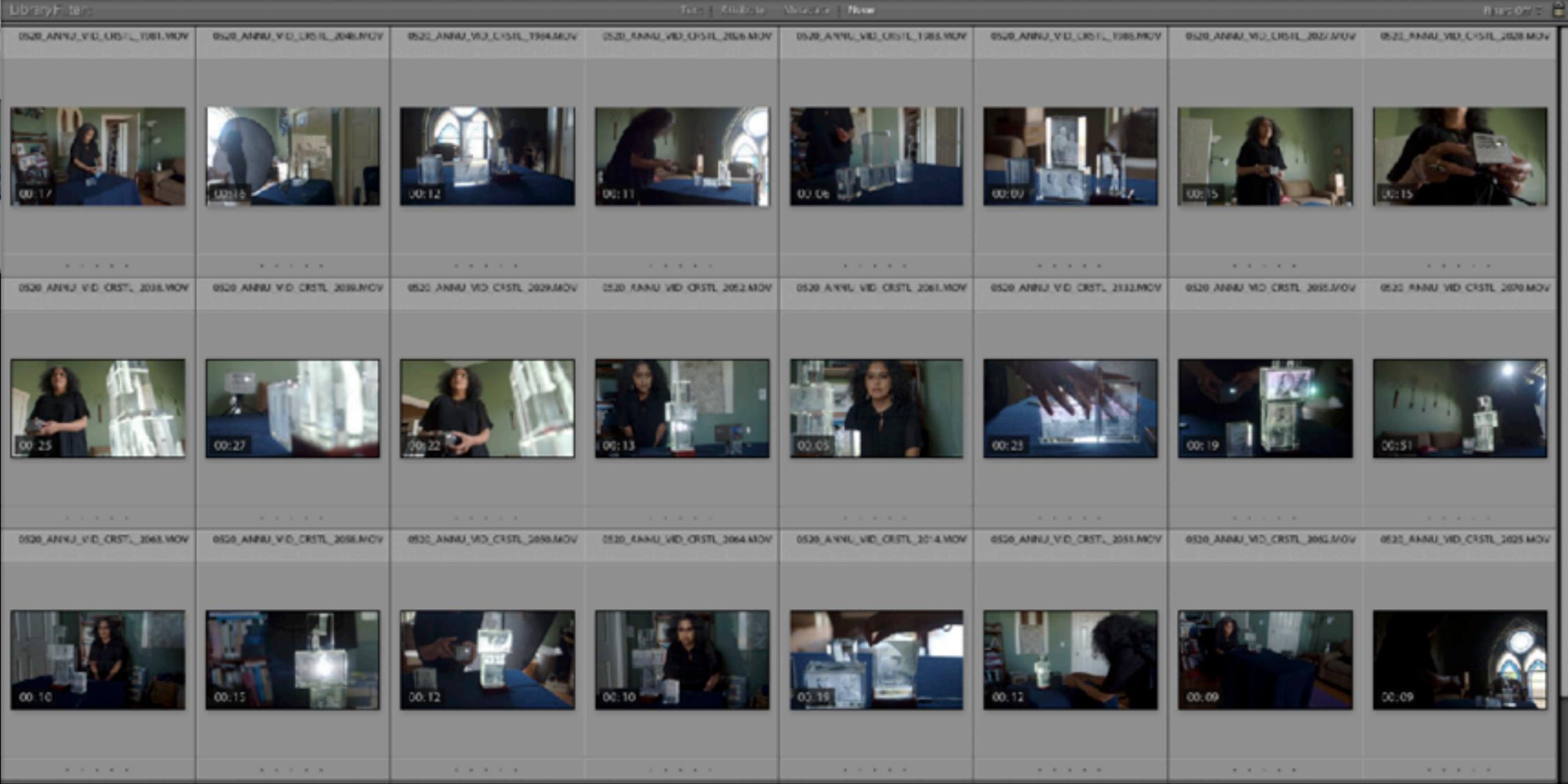
00:13



Clips ordered  
by file name



Clips reordered  
for use in film



Clips renumbered  
via Lightroom in  
order for use in film



Filename template editor

Preset: **Filename - Sequences renumbered**

Example: 001\_0520\_ANNU\_VID\_CRSTL\_1981.MOV

Sequence # (001) | Filename

Insert Name

Filename  Insert

Original filename  Insert

Sequence and Date

Sequence # (001)  Insert

Date (YYYY)  Insert

Metadata

Title  Insert

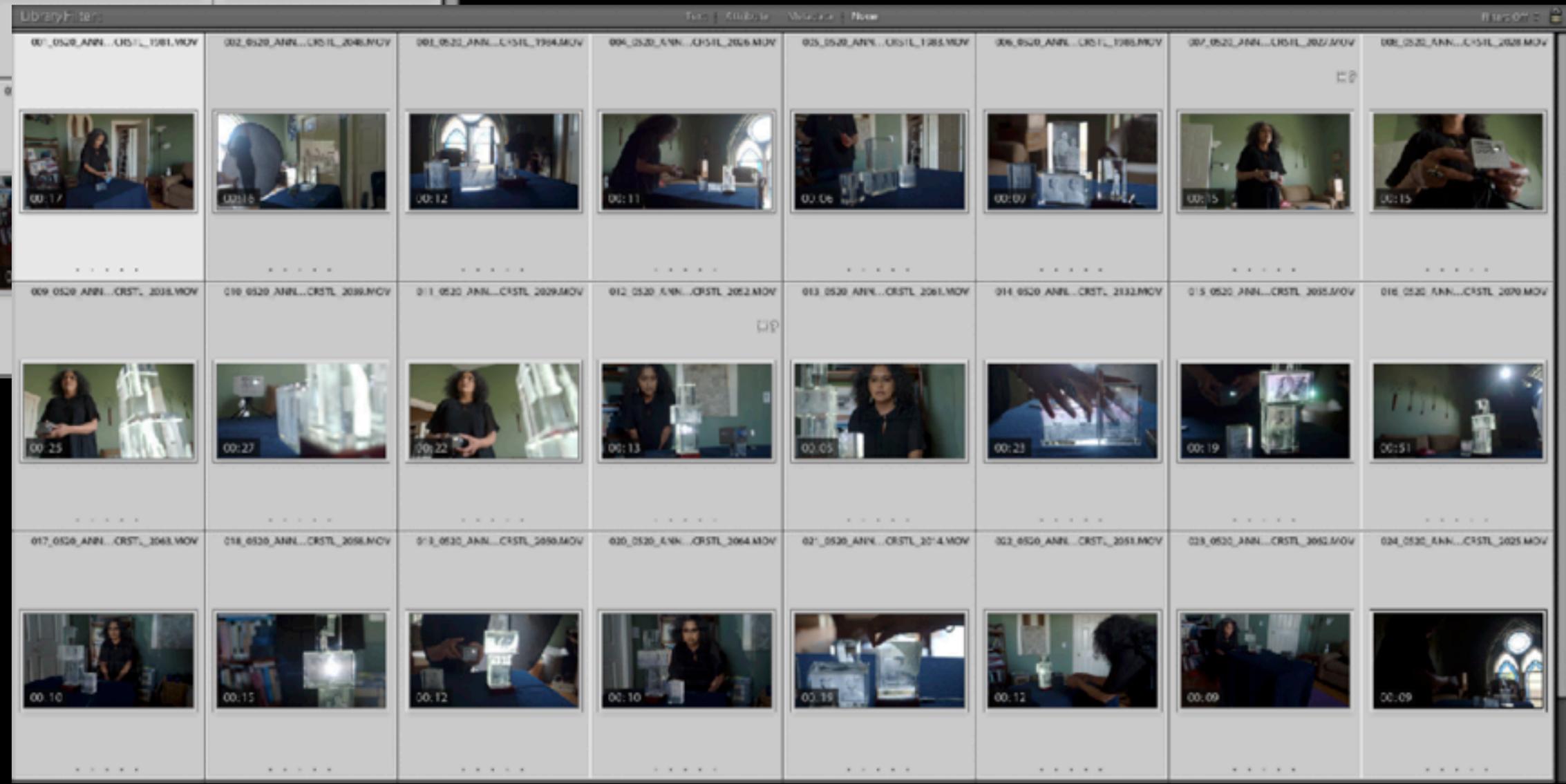
Dimensions  Insert

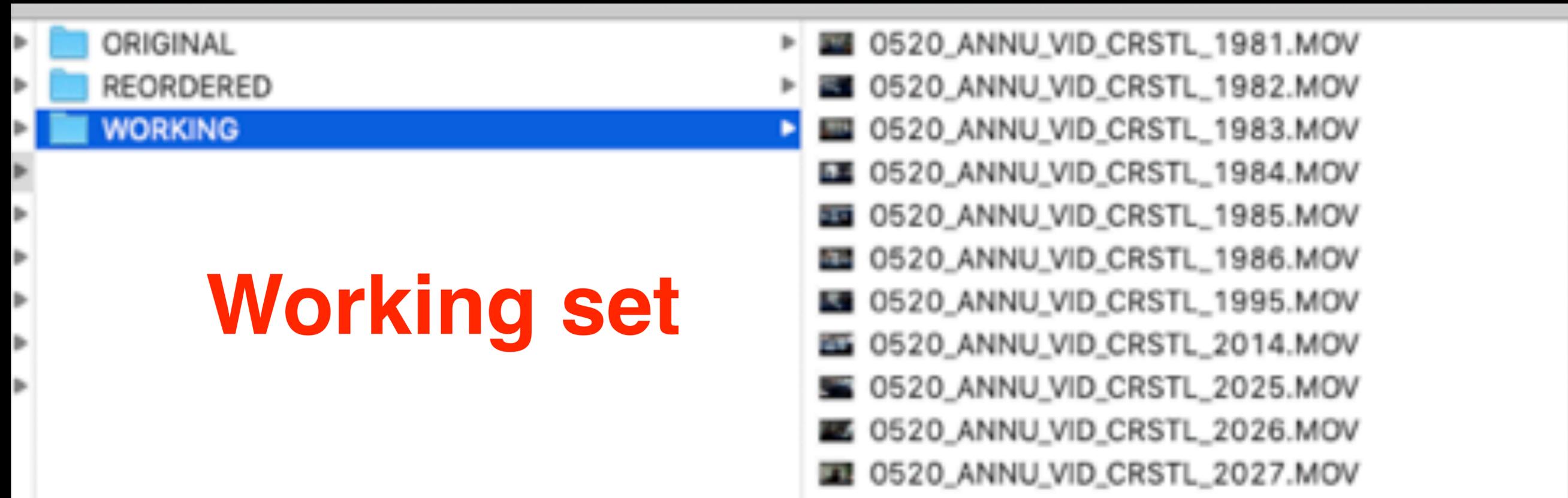
Custom

Custom Text  Insert

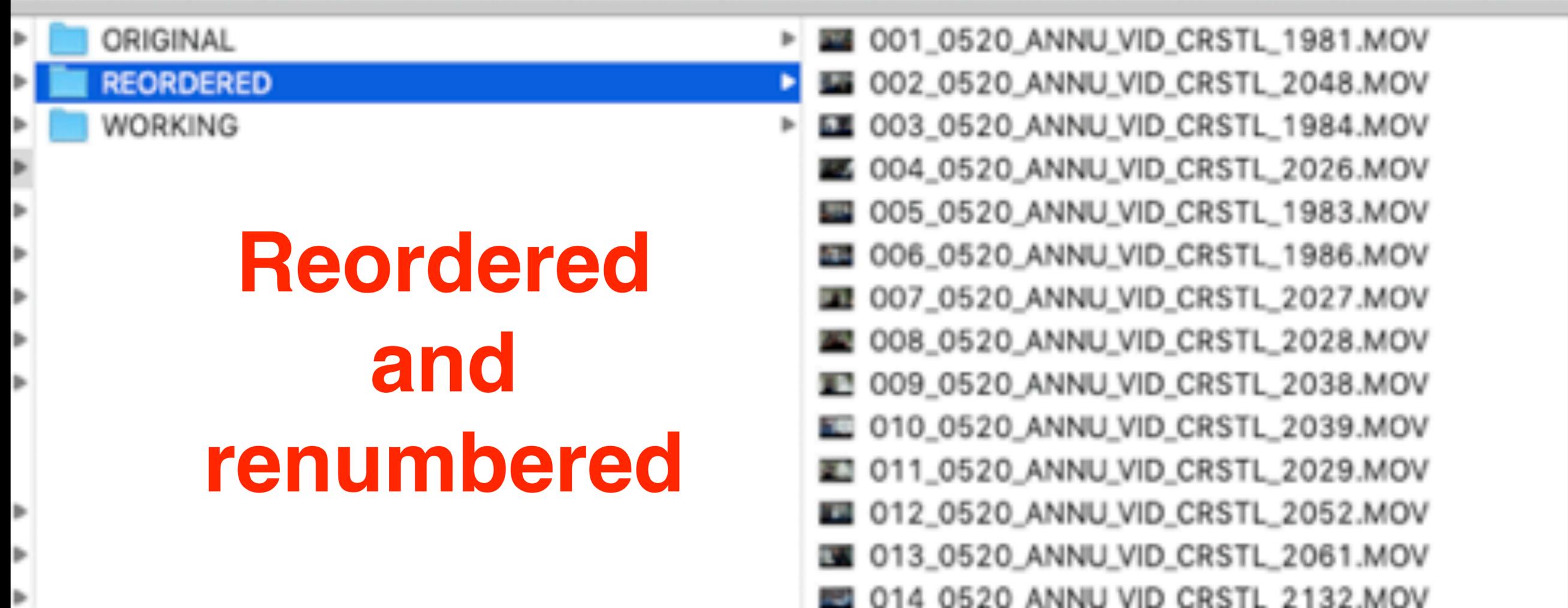
Cancel Done

Clips numbered  
for use in film





**Working set**



**Reordered  
and  
renumbered**



# Meet ScreenFlow.

Screencasting and video editing software for Mac

[Download Free Trial](#)

[Buy \\$99](#)

[Watch the Video](#)



Now Available!  
Version 5

 Apple Design Award Winner

[ScreenFlow](#) | [What's New](#) | [Features](#) | [Solutions](#) | [Options](#) | [Stories](#) | [Resources](#) | [Specs](#) | [Upgrade](#)



### Record everything.

With ScreenFlow you can record the contents of your entire monitor while also capturing your video camera, iOS device, microphone and your computer audio.

[Read more](#)



### Edit your video.

The easy-to-use editing interface lets you creatively edit your video, and add additional images, text, music and transitions for a professional-looking screencast.

[Read more](#)

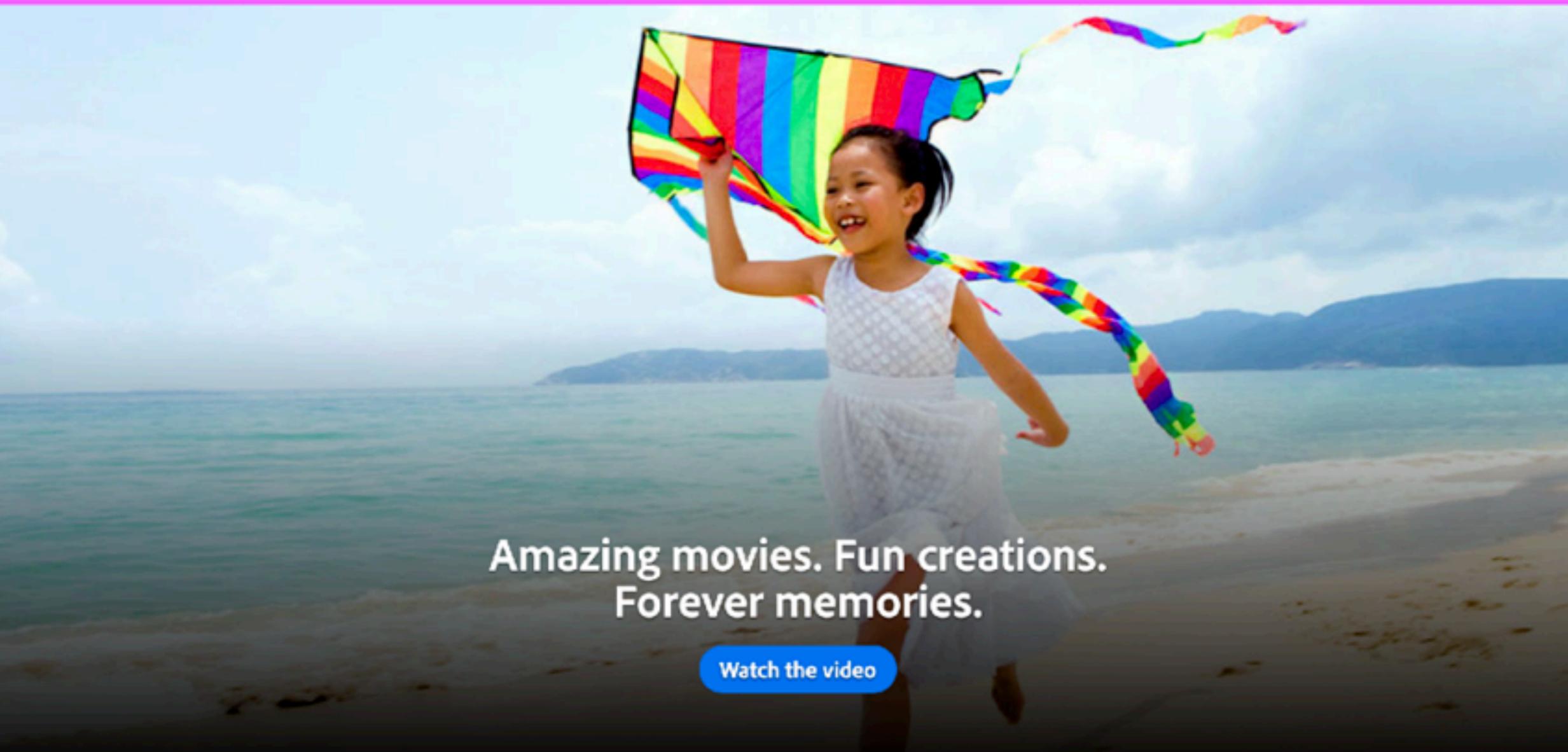


### Share with the world.

The result is an MP4, MOV or M4V movie, ready for publishing your screencasts to the Web or directly to YouTube, Vimeo, Wistia, Facebook, Google Drive or Dropbox.

[Read more](#)

<http://www.telestream.net/screenflow/>



Amazing movies. Fun creations.  
Forever memories.

Watch the video

**It's never been easier to make incredible movies and creations.**

Dive in and do it all. Enjoy auto-generated video creations. Make your videos look great with intelligent editing options. Turn them into fun creations. Organize them effortlessly. And quickly share them in memorable ways.

Premiere Elements 2020  
Easy photo editing software that has it all.

US\$99.99

Buy now

Upgrade for US\$79.99 >

Thanks to  
**William Feiring** for  
verifying  
this!

<https://www.adobe.com/products/premiere-elements.html>

# TEN types of camera shots for Video

<https://vimeo.com/blog/post/10-types-of-camera-shots>

## **Two shot**

Similarly framed to a mid-shot, two shots include two subjects instead of one. Both take up the same amount of space in the composition and the distance between them helps convey their relationship.

# **Extreme wide shot**

The subject of an extreme wide shot is usually the location of a scene, depicting the exterior of said location before cutting to the interior. This is also known as an “establishing shot” because it contextualizes where we physically are in the story.

# Very wide shot

In a very wide shot, the location is still very prevalent, but the subject will also be somewhat visible.

# Wide shot

A wide shot still depicts the subject's environment, but with more emphasis on our actual subject. They should take up as much of the frame as possible, while still fitting comfortably within the image! Wide shots are also known commonly as long shots or full shots.

# Mid-shot

Now we start to get even closer to our subject in the mid-shot. This composition shows more detail of the subject, including body language and gestures. With this shot, we want to see less of the setting and more of the actual person, what they're doing, and what they're saying.

# Medium close up

In between a mid-shot and a close up, a medium close up gives greater detail, but we still see some body language. Usually, medium close ups depict the subject from the shoulders up.

# Close up

Close up shots will consist of a part of the subject or a particular feature (usually their head and face) filling up the frame. Because of this positioning, the subject's facial expressions are highlighted. With this increased attention to detail, the audience can comprehend the subject's emotional reaction.

# Extreme close up

The extreme close up is exactly what it sounds like — the camera gets extremely close to the subject and shows extreme detail on part of the subject's face.

# Point-of-view shot

Similarly to the over-the-shoulder shot, the point-of-view shot depicts a character's perspective.

In this case, the footage is taken from the subject's perspective as if the camera is the subject's eyes.

# Over-the-shoulder shot

Over-the-shoulder shots frame the subject by looking from behind a person they're talking to. They can be used to show a character's perspective while looking at someone else, usually in dialogue scenes when two people are having a conversation with.

# On line sessions!

MAINE MEDIA  
WORKSHOPS  
+ COLLEGE

Toll Free: 877-577-7700 Globally: 207-236-8561 About Arnold Newman Prize Donate

COLLEGE **WORKSHOPS** LIFE AT MMW+C FACULTY EVENTS

## 📷 | Narrative Videos for Storytelling Photographers

### Workshops

- All Workshops
- Photography**
- Filmmaking
- Young Artists
- Book Arts & Design
- The Writers Harbor™
- Travel
- Intensives & Multi-Week Programs
- Online Classes & Workshops
- Community Classes
- Workshop Scholarships
- Request Info
- Maine Media Notices, Policies & Forms
- Registration/Payment Info, Meals & Lodging/Discounts
- Featured Winter/Spring Workshops

### Taking the intimidation out of video.

Dates:  
Jul 19, 2020 - Jul 25, 2020

Levels: Beginner, Intermediate

Workshop Fee: \$ (29)

Class Size: 12

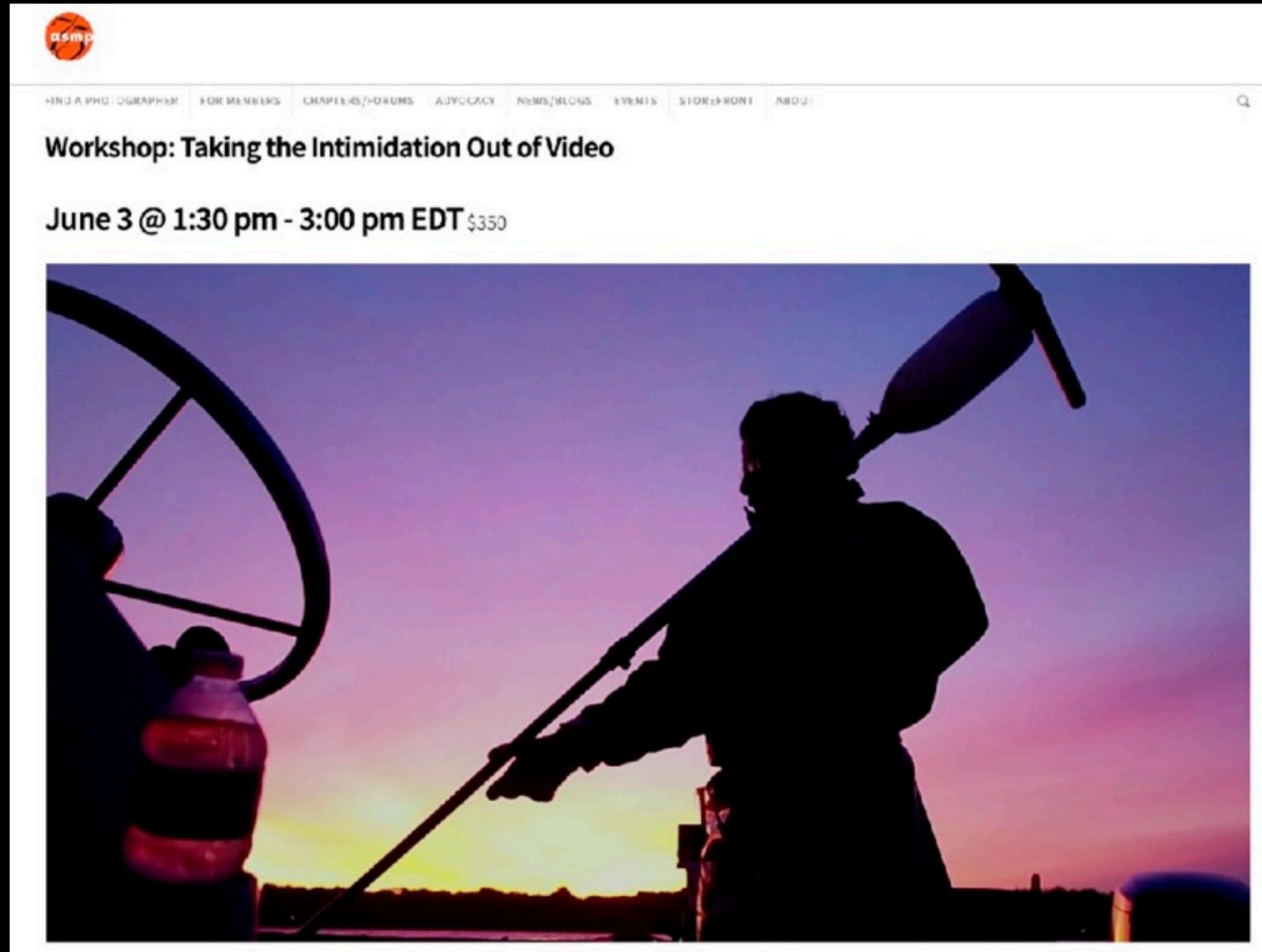
on line



While it is true that video is “the next big thing” for still photographers, few people ever ask what kind of video? Many clients expect the video of yesterday, which require large crews with lots of gear with cameras fixed on tripods, resulting in videos with an over-abundance of talking heads and an under-emphasis on the visuals. The successful editorial/narrative video maker of tomorrow will turn that old idea on its head to create brief, dramatic, visually compelling videos that maximize the ambient sound and the compelling visuals, while minimizing the talking heads.

<https://www.mainemedia.edu/workshops/item/narrative-videos-for-storytelling-photographers/>

90 minute on line sessions, once a week for five weeks



The image is a screenshot of a website page for an event. At the top left is the ASPMP logo. Below it is a navigation menu with links for 'FIND A PHOTOGRAPHER', 'FOR MEMBERS', 'CHAPTERS/CHURCHES', 'ADVOCACY', 'NEWS/BLOGS', 'EVENTS', 'STOREFRONT', and 'ABOUT'. The main heading is 'Workshop: Taking the Intimidation Out of Video'. Below the heading is the date and time: 'June 3 @ 1:30 pm - 3:00 pm EDT' and the price: '\$350'. The central image shows a silhouette of a person on a boat at sunset, holding a large camera lens and a video camera. The background is a vibrant sunset sky with purple, pink, and orange hues.

<https://www.asmp.org/event/workshop-taking-the-intimidation-out-of-video/2020-06-03/>