

The Basics of Story Telling

I. Preproduction

- *Brainstorm/Outline Story Concept
- *Cluster/Traditional Outline
- *Interviews/Locations/Shots
- *Storyboards (Shots/Sequences)
- *Consider Props/Costumes/Characterization

II. Production

- *Shots (Close Ups, Nat Sound)
- *Interviews (Color, Shape, Depth, Relevancy)
- *Stand Ups (Movement, Props)

TIPS

- *Watch backlight and no walls
- *Close Ups-Emotion/Gestures/Action/Expression
- *Camera Movement (Short, Quick, Controlled)
- *Prefocus and white balance
- *Use pre and post roll
- *Consider frame, angle, movement
- *Get close to subjects
- *Seek natural sound-Puts viewer in scene

III. Postproduction

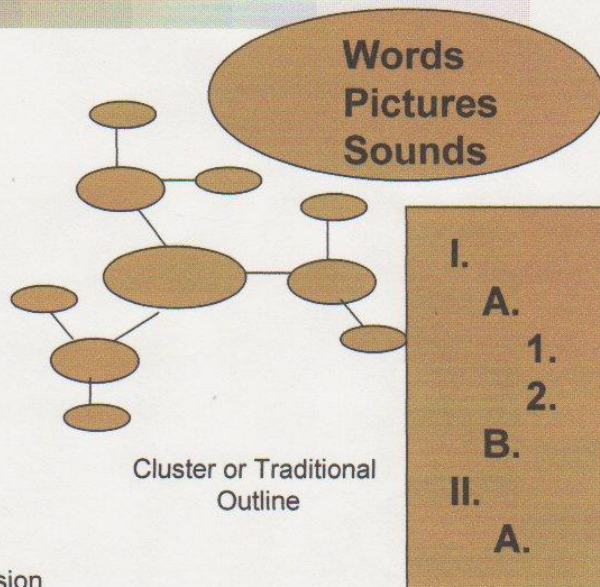
- *Write Script (Avoid Wallpaper, Reference broll and soundbites)
- *Titles/Effects
- *Music Bed/Voice Over

TIPS

- *Shots 3-6 seconds
- *Cover long soundbites with broll
- *Intro soundbites with voice over (name, title, summary)
- *Title all SU/INT
- *Scripts-Good lead, Active voice, Strong verb/adj, Clear and immediate, Human edge
- *Open with best broll/End with tag
- *Use music bed to underscore idea/mood

***All stories must start with a **focus statement**:

- *Gives direction
 - *Sets parameters
 - *Establishes objective
 - *Defines specific problem
 - *Written as statement/question (question usually effective)
 - *Specifies actors, situations/causes, and remedies/effects
- =ex. How did getting pregnant change Jenny Smith's life? OR
Could the school system have prevented Jenny Smith's pregnancy?



Storyboard Design

Good Stories =
Interesting Characters (Interviews)
Compelling Narratives (Broll)
Personal Connection (Script)

Shooting Basics – Fundamental Shots

CLOSE UP (CU) - Head and shoulders
Detail of object
Use for Interviews
Conveys details and emotions

MEDIUM SHOT (MS) – Waist up
Half of object
Use for stand up or dialogue
Conveys characterization

LONG SHOT (LS) – Full figure or object
Use to establish scene location
Conveys relationships with talent and scene

Keep actors in foreground

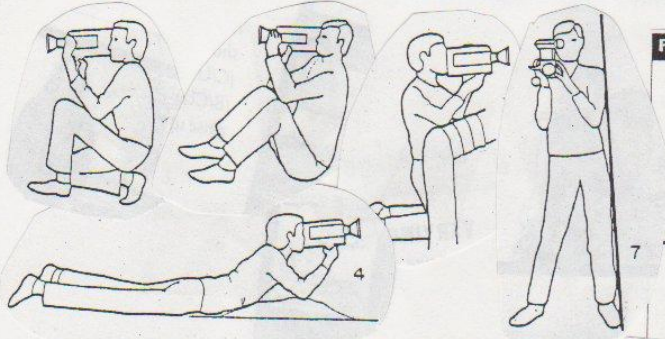
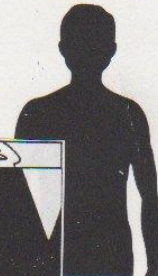


Figure 1-6 Close-Up Shot (CU)



Figure 1-5 Medium (MS)



Simple Sequence (LS to MS to CU)



Figure 1-4 Full Shot / LONG SHOT (LS)

ESTABLISHING SHOT



Shot Pointers

- *Cut - long enough to see but not to bore – usually 3-6 seconds after cut
- *Close ups – viewers want gesture, emotion, detail, action
- *Shot movement - only when motivated – short, quick, controlled, unidirectional
- *Quality footage – use pre and post roll – shoot multiple takes – prefocus – white balance

Shooting Basics – Experimental Shots

I. EXTREME CLOSE UP (ECU) – Demonstrates specific emotion

Use for comic or dramatic effect

Be careful with focus

II. EXTREME LONG SHOT (ELS) – Deemphasizes human presence

Use to convey loss or confusion

Use to establish landscape or scenery

III. POINT OF VIEW SHOT (POV) – Establishes reaction or perspective

Use to show who subject is talking to or what subject is looking at

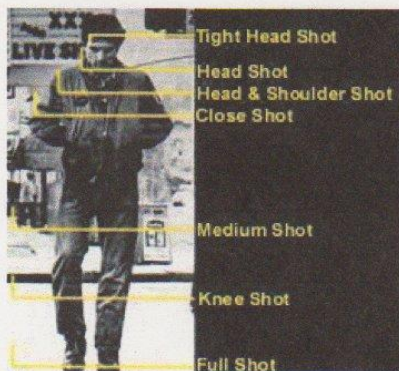
Great for interview and dialogue – obey rule of 180

Usually part of cutaway sequence – CU to POV to CU

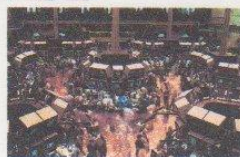
IV. BIRD'S EYE SHOT (OVERHEAD) – Establishes organization of characters

Can symbolize insignificance or portray disorientation

Usually used in sports or special effects sequence



IV.



I.

II.

III.

Shooting Basics- Angles and Movements

CAMERA MOVEMENTS

- movement adds dynamic and dimension
- seek new perspective to tell stories
- avoid jerkiness – control movement

---TRIPOD AND PIVOT---

- I. PAN – horizontal camera movement right and left
- II. TILT – vertical camera movement up and down
- III. ZOOM – stationary lens movement in and out

---WALK AND LOCK---

- IV. TRUCK – horizontal camera movement right and left
- V. PEDESTAL – vertical camera movement up and down
- VI. DOLLY – stationary camera movement in and out

- always have a reason and motivation to move camera
- avoid all arbitrary and distracting movement
- do not pan and scan

I.



II.



IV.



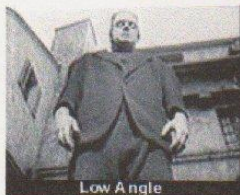
V.



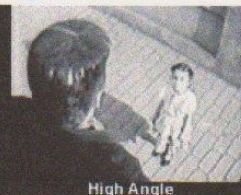
VI.



Low and High Shots



Low Angle



High Angle



Citizen Kane:

Eye Level



High Shot and Low Shot



CAMERA ANGLES

- angles add perspective and psychology
- look for angles to maximize talent and backdrop
- seek fresh views or daily and mundane objects

HIGH ANGLE – camera pointed down at subject
often adds tension and anxiety
often shows inferiority or powerlessness

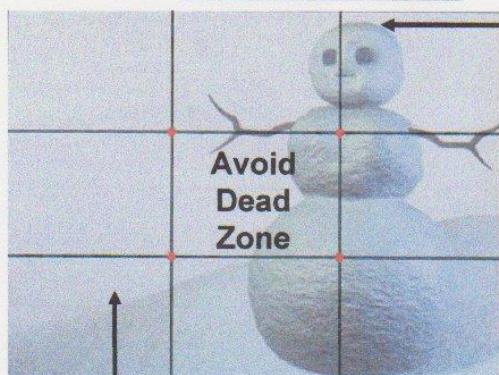
LOW ANGLE – camera pointed up at subject
often shows power or intimidation
exaggerates height and stature

EYE LEVEL – camera pointed evenly at subject
use for stand ups and soundbites
use to present talent and action realistically

- consider using high and low angle shots in a two shot combo for dramatic effect

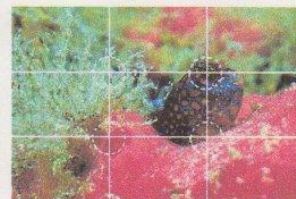
Shooting Basics- Framing and Composition

The Rule of Thirds



Leadroom -
Walking/Talking Space

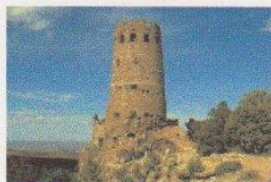
Backgrounds:
Color, shape, depth, relevancy



Five Framing Fundamentals

- I. Do not put object in center of frame
- II. Avoid shooting subjects head on – no dimension
- III. Try shooting object in foreground of establishing shots
- IV. Seek details and perspectives not full shots
- V. Balance multiple elements within frame

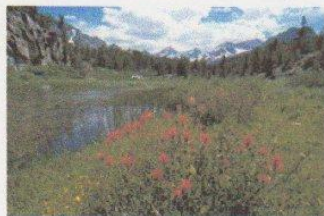
I.



II.



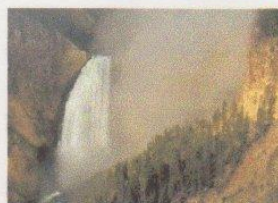
III.



IV.



V.



Advanced Shooting Considerations

---Cut Sequences---

Cut In – Long Shot (full action detail) to Close Up (small action detail)

Cut Out – Close Up to Long Shot

Cut on Action – Conveying completion of an action by showing details of the stages of the action

Cut Away – (Point of View) – Cutting to another person to show reaction to something or to an object to show perspective of actor

Reverse – Cut from interviewee to interviewer to show reaction

Cross Cut – Switching between two stocks of b-roll footage – telling two stories simultaneously or repeating images for effect

Jump Cut – Placing two shots together with similar backgrounds but different actors or Placing two shots together of similar action from slightly different vantage – Avoid jump cuts



Cut In



Cut on Action



Cut Away

---Effects Sampler---

- *Black/Whit
- *Reverse
- *Slow and Fast Mo
- *Pause/Resume
- *Speed Changes
- *Double Exposure
- *Matrix/Rotoscope
- *Still Shots
- *Empty Scenes
- *Strobe Light
- *Color Changes
- *Repetition
- *Layered Broll
- *Stop Motion



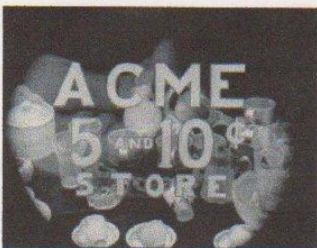
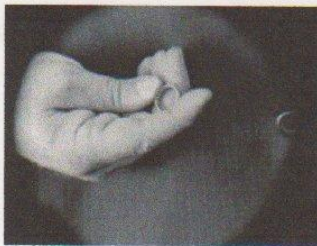
Advanced Shooting Considerations



Deep Focus
Two Shot



Dissolve



---Advanced Terminology---

Semiotics – study of sign and image

Diegesis – world that the film creates

Mis-en-scene – organization of visual elements within shot

Verisimilitude – linking sound with image to heighten realism
(buzz of light saber in Star Wars, water splashes with pool shot)

Deep Focus – including foreground and background elements in shot

Dissolves – layering or blending of two b-roll stocks

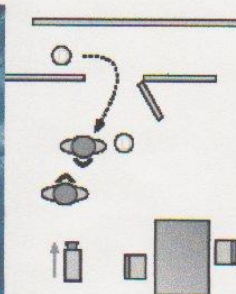
Rule of 180 – when shooting dialogue – all cameras must stay on same side of imaginary line drawn through both actors

=psychology of the lens=

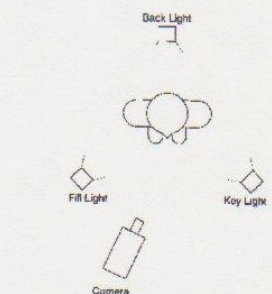
when watching film ask yourself: why a particular shot, angle, and movement used? why actors staged a certain way or wearing a particular item? why a scene lighted or colored for effect? what is symbolism of film, stage, and character?



Semiotics



Mis-en-scene

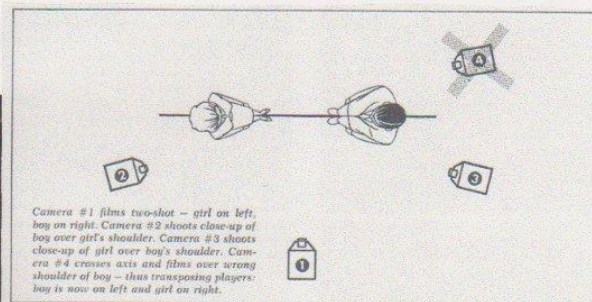


Basic lighting scheme

Rule of 180



Mis-en-scene

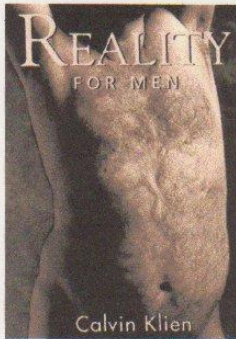


The Art of Persuasion

Commercials-Sell product for profit
Public Service Announcements (PSA)-Promote event/issue for community

---Hierarchy of Human Needs---

- *Physiological
- *Safety
- *Belonging
- *Esteem
- *Self-Actualization



Preproduction Questions:

- *Acted or Straight Delivery?
- *Hard sell or Soft sell?
- *Linear or Nonlinear?
- *Dramatic or symbolic?

---Things To Know About Ads---

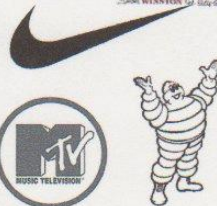
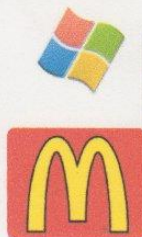
- *"Cradle to grave" strategy
- *91% kids know Joe Camel=Cigarettes
- *Madison Avenue tests toddlers with flashcards
- *24% of kids under 6 have a tv in their bedroom
- *Between 1980 and 1998 ad budgets grew 98%
- *Kids see 20,000-40,000 commercials annually
- *The average American watches four hours of tv a day=2 months per year
- *Kids spend 60% more time in front of tv than in school
- *Kids 12-19 spend \$94 billion a year
- *Kids 4-12 spent \$4.2 billion in 1984 but \$23 billion in 1997

---Propaganda---

- *Bandwagon-exploits desire to join the crowd
- *Glittering Generality (Card Stacking)-highlights/accentuates only the positive qualities
- *Testimonial
 - *Spokesperson-celebrity who pitches product
 - *Plain Folk-ordinary person who pitches product
- *Name Calling-point out negative qualities of competitor

---Ads Targeting Youth---

- *Need to take risk
- *Need for independence
- *Need for respect
- *Need to rebel
- *Need for acceptance
- *Need for self-expression



---Cigarette Profits---

Phillip Morris
1998 \$42,700,000,000
CEO \$5,000,000
RJ Reynolds
1998 \$8,637,000,000
CEO \$1,057,667

<http://www.msu.edu/~inmanlor/MLads.html>

Newsroom Basics

---Stand Up Tips---

=Reporter speaking directly to camera during story

- *Never open feature with SU – Save for mid bridge or end tag
- *Tight focused delivery – 4/5 sentences – 20/30 seconds
- *Use props / movement / medium shot / rule of thirds
- *Use only one or two per feature
- *Seek relevant background with color / shape / depth



---B-Roll Tips---

- *Open feature with most dynamic footage – also acted scene or music montage
- *Do not shoot into light source
- *Do not shoot walls or busy backgrounds
- *Do not shoot across the room – Get close to subject
- *Avoid multiple generations by not dubbing over
- *Keep a steady camera
- *Mike all audio – Seek natural sound
- *Intro all soundbites with name, title, summary
- *Reference all footage – Avoid wallpaper



- *VO-Voice Over
- *SU-Stand Up
- *INT-Interviewee
- *NAT-Natural Sound
- *BED-Music Bed
- *LS-Long Shot
- *MS-Medium Shot
- *CU-Close Up



---Useful Terms---

- *Hard News-Live, breaking, developing, immediate stories – “If it bleeds, it leads”
- *Soft News-Produced, timely, seasonal, interest pieces
- *Lead-Intro to story (fact/stat, rhetorical question, paint a scene)
- *Copy-Story script which should include begin-middle-end and 5Ws as well as human, emotional connection with demographic
- *Broadcast Style-Format of copy which is capped, spaced, marked, and slugged
- *A-Roll-Premium footage of stand ups and interviews
- *B-Roll-Stock footage of images related to story
- *Soundbite-Quick statement from newsmaker which is edited into story – Always reference soundbite before cut
- *Voice Over-Delivering copy over footage – Reference/coordinate all b-roll with copy – Avoid wallpaper
- *Stand Up-Reporter delivering content directly to camera – Never open with SU
- *Ad-Lib-Spontaneously spoken material without a script – Good for bridges and in live situations such as remotes and interviews
- *Attribution-Reference all names of interviews and sources of information
- *Libel-Published statement which is proven untrue and causes harm to target of statement
- *Tag (Voicer)-Close story with name and station

On the Air- Reminders for Radio

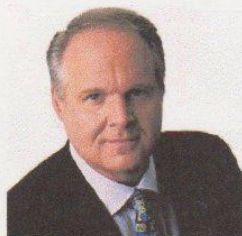
---Interview Types---

Studio Interview-Full interview

- Build show around interview
- Personality-person as focus
- Issue-issue as focus

Actuality Interview-Interview clip

- Interview used as soundbite (soundbite, interviewee)

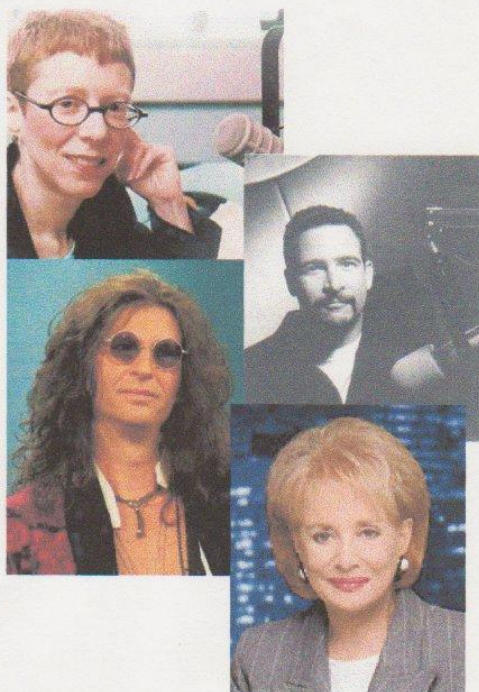


---News and Interview Sources---

www.drudgereport.com
www.npr.org
www.cnn.com
www.washingtonpost.com
www.jea.org
www.studentpress.org/nsipa
www.htvmagazine.com
www.stnetwork.com
www.channelone.com

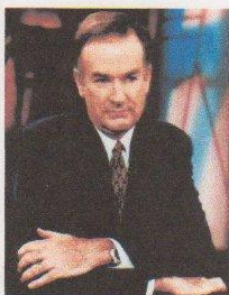
---Radio Station Considerations---

- *Market-locality served by station
- *Format-overall structure of station or program (CHR, Easy Listening, Country, News/Talk, AOR)
- *Arbitron-Firm that measures radio ratings (Neilson is television counterpart)
- *Dayparts-Various sections of the day with different listener characteristics
Drive Time – Heavy listening times when audience members drive in cars
- *Network Standard-Unaccented, non-regionalized speech preferred by most networks
- *Aircheck-recording of performance to be critiqued later
- *Tight Board-operating mixer with smooth fades, consistent levels, and no dead air
- *Remote-Reporting or performing from the field (on location)



---Interview Process---

- *State show/host
- *Establish topic
- *Introduce guest
- *Reference qualifications
- *Relate to audience
- *Rereference info during interview
- =Avoid dead end questions
- =Use ad-libs and conversational tone



---Voice Issues---

- *Dialect-regionalized speech
- *Cluttering-smashing sounds together
- *Plosive-bursts of air into mike (p,d,b,t)
- *Fricative-blow across mike (f,s,sh,z)
- *Articulation-clarity of sound produced
- *Inflection-change in tone and pitch

