**Basic Settings:** 24P, 1/48 shutter, 1920x1080, Cinema Picture Profile

1. **Lens:** perspective, DOF, FOV... 24, 35, 85 and 14
   a. **Perspective:**
      i. Pull the subject away from walls
      ii. Have the subject deeper in the frame, behind a well defined foreground
      iii. Use light/lighting/color to create depth
      iv. Have action occur along the depth axis
      v. Make lens choice and reposition camera, don't arrange a scene to work w/ camera FIRST

2. **Exposure:**
   a. **Shutter,** MUST be 1/48 or 1/120 to create film look at 24p or 60p. For high frame rates and jittery, shoot 24p and 1/100-1/120
   b. **ISO:** shoot as low as possible, but native are 160, 320, 640, 1250 (never above 1000....)
   c. **f/:** controls how much light is let in, but also changes DOF. Smaller the #, the bigger the aperture, the more light and the less DOF. Bigger the #, the smaller the aperture, the less light, the greater DOF. Set exposure to KEY light
      i. if you shoot outside and want a shallow DOF but it's overexposed, use an ND filter to cut down on light let in and keep aperture open
      ii. the best way to make a scene have better exposure is to add clean light NOT ISO
      iii. To measure exposure you can use the 18% grey meter (always underexpose slightly to keep detail) or use the Waveform (preferable) as it measures contrast in the image (keep between 10 for dark and under 75 for white to keep detail in shadows and highlights). DO NOT USE THE LCD SCREEN as your only way of judging.

3. **WB:** custom WB or set the K value and make white. Use as a creative element (shoot outside w/ a warm K to make a bluer look)

4. **Focus:** focus on eyes of subject.
Some General Notes when Shooting for Continuity with Dialog:

- When moving the camera to a new angle, move it 30 degrees off the previous shooting axis to avoid a jump cut.
- When shooting an OTS, give the subject 2/3 of frame.
- For 180 rule and OTS, choose your axis and always shoot over the Left shoulder of one subject and the right shoulder of the other subject.
- Avoid random dolly shots. But a dolly-in shot with a wide lens for a master is common. Also use a dolly to follow action.
- Get plenty of cutaways or inserts. These are close ups of actions or reactions, or objects in the scent, to cut into the dialog.
- Be conscious of lens choices and be consistent. For intensity, intimacy, or urgency in dialog, use a long lens. For more relaxed dialog, maybe a normal lens. Do not keep changing lenses w/out meaning. For non-dialog shots, you have more freedom in terms creating perspective and DOF.
- For chase or walking in the city scenes use a long lens to compress space along the depth axis. If using a wide lens and action occurs along the depth axis, make your talent extra sell the action to make it visually appear (this is because the wide lens exaggerates perspective).
- Consider how angle interplays with character. Use a low angle to give authority or power to a character; high angle to make them appear weak, small in stature, etc.
- Observe the eyeline and frame and have talent look in the right direction. If you have subjects of different heights or one is sitting and one is standing, use high and low camera angles to sell POV. If someone is looking down at an object, when you shoot to cut to the object use a high angle to sell the character's eyeline.
- Directors should ask the actors which one wants to go first on the coverage and to clearly let them know who is on the closeup and who isn't on camera at all so they don't waste a lot of energy on performances if they aren't even on camera. Some actors will want to go first on coverage if it's an emotional scene to get it out of the way or some will want to save it for last so they can build it up until the end. Just ask them what they want.
- List and shoot shots in order from most important to least important so that if you start running out of time you at least have the important shots in the can. Create your shot list for that scene in order of importance and efficiency and shoot it that way, NOT in order of coverage.
- Do NOT be afraid of close-ups!
- Do NOT be afraid to tighten framing on an angle to suggest emotional intensity. This adds dynamism to your film.
- If you have time, get a reverse master shot. This shot is similar to the master shot framing, but from the opposite side.
180 Degree Rule:
Pick and action line and STICK with it. If you change it, you need to show this change in camera to re-orient the audience (i.e. use a Stedicam and re-set the action line in camera).

30 Degree Rule:
When you move the camera along the action axis always move it 30 degrees to the left or the right. This is enough angular movement to give you enough shot coverage to cut to without making cuts that look like jump cuts.
180 Rule with Three People:

Shooting with three or more characters for continuity is a bit more of a challenge, but it's the same concept. For each interaction between characters (i.e. OTS shots), choose an axis of action and observe the 180 rule on that axis between those characters. Be consistent with that. In this instance that are two lines of action.

Follow the action line. Establish a line between two actors and follow 180 rule, move the line to another set of two actors without breaking the rule and establish that as your new line.

For the scenario above in the picture, a shot list may look like this.

1. A wide master shot; if possible push in on a dolly to a tighter three shot. (Regardless, you want a master shot to establish the scene and if you have time a 3 shot)
2. Actor 1 coverage over the right shoulder of actor 3.
3. Actor 3 coverage over the left shoulder of actor 1.
4. Actor 1 coverage over the left shoulder of actor 2.
5. Actor 2 coverage over the right shoulder of actor 1.
6. Actor 3 coverage over the left shoulder of actor 2.
7. Actor 2 coverage over the right shoulder of actor 3.
8. Reverse master if there is time.

For shooting CU or other shots of a subject/object that do not feature more than one character, think about the 180 degree rule for 3 people as inside/outside a triangle. Treat the triangle created by the 3 of them like your 180. Each person is a point and you have to shoot through the opposite edge to shoot that person. If you are inside the triangle, any shot is fine. If you have more than 3 people, consider the shape that they make and shoot within it.