

# The LAES Pocketbook for Filmmaker Enthusiasts

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Because who has time for class

By Sven Le  
June 2014





THE LAES POCKETBOOK  
FOR FILMMAKER ENTHUSIASTS

A SENIOR PROJECT  
PRESENTED TO THE FACULTY OF  
LIBERAL ARTS AND ENGINEERING STUDIES  
CALIFORNIA POLYTECHNIC STATE UNIVERSITY,  
SAN LUIS OBISPO

IN PARTIAL FULFILLMENT  
OF THE REQUIREMENTS FOR THE DEGREE  
BACHELOR OF ARTS

BY  
SVEN LE  
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# Introduction

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Everyone can be a filmmaker. We all have ideas and most of us have a phone in our pockets right now that can capture high resolution videos. Nothing is physically stopping us from filming every instance and sharing it over social media. But through a sea of portrait videos and shaky footage, how are you going to distinguish your work from a 7-year-old child with the new *iPhone 20*<sup>1</sup>? This pocketbook isn't going to make you the *Hitchcock*<sup>2</sup> of Cal Poly, but the information I'm going to share with you, as well as a little college tenacity on your part, is going to get you a few inches closer to being a little better at filming.

For the next couple of pages, I'll be delving into the knowledge I've gathered over the years though personal experience, trials, and errors to hopefully make you, my honorary film *Padawan*<sup>3</sup>, a better storyteller; because at the heart of it, filmmaking is just storytelling. And we all have stories to share.

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<sup>1</sup> Patent Pending

<sup>2</sup> Influential English film director

<sup>3</sup> Apprentice in basic training of the Force

# Knowing Your Equipment

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You have an idea, interview, commercial, or documentary that you want to film. Lucky for you, LAES has great collection of equipment to get the job done:

- Canon GL2 Camcorder
- Canon XH A1s Camcorder
- Nikon D3000 Digital Camera
- Roland Handheld Recorder
- Tripod
- AKG Microphone
- Rode NTG2 Shotgun Microphone
- Shure Microphone
- Yeti Blue Microphone
- Pico Pocket Projector w/ mini Tripod

With two days notice, you can rent any sort of these equipments by filling out the [request form](http://goo.gl/B9csoF):  
<http://goo.gl/B9csoF>

In the mean time, I suggest you take those two days (or more if needed) to get yourself familiarized with your equipment.

† Whenever I'm hired as a 1st AC (First Assistant Camera) for a shoot, I always go to a camera equipment rental house to read up on a camera's



user's manual to familiarize myself with the physical camera we'll be shooting with later that week. Knowing your equipment and being knowledgeable about the camera you're working with will save valuable time and money(!) for the production which could end up saving the shoot and will probably get you a couple more paying gigs to work at in the future.

## Your Camera Gear

Choosing the right gear is pretty important. You'll have to consider which tool is actually right for the job. The LAES has three cameras you can rent: the **Canon GL2** camcorder; **Canon XH A1s** camcorder; and **Nikon D3000** digital SLR. Only two of them, the GL2 and the XH A1s, will record video; while the D3000, will only capture stills/take photos.

These two camcorders are stellar performers when it comes to broadcasting and overall filming work. The **XH A1s**, in particular, is spectacular in many versatile aspects. But, there are drawbacks. The XH A1s has a myriad of knobs, settings, and buttons on the camcorder for high levels of tailoring. For novice filmmakers, this could be a daunting drawback with a steep learning curve. The **GL2** is the younger brother to XH A1s in the LAES family, while still being a full-sized camcorder, although it doesn't have the same

advanced features. They both record onto *Mini DV*<sup>4</sup> tapes which requires a somewhat laborious data transferring process. If you're just starting out, these two might be overkill for what you're trying to produce. So which one is right for your project?

I will list the three cameras available and mention some of their applications.

**Nikon D3000 (w/ 17-55mm lens)**

Paired with the 17-55mm lens, this Nikon makes for a great general purpose photography camera. Although it doesn't shoot video, you are able to make a *stop-motion*<sup>5</sup> film, a slideshow, or a *time-lapse*<sup>6</sup> video with some clever play with the right software.

The user's manual for the D3000 can be found at: <http://goo.gl/DAawoo>

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<sup>4</sup> Digital video cassette used for video and audio

<sup>5</sup> Animation technique of moving subjects in small increments

<sup>6</sup> Sequences of frames at set intervals to record change over time

### **Canon GL2**

This camcorder is a great stepping stone if you want to get into bigger cinema cameras. This works well for interviews and documentaries because of its versatile optical/digital zoom range, sound quality, and professionalism. It has customizable settings for a wide range of indoor and outdoor settings. There are also 2 *XLR*<sup>7</sup> ports to attach professional audio recording microphones to beef up the audio recording. As mentioned earlier, it records onto Mini DV so make sure you're willing to learn how to work with that transferring and working with that format because that will add some extra time to your overall process.

The user's manual for the GL2 can be found at:  
<http://goo.gl/pqSfTw>

### **Canon XH AIs**

The *crème de la crème* of camcorders that LAES has to offer. This camcorder is miles ahead of the GL2 in terms of performance and quality but it's definitely a harder tool to be proficient with. It has many of the same features as the GL2 but with a higher caliber of quality in terms of (but not limited to): high definition recording, L series zoom lens, highly accurate color reproduction,

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<sup>7</sup> Electrical connector for professional audio devices

auto-focus, image stabilizer, and 2 XLR ports with built-in *phantom power*<sup>8</sup>. This would be ideal for live broadcasting or an indie/*feature film*<sup>9</sup>.

The user's manual for the XH A1s can be found at: <http://goo.gl/OZuGai>

Although LAES does not offer a DSLR camera that can record video/audio for rental, in this technological age, many of you have friends<sup>†</sup> (or friends of friends) who might own one and would mind let you borrow it.

A Canon T2i DSLR is a perfect, highly capable, and easy-to-use video camera making it a great starting point for your project.

† Don't have friends? Use your camera phone or a point-and-shoot. Knowing how to work on any camera is one of the most basic trades you'll need to know if you want a career in production. But being particularly good with a unique camera will more likely open a few doors for you. In the grand scheme of filming, it's what you *shoot*<sup>10</sup> and how you shoot it, not the fancy camera you shoot it with.

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<sup>8</sup> Method of powering a microphone

<sup>9</sup> Film duration longer than 40 minutes

<sup>10</sup> With a camera, not a gun

## Your Audio Gear

Audio quality is often overlooked when starting out in filmmaking but it is the glue to a film that makes your eyes believe what it sees. If you're filming a fiction piece that takes place in a dark and eerie basement, you would expect to hear the echoing of the dripping pipes, the shuffling of your distant footsteps, or the shallow breathing of a hockey mask wearing killer. This all adds a dimension of depth to your film that exists even if you were to close your eyes and only rely on the audio to allow your imagination to recreate all the images that are showing on the screen.

Audio is also meant to keep your audience engaged and focus on what's important. If you were recording an interview with a distant baby crying off in the background, the viewers' attention would immediately shift towards the baby and away from the interviewee. Bad audio and misdirection can do a lot of harm to your footage.

Fortunately, LAES has high quality audio equipment that can complete the job. Out of all the microphone and portable recorder for rental, consider working with one, or a combination, of these three: **Blue Yeti** microphone, **Rode NTG2** shotgun microphone, or **Roland R-26** handheld recorder.

## **Blue Yeti**

The Yeti is a really versatile and quality USB microphone that makes it very easy to learn and use. It's versatility comes in four modes: Stereo Mode that's used for capturing realistic sound images; Cardioid Mode for podcasting, voice-overs, and sung vocals; Omnidirectional Mode that's great for capturing audio from all directions (room acoustics or multiple voices); and Bidirectional Mode that records in front and back of the microphone i.e. ideal for interviews. The plug and play aspect makes it very appealing for ease of use. But the drawback is that you'll need to sync the audio to your footage in *post*-production, and it's generally an indoor microphone. There is also 3.5mm audio jack that allows you to hear what you are recording in real time while using headphones or ear buds. Using this microphone will definitely be an upgrade over the built-in microphone on your camera.

The user's manual for the Yeti can be found at:  
<http://goo.gl/oT4xoK>

## **Rode NTG2**

This shotgun microphone is excellent for getting very directional audio. There are cutout grooves along the shaft of this long microphone that is meant to cancel out noise that isn't in the microphone's direct path. This makes it very suitable for picking up audio directly in its line of

sight, at a distance as far as 20 feet. This microphone can be powered by a single (1) AA battery or by phantom power. It can also be attached on top of a video DSLR or one of LAES's camcorder with a *camera shoe*<sup>11</sup> shockmount. The downside is that it isn't a standalone recording device and requires to be connected to a portable mixer or handheld recorder (see *Roland R-26*) via XLR cable before it is connected to a video DSLR. Alternatively, it can be connected directly into the *GL2* or *HXA1s* via XLR cable when being powered by a AA battery or phantom power, respectively. This would allow you to record audio directly onto your footage, thereby bypassing the syncing process in post-production.

The user's manual for the NTG2 can be found at:  
<http://goo.gl/ovB9Qr>

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<sup>11</sup> Socket on top of a camera for attaching accessories

## **Roland R-26**

This is the most professional-grade audio recorder that LAES has to offer. Powered by only 4 AA batteries, you can take this highly versatile field recorder anywhere. It has different sets of microphone for both omnidirectional and directional recording. It also has two XLR/TRS<sup>12</sup> combo inputs with built-in phantom power that can be paired up with the *NTG2* or any other condenser microphone that LAES has for rental. The touch screen makes it very intuitive to navigate through and the 3.5mm jack to allow you to monitor in real-time what you are recording. It records directly onto an SD card (that LAES provides with rental) for easy transferring and audio syncing in post-production. This is easily an all-star recorder for audio and the output quality makes it a top contender for any of your filming needs.

The user's manual for the R-26 can be found at:  
<http://goo.gl/AhoV23>

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<sup>12</sup> Tip Ring Sleeve; common 1/4 inch jack for audio equipment



## Your Editing Workstation

Video editing workstations can vary from all ranges, from a budget laptop all the way up to a customizable editing rig running multiple hard drives and thousand dollar graphics components. It doesn't matter what you use, as long as you're comfortable using it. Many people start off using their laptops with some version of Windows Movie Maker or Apple iMovie because the learning curve is very easy and the software is user friendly. You really don't want to get bogged down in learning the software for your first video project. There are other free video editing software out there (with a simple Google search), but if you really want to explore your creativity with a project, you can learn some of the more powerful/expensive software (along with a capable computer) like Adobe Premiere Pro, Apple Final Cut Pro X, Sony Vegas Pro, or Avid Media Composer. These are some of the industry standards. That being said, the learning curve on these software packages are much steeper to overcome in becoming proficient. But they are also the tools of the trade, so if you had to choose, stick with one and polish your craft.

Rather than buying the mentioned video editing software, LAES has them available for use. In the LAES studio, there is a custom-built Mac Pro, and two powerful iMacs that all have a version of Final

Cut Pro on it. That should be more than suitable for your film editing needs.

My piece of advice: just work with whatever software you can readily get your hands on. If it's free software you're working with, be highly proficient with it until your line of work requires you to upgrade otherwise. That means learning all the hotkeys to speed up your productivity (the hotkey for "Undo" will likely be your best friend). It'll be better for you to produce frequent videos on a minimal video editor rather than taking weeks on editing an easy 5 minute video because of how complex the fancy software is. You'll have more time to focus on the next project that will more likely teach you something new and different from your previous project. No two film projects are ever alike and there's always room to improve on anything you've edited before.

# Film School Basics

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Cinematography, or the art of filmmaking, is probably the toughest thing to teach, especially within this small pocketbook. Many students will spend their undergraduate years only to learn the theoretical aspect of the trade. You can watch all your favorite movies, commercials, or documentaries for a level of guidance, but the best tools you have at your disposal are the *two beautiful eyes*<sup>13</sup> on you. You'll have to start watching videos and films differently to really notice the intentions of certain camera shots or why things were *color graded*<sup>14</sup> a certain way. But to start you off, I'll go over some of the camera basics that will get you on your way to composing your first scene.

## Av, Tv, and ISO

Av stands for *aperture*, which is the opening within your lens that allows light to travel through before it hits the sensor. Changing the setting on the camera to Av, or aperture priority, allows you to control the how wide or narrow the opening is. In turn, your camera will calculate the

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<sup>13</sup> Albert Watson was a Scottish photographer with one blind eye

<sup>14</sup> Altering and enhancing the colors of a motion picture

necessary Tv and ISO (if on auto) accordingly to your determined Av value to get a balanced exposure. This value is often represented anywhere between a wide  $f/1.0$  to a narrow  $f/22$ .

Tv stands for *shutter speed*, which is the time duration that the shutter is open to expose the sensor. Changing the setting on the camera to Tv, or shutter speed priority, allows you to control how long or short the exposure duration is. In turn, your camera will calculate the necessary Av and ISO (if on auto) accordingly to your determined Tv value to get the a balanced exposure. This value is often represented anywhere between a fast  $1/4000$  second to a slow 30+ seconds.

ISO stands for *International Organization for Standardization*, which, in layman, is how sensitive your camera's sensor is on receiving a given amount of light. There is no ISO priority mode on a camera because it is meant to be a secondary setting to compensate for your Av or Tv settings. This value is often represented anywhere between an insensitive ISO 100 to a highly sensitive ISO 3200.

There are many tutorials online or books in the Robert E. Kennedy Library on campus that will

explain these related functions more in depth of how they relate to each other. For a short hand:

<u>Wide Av</u> (low f-number) Limited range of objects are in focus	<u>Narrow Av</u> (high f-number) Larger range of objects are in focus
<u>Fast Tv</u> Motion is crisply captured	<u>Slow Tv</u> Motion blur is evident within frame
<u>Low ISO</u> Ideal for bright settings	<u>High ISO</u> Absorbs more light in dim settings

This is an over simplification of the settings, but feel free to explore further to understand how they relate to each other in practical scenarios.

## 24 vs. 30 vs. 60 fps

The general idea between shooting at different *fps*<sup>15</sup> is the overall feel of your video. There are other frame rates outside of this trio realm but these are the most common.

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<sup>15</sup> Frames Per Second

As tradition has it, standard motion picture films are filmed at 24 fps (23.976 fps) for many reasons. One being the time relation that our retinas perceives the fluidity of movements. Out of the three mentioned frame rates, 24 fps is the slowest of the three, which allows just enough motion blur to connect the previous frame to the current frame and so forth. Fictional and cinematic movies are often shot at this frame rate.

When you move to shooting at 30 fps (29.97 fps), this gives a sharper series of images. It reduces the blur between frames and gives a sharper feel to the subject your filming. Shooting at 30 fps are common for documentaries, commercials, and broadcasts.

In modern times, 60 fps has made a special place for itself in film. Shooting at 60 fps can be used for many reasons. It has the least motion blur out of the three, so it's great for filming sports and it has a lot of editing abilities in post-production. If you choose to film in front of a green screen, shooting at 60 fps will give you sharper frames that will make it easier to *chromakey*<sup>16</sup> your subject. A common reason for shooting at 60 fps

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<sup>16</sup> Replacing a range of colors with another video source

is the ability to render your footage for slow-motion capabilities.

Whichever frame rate you choose, make sure you're shooting your video, in its entirety, at that frame rate. It will help with continuity and make the editing process a lot easier. You will always be able to export the video in a slower frame rate if desired.

## Type of Camera Shots

There are three main types of camera shots: long, medium, and close-up. There are variations of these shots to different degrees and there are other types of stylized shots but these are the fundamental basics.

Long Shot: A camera shot taken from a considerable distance from the subject to include their entire body in spatial relations to the surroundings and/or other subjects. This shot is often used as an *establishing shot*.

Medium Shot: A camera shot that usually frames the subject from the waist and up.

Close-Up: A camera shot of the subject's face or a particular feature of the face.

# Filming

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Before you start the actual filming, you have to realize that preparation is very important. It is customary to deliver a *call sheet*<sup>17</sup> to your cast/crew about where to meet, their call time, what scenes are being filmed, approximate duration, and what conditions to expect. This would mean a lot of preparation on your behalf to plan with as much details as possible, including contingency plans for when filming deviates from the schedule (more likely than not, it will).

You will most likely be a one-man army on your first project. Although daunting, it's not impossible! You can overcome this obstacle by setting up equipment before your subject is ready for filming. Here are some tips for setting up and capturing your scene:

- Choose a shutters speed closest to  $1/(2 \times \text{fps})$  i.e. 1/50 sec for 24 fps or 1/120 sec for 60 fps.
  - Scenes are generally shot at eye level unless noted otherwise.
  - Tripods are great for shooting static shots, panning, or tilting.
- 

<sup>17</sup> Report issued to cast/crew with details about a particular day of filming



- Monopods are convenient for mobility and adds stability for handheld shots.
- Practice your handheld shots prior to the actual filming process.
- Use a tripod/micstand with the R-26.
- Alternatively, pair the R-26 with the NTG2 and attach it to the camera via camera shoe.
- Run an audio test prior to recording so that the audio source is hitting between -12dB and -6dB on the audio meter to prevent audio clipping.
- Start recording the audio before you the record video for syncing purposes.
- Verbally state what scene/take it is at the beginning of the recording for organizational purposes.
- Clap very loud before you say, “ACTION!” So you will have an audio spike to sync the video to when editing.
- Be sure to stop audio recording after every take so files stay separate.
- Make notes during filming so you'll remember which takes were good and what to edit out.
- Record the exact same scene at different camera distances for more variety.
- Don't be afraid to try interesting shots; you're still defining your style.
- Be patient, because problems will arise and many of this will still be new to you.

Don't feel limited if you're all by yourself. It just takes more time in preparing and planning when translating your vision into a film. You can still achieve great results.

Everyone has their own approach to filming style and all these tips are just guidelines. You can choose to emulate videos and movies you've seen but exploring and experimenting is what makes it fun, artistic, and unique.

† If you have friends that are willing to help, this would benefit you and your project. You can delegate specific jobs to them, such as: a soundman who monitors the audio mixer and operates the boom microphone; a cameraman who operates the camera while monitoring and framing the shot; or a production assistant (PA) that does everything else that you can't do. You probably won't be able to pay any of them but if your cast and crew are doing a favor for you, there should at least be food provided to keep them happy. It'll be a good incentive for them to perform better and keep them interested in working with you again in the future.

# Organizing Your Data

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Organizing your data makes editing a lot easier. Without it, you'll waste a lot of time looking for the right footage. If you took good enough notes while recording, this should make things a lot easier.

1. Go ahead and dump all of your video and audio recordings onto the computer you're working on.
2. Separate the video and audio files into different folder but under the same master folder (preferably titled your project name).
3. Go through each audio/video file and start relabeling them according to their scene, take, and other notes you might want to add. (If you've followed the filming tip by mentioned the scene and take at the beginning of the recording, this should be a fairly quick task.)
4. You should now make a copy of everything in the master folder onto a portable hard drive. (Having a backup of your files will allow you to work on your project on-the-go and is a good measurement for safekeeping if something bad were to happen to the original files.)
5. If you're filming over a series of days, you can also catalogue your files further by

recording dates in the form of  
YYYY/MM/DD.

It never hurts having more detail when you're organizing. There are different approaches to organization and workflow, meaning there is no right or wrong way. Just find a way that works best for you.

# Editing

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Now, here is the fun part! Arguably, editing is the strongest tool you have to tell a story. You have the ability to manipulate time and images. If done correctly, you'll be able to evoke the necessary emotions out of your audience to give them a memorable experience. Editing is another trade that has many approaches, but the easiest way to simplify it is to treat it like writing.

A traditional story will have a beginning, a middle, and an end. Each of the three can be broken down into paragraphs, or scenes in this case, starting with an introduction of an idea, then information about that idea, and then evidence of why it is relevant to your story. Similarly in cinematography, you'll want to cascade your shots in a similar fashion. Rather than jumping straight into a scene with dense dialogue and detail, open your scene with an establishing shot to introduce the viewers to thematic elements or a sense of context of where everything is happening.

For example, you have a long shot of the streets of Los Angeles. This informs the viewers that it's day time, very busy, hot, and noisy. The following shot catches your subject walking into a crowded coffee shop

of the corner of Highland Avenue. Then there's a medium shot of your subject walking up to the counter to a very frantic barista fanning himself with moist napkins. The scene cuts to a maintenance man banging on an AC system. It cuts back to a close-up shot of the barista's face as beads of sweat trickling down his temples. He then blurts out, "What do you want?"

With these series of shots, you now have a better understanding as to why the barista is irritated when taking the customer's order. It leads the audience to all the right conclusions without the unnecessary dialogue.

Also, often times you'll be filming dialogue. Going back and forth between close ups of your subjects' faces might the conversation boring to watch or confuse the audience if you're cutting to multiple people talking . You'll probably want to separate them with a medium shot so your viewers are reminded of where everyone is in relations to each other. An overuse of close-ups might give an unwanted Stanley Kubrick "horror" approach on what started out as a casual coffee run (unless a sweaty/creepy barista's head between an axe-sized hole in a door is what you're going for). Remember, you're telling a story, so make sure the series of shots you edit together makes sense to other people too, not only yourself.

Beyond that, you're free to experiment with your editing so long as it's justified with the whole aesthetics of the film. Like poetry, you're allowed to play with the coloring and timing of your footage, as you would with words, to emphasize stylistic elements like location, time period, or emotion.

After the *picture is locked*<sup>18</sup> in the video editor's timeline, you can start working with the audio. Since you've relabeled all the audio files with its corresponding scene and take, matching them up with the right footage should be easy. Most editors will allow you to swap out the original audio with a secondary audio. If your editor doesn't allow for this, you can always drag the necessary audio file into the audio portion of the timeline and move it around so it matches up with your video. Once the audio is perfectly synced with the video footage, lock them in place, then mute or delete the original audio.

From here, you can play more with the audio if you'd like. The audio helps paint believable imagery and evokes emotion as well. This part is considered *soundscaping*<sup>19</sup>. You can add a music track, voiceovers, or other natural sounding

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<sup>18</sup> All the footage cuts have been done and approved

<sup>19</sup> Combination of sounds to create an immersive environment

elements to the backtrack to further emphasize the picture you're painting. Like *EDM*<sup>20</sup>, there is such a thing that is considered as an audio overload, or in scientific terms, "too much," so approach this aspect with caution. If you've done this successfully, viewers won't know you've added anything to the audio at all.

† Remember to make frequent saves on your project. You would hate to lose all those hours of work because your computer accidentally restarted and you lost your editing progress. You can also save your video as project file, allowing you to take your project on your portable hard drive and working with it on another computer that has the same video editing software. You will be asked to locate where your video footages are because the project file is essentially the blueprints of what you've previously did without the actual video. If you've organized your files neatly, having the project file blueprint find the correct video source should be easy.

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<sup>20</sup> Music for futuristic humanoid robots



# Output

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Congrats! You've finished working on all of the video/audio portions of your project and you've received the necessary feedback. Now you're ready to export the video.

Different editing software allow you to export your video in all sorts of format but don't fall into the whole "High Definition" hype. You want to export your video in a format that is suitable for how you'll be sharing it. You wouldn't want to export a 4GB 1080p HD file only to be played on your cellphone. It's simply overkill to transfer such a large object and most phones aren't made to play large high definition videos. If you're showing this at a large screening then a large format would be justified so long as the machine is capable of its playback.

For mobile sharing, make a compromise between image quality and file size. Certain software even allow you to export video that are specific for mobile phones, tablets, and website sharing (YouTube and Vimeo). Regardless of what format you choose for output, the most important thing is to actually get your video out there so you can start sharing it with people. This is what you've been working for!

## Conclusion

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You've made it this far but there's always more to learn. This manual wasn't meant to be a one way ticket to an instant *Oscar*<sup>21</sup>. This was meant to be a stepping stone or a reference. Most of the information within these pages is still just practical theory and knowledge. To really be good at this, you've got to do more than read this pocketbook. You just got to going out, filming a bad movie, having your friends laugh at it, and learning from it. If you're *lucky*<sup>22</sup>, your first bad movie will be much better than mine.

Don't be afraid and listen to your senses. It's all about grabbing the camera by the horns, looking it straight in the face, and saying, "Action!" And it wouldn't be the Cal Poly way if we didn't **learn by doing**.

Because who has time for class?

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<sup>21</sup> Golden naked-man trophy

<sup>22</sup> A lot of this business is just being lucky

# Bonus Material

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For more information about filming and things related to films, additional material can be found online:

Basic Film Terminology:  
<http://goo.gl/8POl4K>

Types of Camera Shots, Rules of Framing, and Camera Movements:  
<http://goo.gl/LoyLSv>

Examples of Frame Rate and Motion Blur:  
<http://goo.gl/HQ4oDA>

Lighting a Green Screen:  
<http://goo.gl/zby6MT>

How to Conduct an Interview:  
<http://goo.gl/sCPRvX>

Script to Stanley Kubrick's, *The Shining*:  
<http://goo.gl/Q1IJ6U>

Everything Else:  
[google.com](http://google.com)

## About the Author

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Steven T. Le, who was born in Los Angeles in 1990, found expression in many forms. Through his older adolescence, he adopted several interests including: archery, ballet, bowling, choir, cinema, cycling, gymnastics, photography, swim, and Netflix (to name a few).

When attending Cal Poly San Luis Obispo in 2008,



he then adopted the moniker, Sven, which derived from an accidental typo and it has been his byname since. During his undergraduate, Sven has won multiple awards in both the Pitch Perfect video competition and SLAC photo competition in 2013. Later that year, he travel abroad to London, England where he studied Film and Theatre. Since then, Sven has graduated Cal Poly with a B.A. in Liberal Arts & Engineering Studies, with a concentration in Manufacturing Engineer, Sound Design, and a minor in Music. Now, Sven finds himself as a wanderlust for new adventures.

## Notes

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

[illegible]

