
ICEDUP MIKE
THE
HALFTIME SHOT

PREGAME / SHREVEPORT

Find the story.



ICEDUP MIKE

Nia, Teo! Yearbook needs three frames by the final whistle. Everybody shoots the game. Who else makes this place shake?



TEO

I can hear the drumline from here. So why does my picture look like a parking lot?

INSIDE THE TUNNEL

Follow the lines.



TEO

There. Those tunnel walls point straight at his hands. You can almost hear him tightening the drum.

COMPOSITION

Start wide to show the place. Then move closer and check all four edges. Where do the lines take your eye? Let them lead toward the detail you want someone to notice.

TRY IT

Make two pictures from different positions. Show them to a partner for two seconds each. Ask what they saw first.

WARM-UP / FIVE MINUTES TO GO

Catch the beat.



NIA

I focused on his hands. His sleeve is sharp, but the sticks look like noodles.



ICEDUP MIKE

That streak is motion. Try 1/1000 of a second. Watch one stick rise, then shoot just as it comes down.

THE SECOND ATTEMPT

One beat, two looks.



NIA

Now I can see the dust jump off the drumhead. I still like the streak for the roll. This one feels like a single crack.

SHUTTER SPEED

At 1/1000 second the shutter gathers light for far less time than at 1/125. Fast motion looks sharper. A slower exposure can turn a moving stick into a streak while the drum stays sharp.

EXPOSURE TRADE-OFF

If the fast frame looks dark, open the aperture (for example, f/4 to f/2.8) or raise ISO. A wider opening lets in more light. Higher ISO brightens the recorded image and can reveal noise.

TUNNEL EXIT / ONE MINUTE LEFT

Read the light.



TEO

His face disappeared! My phone picked up every light in the stadium, though.



TEO AND ELLIS

“Ellis, can I take your portrait for yearbook?” “Sure. Make it quick. I count us in!”

AT THE TUNNEL MOUTH

Give light a direction.



TEO

One step over and I can see his cheek catch the light. Ellis, hold that look. Got you.

PHONE TECHNIQUE

Tap the face to set focus. If your camera app offers a brightness slider, adjust it until skin keeps its detail. Look for light from the side to reveal shape and texture.

CAMERA TECHNIQUE

For a portrait, focus on the nearer eye. A wide aperture such as f/2.8 can soften a distant crowd. Check the eye at playback magnification before Ellis leaves.

HALFTIME / THE COUNT-IN

The stick drops.



NIA

There’s my wide shot. Wait. Ellis just lost a stick. Teo, keep watching his hands!



TEO

Somebody’s already passing him a spare. Did you get that? Nobody in the stands even heard him miss.

PRESS BOX / FINAL WHISTLE

Pick the last frame.



NIA

Run the wide, then Ellis in the tunnel, then the handoff. End on that spare stick. That’s how they kept the beat.

CAPTION UNDER THE FINAL FRAME

“A bandmate passes Ellis a spare drumstick during Friday’s halftime show in Shreveport.” Teo checks the name and what happened with Ellis before sending the spread.

MIKE’S EDIT

The wide frame tells us where. The portrait shows who. The detail shows what changed. Keep the original files and edit copies. Crop distractions only when the remaining scene still tells the truth.

FIELD ASSIGNMENT / GRADES 9–12

Your three-frame story.

Find a small moment at school that most people walk past. A rehearsal, a mural in progress or a teammate tying a shoe can carry a whole story.

01 ESTABLISH

Make one wide frame that tells us where we are. Check the edges before you shoot.

02 INTRODUCE

Ask someone if you may photograph them and say where the image will appear. Find light that lets us read their expression.

03 REVEAL

Get a detail that changes what we understand. Try two timings or angles. Keep the one that says more.

04 EDIT & DEFEND

Sequence the three images. Write a factual caption for each. Add one sentence explaining a choice you made and what the alternate frame would have communicated.

PARTNER CRITIQUE

Show your sequence without captions. Ask “What happened, and which detail helped you figure it out?” Use the answer to revise one frame or change the order.