
AWR 20 Film/Video

Senior Course Outline

Lead Writer: Lori Comerford, Writer: Preston Schiedel, Reviewer: Jane Dewar

Resource to Support the 2010 Revised Ontario Arts Curriculum Policy Documents

Lead Editor: Terry Reeves, Project Editors: Jane Dewar, Susan Daugherty, Rick Gee, Mari Nicolson,
Bob Phillips, Pat Rocco, Margot Roi, Joanna Swim, Kathy Yamashita, Contributing Editor: Mervi Salo
OSEA - Ontario Society for Education through Art - 2010

www.osea.on.ca

Comic Jigsaw Self Assessment & Reflection

What elements of the sequence do you think work well?

What areas of the sequence could be revised to work more effectively?

Would you change anything in the sequence based on the feedback from your classmates

Based on the criteria for this task, do you feel that your sequence meets the requirements?

How might this process influence the way you look at films and images?

Course Description

This course will introduce the student to film and video as an expressive artistic medium. Through the theme of “Illusion”, students will discover how it is possible to create moving images from still pictures and how to manipulate both image and sound to communicate ideas, feelings and self-expressive messages.

Unit 1 - Magical Thinking

- Introduces the basic concepts of motion pictures with a survey of historical moving picture viewing devices and the key figures responsible for the evolution of the artistic, scientific and technological development of the medium.
- Students will work with still images to produce a class stop-frame video and a personal moving image montage.

Unit 2 - Seeing is Deceiving

- Examines film clips and music videos to determine how the scenes are constructed
- This exercise will enable students to use the camera as a tool to communicate with the visual language of film.

Unit 3 - Hearing is Believing

- Students will understand how sound and editing impact the mood and pace of a film.
- Students will identify different careers in the film industry and play the role of a foley artist by manipulating dubbed sound.

Unit 4 - The Parody Film Festival

- Students will research and analyze the different genres of film in small groups and then apply their finding to a parody of the genre in the Spoof it! project.
- As the culminating task, this project will consolidate learning by fully utilizing the creative and critical processes as students showcase their mastery of skill and knowledge.

Unit 1 - Magical Thinking (Approximately 20 hours)

Students will demonstrate an understanding of how the development of the motion picture industry was a result of creative vision and innovative problem solving. Under the theme of Magical Thinking, students will apply the theories of Persistence of Vision, Phi Phenomenon and Intermittent Motion to create a basic hand-drawn zoetrope loop. The class will discuss key historical figures and concentrate on Canadian filmmaker Norman McLaren and the innovative artists at the National Film Board. McLaren's still frame or pixillated films will inspire the class to come together to create a short video with a magic trick theme. Students will be introduced to the creative process as it applies to film making with a Moving Image Montage project, a short individual video composed of still images under The Grand Illusion theme.

Overall and Specific Expectations

A1. The Creative Process: apply the creative process to create a variety of art works, individually and/or collaboratively;

A1.1 use a variety of strategies, individually and/or collaboratively, to generate ideas and to develop plans for the creation of art works

A2. The Elements and Principles of Design: apply elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages:

A2.1 use various elements and principles of design to create art works that express personal feelings and/or communicate emotions to an audience

A3. Production and Presentation: produce art works, using a variety of media/materials and traditional and/or emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.

A3.1 explore and experiment with a variety of materials/media, including alternative media, and traditional and/or emerging technologies, tools, and techniques, and apply them to create art works

B1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on art works:

B1.3 Explore and interpret a variety of art works, both historical and contemporary, to identify and describe their purpose and style, the materials used and the meanings the work convey

Learning Goals:

By the end of this unit students will be able to:

- Demonstrate their understanding of the key concepts of motion pictures, persistence of vision, phi phenomenon and intermittent motion, and how the illusion of motion is achieved by creating a zoetrope, thaumatrope, flipbook or animated gif.
- Apply their understanding of still frame animation techniques to a class project in which students and/or objects float and magically disappear and then reappear.
- Produce and present a video short composed of still images to express a personal message on the theme of The Grand Illusion.
- Understand the stages of the creative process and how it relates to

C1. Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to the visual arts;

C1.2 use appropriate vocabulary to describe techniques, materials, and tools when creating and presenting visual art works

C3. Responsible Practices: demonstrate an understanding of responsible practices in visual arts

C3.1 identify legal and ethical issues associated with visual arts

the filmmaking process.

Key Questions:

How do still images become motion pictures?

How can specific techniques such as persistence of vision, phi phenomenon and intermittent motion help to create the illusion of motion?

How can I sequence a series of still pictures to create a video with a personal message?

How can the creative process be applied to the filmmaking process?

Prior Learning:

Students should be familiar have a basic understanding of the Elements and Principles of Design

Assessment for and of Learning:

Lesson #1:

Students will rotate through a viewing musical chair activity during which they will view the animated loops created by their peers and then provide written, constructive feedback on a Blank Sheet Critique. Students will then return to their own project and read the feedback from their peers and finalize the assessment with a self-reflective statement concerning their success in using the key concepts to create an animated loop.

Instructional Strategies:

Lesson #1 - Trompe l'oeil - Animated Loop

Teacher will:

- introduce the Key Concepts of Motion Pictures (see Appendix AWR20 1:1 Key Concepts BLM) by the teacher who will explain persistence of vision using a simple thaumatrope device which is a small circle of cardboard with an image of a bird on one side and a birdcage on the other. The small card should have string attached on either side. When the strings are held one in each hand and twirled rapidly, the viewer sees both the bird and the cage very quickly resulting in the illusion that the bird appears to be in the cage. This is persistence of vision and phi phenomenon in action.
- demonstrate the difference between a series of images shown with intermittent motion and no intermittent motion, using the zoetrope to demonstrate. A zoetrope is a rotating drum containing a strip of simple illustrations with regular slits in the cardboard at the top. If the images are viewed by looking directly into the rapidly rotating drum then the illustrations appear as a fast moving blur. However if the images are viewed through the slits at the top of drum then the effect of intermittent motion will allow the viewer to see the frames individually at a very fast pace resulting in the illusion of motion.

A number of historic and contemporary motion picture viewing devices such as magic lanterns, thaumatropes, flipbooks, zoetrope strips, and animated computer gifs (see Appendix AWR20 1:2 Zoetrope, and 1:3 Thaumotrope BLMs) should be collected or constructed beforehand. Students can work in small groups to rotate through a series of learning stations to record their reaction to the different devices and explain their understanding of the Key Concepts of Motion Pictures. Students should also be made aware of the difference between a linear series of images and a looped series of images.

- Students will use the theme of "Magical Transformation" to create a looped animated zoetrope illustration. One object will turn into another object and then back to the original object in a continuous loop. (For example, a mushroom becomes an umbrella then becomes a mushroom again). Students and/or

Lesson #2:

The class will generate a discussion after viewing the sequences and then go back into their small groups to peer assess how well their ideas developed in the finished video. Students can submit an exit card with statements concerning what went well and what could be improved in the video.

Lesson #3:

At the beginning of the unit, after viewing the example films, the teacher and students should co-construct the criteria and indicators of success. This could be turned into a co-constructed rubric for evaluation of the final product/presentation. During the creative process, students should have multiple opportunities to generate peer and teacher feedback along with opportunities to self reflect, revise and refine.

teachers could choose which viewing device would best suit the needs and level of the student. (This project could be extended to animated gifs using digital imaging software.)

Lesson #2

- The Great Disappearing Act - Class Still frame Video

Teacher will:

- show a range of films which demonstrate the still-frame, or pixillated, technique (in particular, films from the NFB and Norman McLaren such as A Chairy Tale).
- do a brief demonstration of how to create the pixillated technique
- ask students to form small groups and brainstorm ideas for their class video. (ie...have students hover along the ground then disappear...students can sit in a chair and then disappear or someone else can take their place...objects can disappear from their hand...hats can twirl on their heads and then disappear...students can go into a locker and then come out another one, etc).
An informal script should be generated as a class with each group contributing ideas and the teacher co-ordinating.
- During the day of filming, model the role of the director with the students and act as camera person. Students should be made aware that they are physically moving through 15 frames per second and that their movements should be planned according to how long it would take to carry out a movement. In this way they will make a connection between the relationship of time and frames.
- Call out "one... two ... three... freeze!" as the still pictures are taken. Students should move very slightly as the teacher is calling one...two...three and then holding the pose upon freeze!
- establish the rhythm of taking the still frames and help a student take the teacher's place as director/camera person. It is useful to watch the sequence the next day so students can see what worked well.
- provide a second day of filming to generate more refined results.
- ensure that the still images should be shot at the lowest quality possible on a digital camera. The large number of images will then be imported to a digital video editing program to run as a video sequence (15 frames per

Performance Tasks for Evaluation:

Lesson #3

- Students screen their moving image montage which will be evaluated using a co-constructed rubric

DI

-a number of different viewing strategies can be used to create the animated loop. The teacher and student can decide which would be best suited for the student's interest and ability. eg. a flipbook, zoetrope, or computer generated gif

Extensions

Lesson #1

-Students can scan their hand drawn zoetrope frames and create an animated gif using digital imaging software

Lesson #3

- Create an original soundtrack / sound effects or voice-over narrative

second). The class can decide upon a musical score to accompany the sequence.

Lesson #3

- The Grand Illusion -Moving Image Montage -Diagnostic

Teacher will:

- introduce the Creative Process as it applies to film making (see Appendix AWR20 1:4 Process of Film Making BLM)
- Lead a discussion on the ways in which the stages of the Creative Process (Inspire, Imagine, Plan, Explore/ Experiment, Revise/Refine, Produce/Present, and Reflect/Evaluate) are related to the film making process (Pre-Production, Production, Post Production.)
- show examples of how a sequence of still-images can be brought together to become a short video with an expressive theme. (Run Lola Run - Tom Tykwer, 1999, Sony Pictures Classics) has examples of still framed images that really work for his fast forward technique. Preview first as one example is not student appropriate.)
- Students identify and record techniques and styles that make the films successful in their process journals (see Appendix AWR20 1:5 Process Journal BLM) - how are the still images shot/ how has the filmmaker put them together? What is being communicated?
- provide students with a hand out of the assignment (see Appendix AWR20 1:6 Movie Making Montage - The Grand Illusion BLM)
- provide guided success criteria to co-construct a rubric for the evaluation of this performance task
- Students brainstorm ideas for their own moving image video montage in the process journal within the theme of the "Grand Illusion"
- provide descriptive feedback as the ideas develop
- students will take their images with a still digital camera in sequence (use low resolution images)
- In camera editing will shorten the post production time (delete unwanted images)
- Students will then use video editing software such as iMovie or Windows Movie Maker to sequence the images and add a title.
- Extension: Create an original soundtrack / sound effects or voice-over narrative

Support Materials & Resources

<http://www.movingimage.us/sprockets/menu.htm> -interactive presentation of how film works

<http://www.randommotion.com/> - zoetropes, thaumatrope, flipbooks and more

www.nfb.ca/explore-by/director/Norman-McLaren - films by Norman McLaren including Neighbours and Chairy Tale using still frame motion

DVD - Norman McLaren: The Master's Edition [Home Vision Entertainment](#)
// Unrated // 2006

DVD - Run Lola Run Tom Tykwer, [Sony Pictures Classics](#), 1999 (pre screen first - show fast forward still image montages as examples of the Moving Image Montage)

Appendices (BLM):

AWR20 1:1 Key Concepts

AWR20 1:2 Zoetrope

AWR20 1:3 Thaumatrope

AWR20 1:4 The Process of Film Making

AWR20 1:5 The Process Journal

AWR20 1:6 Movie Making Montage - The Grand Illusion

Glossary of Terms

Animation

To animate is to bring to life by creating movement from something that is actually still or inanimate. Over the years animators have done this very successfully with the drawn image, clay, real objects or even people.

Creative Process

A cyclical process which usually starts with a creative challenge or inspiration followed by brainstorming, planning, experimenting, exploring, production, refinement, revision, presenting and reflecting.

Film Making Poces

Generally, the film making process involves pre-production, production and post production tasks.

Flipbook

A simple for of animation which uses images in a book form that depict different stages of an action. When the pages are "flipped" through the action comes to life and appears to move.

Gif/ Animated Gif

Graphics Interchange Format is a bitmap file format popular for graphics on the internet. Two or more of the graphic images can be shown in a timed sequence to create a brief animation.

Intermittent Motion

Intermittent motion is motion which starts and stops at regular intervals. In a film projector the film needs to be moved one frame at a time then held in front of the lens while the light projects it onto the screen. When this happens in a fast moving sequence, the images appear to move.

Montage

A series of still frames or short clips edited together to create an emotional effect or communicate a passage of time.

Persistence of Vision

Animation, television, and motion picture film all have one thing in common: they are possible because of the principle known as the persistence of vision. It is based on the notion that our eye retains an image for a split second after the image leaves the field of view. The persistence of vision theory was first presented by Peter Roget in 1824.

Phi Phenomenon

Phi phenomenon is a perceptual illusion described by Max Wertheimer in his 1912 *Experimental Studies on the Seeing of Motion*, in which a disembodied perception of motion is produced by a succession of still images. When combined with the concept of Persistence of Vision, we are able to see motion from still images when the images are shown in a fast moving sequence.

Process Journal

The process journal is a record of the creative process. Students will use a sketchbook/notebook format to document their rough work, thumbnail sketches, notes and sources of inspiration.

Thaumatrope

The Thaumatrope is a toy that was invented in 1828 by Sir John Herschel. It is a disc with an image on both sides. When the disc is spun rapidly on string the eye is tricked into seeing both sides as one image.

Trompe l'oeil

A french term that means "trick of the eye". It is often used in art in reference to paintings that have an optical illusion that creates a dimensional effect.

Zoetrope

The Zoetrope was a late 19th century parlour game. It is a circular drum with regularly placed slots at the top edge. A sequence of images is placed inside the drum and the drum is spun around. When viewed through the slots, the sequence will give the illusion of motion. It becomes animated.

Note: Students should be made aware of the ethical issues in using found imagery or using soundtracks from the Internet. Use original photos and sound.

Unit 2 - Seeing is Deceiving (Approximately 20 hours)

Students will identify and describe the key compositional elements of the film making medium by surveying and analyzing a number of clips from notable films. Under the theme of Seeing is Deceiving, students will apply the knowledge gained from the analysis to create works based in the organization of visual frames into possible sequences. In small groups, students will use stills from comic books to construct a plausible scenario and basic story line. Students will also be introduced to deconstruction as a method of analysis by converting a music video into a shot by shot outline. Finally, students will combine original images and creative ideas to produce a digitally-based resource for the use of camera framing and standard camera shots.

Overall and Specific Expectations

A1. The Creative Process: apply the creative process to create a variety of art works, individually and/or collaboratively;

A1.1 use a variety of strategies, individually and/or collaboratively, to generate ideas and to develop plans for the creation of art works

A2. The Elements and Principles of Design: apply elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages:

A2.1 use various elements and principles of design to create art works that express personal feelings and/or communicate emotions to an audience

A2.2 apply elements and principles of design as well as art-making conventions to create art works that communicate ideas, information, or messages, and/or that convey a point of view on an issue

A3. Production and Presentation: produce art works, using a variety of media/materials and traditional and/or emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.

A3.2 demonstrate appropriate ways to prepare their art works for presentation

B1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works;

Learning Goals:

By the end of this unit students will be able to:

- demonstrate their knowledge of experimentation and revision to plan and construct an original story sequence using comic book illustrations
- analyze the effects of framing and sequencing by deconstructing a music video, or short film clip, into a shot by shot report
- create an original sequence of still images that demonstrate the use of sequencing and framing

Key Questions:

How can a filmmaker create meaning from a sequence of images?

How does the sequencing of images influence the pace and illusion of film?

How can camera angles, framing and camera movements be used to express a purposeful message?

B1.2 identify and describe the elements and principles of design used in their own art works and the works of others, and describe their effects

B1.4 use a variety of strategies (e.g., peer- and self-assessment, formal critiques)

B2. Art, Society, and Values

B2.3 identify and describe ways in which creating and/or analysing art works has affected their personal identity and values

C1. Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;

C1.1 use appropriate terminology related to elements and principles of design when creating and analysing art works

C1.2 use appropriate vocabulary to describe techniques, materials, and tools when creating and presenting visual art works

C2. Conventions and Techniques

C2.2 demonstrate an understanding of several conventions used in visual art works

C3. Responsible Practices: demonstrate an understanding of responsible practices in visual arts

C3.2 demonstrate an understanding of safe and conscientious practices associated with the use of materials, tools, and technologies in visual arts, and apply these practices when creating and/or presenting art works

Instructional Strategies:

Lesson #1 – Comic Jigsaw: Re-sequencing Illustrations

Teacher will:

- show a variety of comic book sequences that have been enlarged and put into a linear format. These could be hard copies or projected digital images
- prompt discussion: Describe the individual images in the sequence. Explain how the sequence works as a whole.

Prior Learning:

Previous experience with pop culture such as music videos will be helpful.

Assessment for and of Learning:

Lesson #1

- Students will have the opportunity to view the completed sequences of their peers. Using a Blank Sheet Critique, students will make positive and constructive comments on how well the sequence works and how it was presented. The teacher will encourage the class discussion. Students/small groups will then review the comments made about their sequence and add their own self-assessment to the critique sheet indicating what elements of their sequence were successful, and what they might do differently if they were to do it again.

Lesson #2

- Students will present their findings along with a short description or clip of the video that they deconstructed. This should be in an open forum, where feedback and comments are encouraged. The teacher (or students) could record a running summary of commonalities between what each pair of students found on the board, chart paper, or projected word document. After all of the presentations are complete, the students could observe and discuss the visual techniques that recurred most often in the video/film clips.

- introduce a selection of enlarged B/W photocopies of individual illustrations from comic books and, with student participation, construct an original story sequence.
- organize students individually or in small groups, and provide 10-12 enlargements of individual comic book illustrations from the same comic book. They will edit the graphic narrative from 10 down to 6.
- encourage students to explore a number of possible sequential combinations to create a new narrative sequence that contains 6-8 of the images. When they are satisfied with their final composition they will affix the linear sequence to a bristol board and tape it up on a wall or flat on a desk.

Lesson #3

- Prior to starting the project the teacher and students will co-construct a rubric for success by reviewing the concepts and skills that they have learned in previous tasks. The rubric, along with verbal and written feedback throughout the creative process, will provide students with opportunities for reflection, revision and growth.

Lesson #2 - Too Much Music: Deconstructing a Music Video

Teacher will:

- show examples of a variety of music videos and/or short movie clips that use framing, camera shots, and sequencing in creative ways (Hint: preview the videos and clips to choose appropriate material for the class - see resource list for possibilities. The video/film clip should range in length between 3 minutes and 5 minutes)
- demonstrate a typical deconstruction of a video/film clip. One way to do this would be to play the video in full, and then replay it pausing to stop each time the camera framing changes. Using a columned sheet of paper with Frame Content, Type of Shot, and Duration, and Purpose as column headings, write down the information for each change in framing that occurs during the video. This may require a number of viewings. Students should be familiarized with the different types of shots and framing that commonly occur in movie making. (see Appendix AWR20 2:3 Understanding the Visual Medium BLM)
- Working in pairs, students will choose one of the approved videos/film clips from the DVD or the internet and create a shot by shot deconstruction using the supplied chart (see Appendix AWR20 2:4 Analysis p. 1-2 BLM). This is a strictly visual exercise, so the audio component is not to be part of, or influence the documentation of the work
- Upon completion of deconstructing the video students will report on the the use of framing and

types of shots based on the data that they recorded. This could include information on recurring usage of particular types of framing, shots or techniques, frequency of frame changing, and specific parts that they thought were visually effective.

Support Materials & Resources

<http://scienceandfilm.org/films.php>

American Museum of the Moving Image short film collection

Lesson #3 – I Was Framed!: Sequential Series of Camera Shots

Teacher will:

- explain that the project is to have a creative focus on the various camera shots and framing techniques that have been studied to date. As an example, the teacher can show the shot by shot breakdown of the shower scene from Hitchcock's "Psycho". The images from the Internet site can also be used to create a flipbook, or a storyboard, that exemplify the use of image sequencing
- organize students into groups of 3 (or 4), provide *Understanding the Visual Medium* handout (see Appendix AWR2O 2:3 Understanding the Visual Medium BLM) as a guide to what examples may be included in the finished product. They will brainstorm and generate ideas for a simple storyline that relies only on visual imagery to make sense (see Appendix AWR2O 2:5 I Was Framed - sequences BLM)
- provide feedback and interact with the groups as they progress through the various stages of the project
- direct students to create a rough visual draft of the sequence of shots, making sure to include all of the examples from the handout
- review the Comic Jigsaw activity that the students did at the beginning of the unit; highlight the various choices that directors have when they create the visual narrative
- show examples of storyboards, which may include comic books, exemplars from previous classes, or by storyboard artists on the Internet. For a good example of how storyboards are created visit <http://www.dynamicimagesdr.com/> to view the work of David Russell. Many dvd special features have storyboard-to-movie comparisons; also www.sydmead.com and www.storyboardit.com

<http://faculty.cua.edu/johnsong/hitchcock/pages/stills/shower-1.html>
Still frame images of Psycho shower scene.

Cristiano, Giuseppe. *Storyboard Design Course*, Barron's Educational Series Inc, Quarto Press. London, 2007

<http://www.dynamicimagesdr.com/> to view the work of David Russell.
www.sydmead.com
www.storyboardit.com

Appendices:

AWR2O 2:1 Comic Jigsaw:

Resequencing Illustrations

AWR2O 2:2 Comic Jigsaw Self Assessment & Reflection

AWR2O 2:3 Understanding the Visual Medium

AWR2O 2:4 p1 Too Much Music:

Shot by Shot Data Sheet

p2 Too Much Music: Analysis Sheet

AWR2O 2:5 I Was Framed!

Sequential Series of Camera Shots

- describe the storyboard as a visual plan that informs the filmmaker of camera shots, perspectives, set information, dialogue, and sound effects. Its purpose is to communicate the camera work and camera movements to the cameraperson and everyone else on the set. In consultation with the teacher, they will finalize their shot sequence into a working storyboard
- instruct students to use either point-and-shoot digital still cameras, or the still camera feature on a digital camcorder, to work through the shot sequence. Typically, in a group of three students, one student can be taking the shot, another can be directing (using the working guide they developed), and the other can be the subject. Once the shooting phase is complete the students download the images and will use digital software to compose the series as close to the shooting guide as possible, deleting any unnecessary images.
- determine the type of finished product, which would depend on the availability of equipment. This could range from single image printouts pasted onto bristol board, to a PowerPoint presentation, to the use of iMovie, Moviemaker, or other video editing software
- instruct students to create a title page and insert text stating each of the prescribed shots in the sequence. This could also be accomplished by using a voice-over technique, or by incorporating the shot names directly in the images at the time of shooting (signs, use of blackboard, etc.)
- provide guided success criteria to co-construct a rubric for the evaluation of this performance task
- share the finished projects (can be viewed on a computer(s), projected onto a screen, or exhibited as hard copies depending on classroom equipment)

Performance Tasks for Evaluation:

Lesson #3

- "I Was Framed" performance task; co-constructed rubric

DI

The storyboard can be completed using digital still camera images rather than hand drawn pictures.

There are software programs as well that allow computer generated imagery for the purpose of storyboarding.

Extensions

Lesson # 2

- Students could isolate different clips from the video footage of a music video and rearrange the clips to create a new message or mood

Glossary of Terms

Camera Angle

This term refers to the point of view held by the focal point of the camera when it is positioned for shooting. The name of the angle refers to where the camera is. Some examples are:

Eye Level Angle:

Establishes the viewer as a participant in the scene, and observer. Makes the situation appear real.

High Camera Angle

When the camera is placed above eye level the effect is a diminishing of the character or scene. Can be used to communicate more information about a scene, especially when used with extreme long shots and establishing shots.

Low Camera Angle

When the camera is placed below eye level the effect is an empowerment of the subject or a larger than life appeal.

Dutch Angle

A specialized camera angle that does not employ the normal horizontal and vertical axis but instead employs a diagonal axis with the intent of creating sense of tension or uneasiness in the audience.

Camera Framing or Field of View

The area covered in the viewfinder of the camera. Some examples are:

Extreme Long Shot (Establishing Shot)

An extreme wide angle that shows a large view of the scene. At the beginning of a film or scene a wide-angle or full scene shot for the purpose of identifying the location or establishing the setting. This allows the audience to become oriented.

Long Shot (Full Shot)

This shot most often refers to a complete body shot of a subject (from head-to-toe) . Used to show action and information about body movement.

Medium Shot

A shot showing the waist to above the head of a subject. Often used for dialogue, conversation, or interviews.

Close-up (Reaction Shot)

Often taken at close range or through a telephoto lens, the close-up provides detail of a person's face or the features of an object. The image can be quite striking and is often used to communicate emotion and reaction.

Extreme Close-up (Detail Shot)

Magnified close-ups in which an extreme detail is used for the purpose of dramatic emphasis. Tension is usually created as the viewer is not accustomed to being so close to a subject and not seeing the rest of the scene.

Camera Movement

Rarely does the camera remain still or static. The main ways a camera can move are panning, tilting, tracking or zooming of the lens. Some examples are:

Dolly Shot

A camera movement usually used on a still subject or scene. The camera is in motion on a dolly, which is a tripod on wheels. When the camera moves into the scene or towards the subject it is called "dolly-in"; likewise, when the camera moves away from the scene or subject it is referred to as "dolly-out". This a much more professional choice than zooming.

Tracking Shot

A specific camera shot in which the subject being filmed seems to followed by the camera. The camera moves with the subject. The shot can be achieved through tracking devices such as the use of a crane or dolly. In a pinch the camera person can be pushed along in a chair on rollers!

Pan/Tilt

Panning is achieved by moving the camera while turning it on a horizontal axis.

Tilting is a vertical movement. This technique is useful in communicating an overall view of the scene, lead the audience to a particular person or place, follow a movement across a scene, or give the audience the perspective as seen by a character when moving her/his head.

Zoom

This is accomplished through specialized lenses which change the focal length of the lens to create the appearance of magnifying the image for close up shots. While the focal length is in motion the camera appears to move in or away from the subject or scene.

Camera Shots - Types of shots

Some examples are:

One Shot- one person

Two shot – two people

Group shot – more than three

Crowd shot – more than ten

Over the Shoulder (OTS shot)

Over the shoulder shot allows viewer to feel that they are a third part observer of the scene.

Point of View (POV shot)

A subjective view assumed by the camera which is understood to represent the subject's point of view the scene through their eyes.

