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# 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

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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  
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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](http://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 19<sup>th</sup> 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](http://www.sydmead.com) and [www.storyboardit.com](http://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](http://www.sydmead.com)  
[www.storyboardit.com](http://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.

**Loose framing**

Includes a lot of space around the subject.

**Tight framing**

A well enclosed subject with little space around them.

**Head Room / Walking Room**

Off centering the subject to allow for the gaze or movement of a subject.

**Duration**

The length of time of a video clip.

**Editing**

Organizing all the components of a film, such as images, clips, sound and title/credits into a whole video.

**Narrative**

A story structure that usually involves an introduction to a situation, a series of events and a conclusion.

**Purpose of Shot**

The film maker's intended message or mood communicated through the use of camera angles, movement, framing and type of shot.

**Sequence**

A series of images or clips held together with a common purpose. Usually a sequence of shots takes place in the same setting.

**Storyboard**

In the process of planning a film the camera work is often depicted scene by scene. Storyboards are an overall, general depiction of the entire filming sequence showing the artistic choices for camera angle, camera movement and framing.

### Unit 3 - Hearing is Believing (Approximately 30 hours)

Students will continue to examine the structural form of video and film by looking at how sound and film editing influence the pace, mood and meaning of the film. Under the theme of Hearing is Believing, students will learn the basic physics of digital sound by recording, inputting and manipulating sounds and music. The class will view movies and clips that use editing and sound to help establish mood, pace, and viewer interaction. Students will use recording devices to capture their own sound resource library, from which they will draw upon for use in a short narrated story. Students will also be introduced to a variety of careers involved in the film making industry and concentrate on the artistry of Foley Sound. Students will create a short video that incorporates a separate sound effects track to support the imagery. Using their acquired knowledge on framing and sequencing, students will combine video capture, video editing, and audio effect to create an original abstract work.

#### 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*

*A1.2 use experimentation, reflection, and revision when producing a variety of art works in each of the following areas: drawing, sculpture, painting, printmaking, and mixed media*

*A1.3 document their use of the creative process in a portfolio*

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*

#### Learning Goals:

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

- describe the various aspects of digital audio and use technology to create a short sound-based narrated story
- use Foley sound to create an original video
- demonstrate an understanding of how video and audio can be used in an illusionary way
- use the knowledge and skills learned in the preceding units to design and create a short abstract video to demonstrate their knowledge of imagery, audio, sound effects and editing techniques

*technologies, tools, and techniques, and apply them to create art works*

*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;

*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, feedback and reflection following public displays) to identify and reflect on the qualities of their own art works and the works of others, and evaluate the effectiveness of these works*

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*

*B3.1 identify types of knowledge and skills acquired in visual arts and describe how they could be applied in a variety of careers and in various areas of study*

*B3.2 identify, on the basis of research, a variety of secondary and post secondary pathways and careers related to visual arts*

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*

### Key Questions:

How can sound be used to influence the intensity and pace of a film?

How can transitions and clip length determine the visual rhythm and pace of a film?

How can I use sound and editing to manipulate the emotional response of my viewer?

### Prior Learning:

Students should have a basic understanding of linear narrative or story telling.

*C1.3 identify and describe the stages of the creative process and the critical analysis process*

C2. Conventions and Techniques

*C2.1 demonstrate an understanding of a variety of techniques that artists use to achieve specific effects*

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 – Sound Stories

Teacher will:

- present a survey of movie clips that use sound in creative ways (some motion pictures, such as *Wall-e* by Pixar (2008) have sound effects resource material on the Internet). (see Support Materials and Resources)
- organize students into small groups where they will compare the various devices that can capture sound. The comparison should include a range of devices including cell phone, voice recorders, cameras, camcorders, and portable digital sound recorders. The areas of comparison should include sound quality, accessibility of equipment, cost, and ease of importing (see Appendix AWR2O 3:1 Comparison of Audio BLM)
- instruct students to identify the various devices and each group could focus on one of the devices, giving a short presentation of the pros and cons to the class (see Appendix AWR2O 3:2 Sound Stories BLM)
- brainstorm with students to "find" a story that can be used for all the groups' narratives. The story may be fictional or fact based, it may be prose or poetry, and it must incorporate sound effects.
- instruct each group to decide on how they will narrate the story (one person or multiple people), and which sound effects that they have recorded would be appropriate. The teacher will provide feedback on student stories and interact with them as they progress

### **Assessment for and of Learning:**

#### Lesson #1

This task has a number of stages, each requiring different knowledge and skills. Students should be informed before they begin this task that there will be a variety of assessments throughout the project. The teacher should use various methods of formative assessment and provide feedback during the initial part of each phase. A Feedback sheet along with a Student/Teacher co-constructed assessment checklist for the finished product could be accompanied by a Student self-assessment sheet, as well as a comment sheet for peers when the stories are played to the class.

#### Lesson #2

Descriptive formative feedback throughout the process

through the various stages of the project (see possible Extensions)

- organize students to work individually, or in pairs, and they will use a device (this may vary based on availability in your school) to record at least 10 different sounds per student. Ideally, students should use the available device that produces the best sound quality. For camcorders, use an external mic if possible. This collection of sounds becomes the sound library for the story
- instruct students to use video or sound editing software and import their recorded sounds into a sound effects folder within the editing program. Using two tracks, students will narrate their story on one track and import the sound effects on the second track.
- provide feedback throughout the process, and refer often to the creative process
- provide guided success criteria on a co-constructed checklist of this formative task
- share finished stories with the entire class

### Lesson #2 – Foley Sound

Teacher will:

- introduce the concept and process of Foley Sound by using examples of Foley artists on the Internet, and by showing clips of films that use the technique to make the sound more believable. (see Support Materials & Resources)
- organize students into small groups (2 – 3 per group); students will brainstorm ideas for a 30-second sequence that involves a variety of basic actions, such as walking, opening doors, books dropping, coins, running water, etc. This task may also be done using an existing film clip. Some of the old b/w comedies and melodramas provide plenty of opportunities for students to experiment with sound
- encourage the students to develop or choose a simple sequence, preferably without dialogue, or the Foley effects will be too complex and time consuming
- instruct the students to import the 30 second sequence (either original or from another source) into the editing software, and delete the audio tracks
- Students can then experiment with a variety of materials to creating sounds that match the actions (see Appendix AWR2O 3:3 Foley Sound BLM )

### Lesson #3

The teacher and students will review the different forms of assessment that they have had to date in the course. Teacher will provide guided success criteria so that teacher and students may co-construct a rubric to evaluate the areas of imagery, editing, audio, and overall technical quality, while a feedback sheet will be used to supply positive comments and viewer questionnaire will be used to record their overall response and feelings about the work. Each student will also use the rubric to self and group assess the finished product.

- instruct students that once they are satisfied with the sounds they can record each one of them separately and import them onto an audio track, trying to match the timing of the action and sound. If the software allows, each sound could be put on its own audio track, so that it could be adjusted individually. If it is a simple sequence, and the facility/equipment permits it, the teacher may encourage students to create their own *Foley Pit* and create and record the entire sequence while watching the video track
- provide feedback throughout the process, and refer often to the creative process
- share finished stories with the entire class. The finished product should be a 30 second sequence of actions using Foley effects for the audio tracks. This is a hands-on task from which students can gain a great amount of understanding, as well as a lot of fun.

### Performance Task #3 – Abstractions

Teacher will:

- introduce the concept of abstract (non-linear) film by showing examples of early abstractions in painting, sculpture, and music. (see Support Materials and Resources) Comparisons and connections between non-representational art forms will uncover ideas that run in an opposite direction from most mainstream commercial filmmaking
- remind students that in earlier lessons, we concentrated on telling a narrative - a linear story with a clear beginning, middle and end; abstract films are the opposite
- have students contribute to a Venn diagram (on the board is fine) where one circle is "Linear" (narrative) and the other is "Non-Linear" - look for similarities and differences between the two types of films
- encourage students to explore the creative process combined with technical know-how to plan, produce, and present a 3 minute video work. The finished work should be a seamless flow of visual imagery accompanied by a soundtrack that heightens the viewer's experience.
- organize the students into small groups (2-3 students) students will develop a general framework for the type of imagery and sounds that they want to incorporate into their video. This will be different than previous

### Performance Tasks for Evaluation:

Lesson #3  
- co-constructed rubric

### DI

### Extensions

Lesson #1 -  
Two options: they could all add sounds to the SAME story, found or written, that way they can see how it's just the SOUND that Edited affects the viewer response; or the class generates an overall narrative and each does a separate "scene" - it's a crazy, fun brainstorming session where the teacher accepts three ideas for each of the following categories, they vote to pick the best and they've "written a narrative" in only 15 minutes.  
Boy character name; 3 personal characteristics; girl character name; 3 personal characteristics; quest; conflict; mode of transportation; etc.

- brainstorming and concept stages as abstract videos can represent a more personal and explorative process
- instruct students to capture a variety of footage based around their own concepts. While some abstract videos use one continuous clip for the entire work, this task requires students to use numerous clips edited together
  - instruct students that once the video clips have been imported and reviewed a number of times, they can begin to organize them and edit them into a sequence of clips that flows freely
  - remind students that they will utilize the fluid nature of the creative process
  - instruct students that once the video portion is completed, they can begin to add sound and sound effects. They may use audio and sounds that they have previously recorded, they may import music and sounds, or they can create an original piece to accompany the imagery. Students will add a title, include credits, and prepare the finished movies into a format ready for sharing (teacher and students will determine this)
  - provide a Student Feedback and Project Checklist which will help students keep on track (see Appendix AWR2O 3:4 Student Feedback BLM)

## Support Materials & Resources

Buhler, James; Neumeyer, David; Deemer, Rob. [Hearing the Movies](#). Oxford University Press, New York, 2009

Appendices:

AWR2O 3:1 Comparison of Audio Recording Techniques

AWR2O 3:2 Sound Stories

AWR2O 3:3 Foley Sound

AWR2O 3:4 Student Feedback

## Glossary of Terms

### Foley Pit

A box that allows for isolated sound recording. Foley artists place the materials needed to make the sound effects in the box and use the acoustics provided by the box to record the sound effects.

### Foley Sound

Sound effects recorded in a sound studio to supplement the movie, such as footsteps. created with interesting techniques by a foley artist.

### Linear Structure

A video sequence that uses a narrative structure with a clearly defined introduction, middle and conclusion.

### Non-linear Structure

A video sequence that does not have a narrative structure but is more concerned with a communication of mood or sensation. It can, but does not have to, loop so it is continuous.



## Unit 4 Description (Approximately 40 hours)

Students will consolidate their understanding of cinematic conventions by applying the critical analysis process to a specific genre of film to determine what distinct characteristics and audience expectations are associated with that type of movie. The genre should be examined throughout history so that its timeless qualities are realized. It should also be noted that each generation brings their own translation and cinematic effects to the genre over time. Students will work in small groups and present their findings to the class. The knowledge gained from the research will be used to create an original parody of the genre. The characteristics and the audience expectations of the genre will be inverted to create a spoof which will be presented in the class Parody Film festival.

### 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*

*A1.2 use experimentation, reflection, and revision when producing a variety of art works in each of the following areas: drawing, sculpture, painting, printmaking, and mixed media*

*A1.3 document their use of the creative process in a portfolio and refer to this portfolio to reflect on how effectively they have used the creative process*

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.

*A3.1 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*

### Learning Goals:

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

- identify the specific characteristics and audience expectations that are associated with a film genre.
- develop a script and storyboard for a video short that is a spoof of a specific genre.
- produce and edit a video short that is a spoof of a specific genre of filmmaking
- present and critique each video spoof according to a predetermined list of festival award criteria.

### Key Questions:

What are the key characteristics and audience expectations associated with a specific film genre?

How can the key characteristics and audience expectations be inverted to create a parody?

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

*A3.3 demonstrate an understanding of a variety of ways in which art works can be presented to reach different audiences*

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

B1.1 identify and describe their initial reactions to a variety of art works, and explain the reasons for their reactions

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

B1.3 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 works convey

B1.4 use a variety of strategies (*e.g., peer- and self-assessment, formal critiques, feedback and reflection following public displays*) to identify and reflect on the qualities of their own art works and the works of others, and evaluate the effectiveness of these works

B2. Art, Society, and Values: demonstrate an understanding of how art works reflect the societies in which they were created, and how they can affect personal values;

B2.1 identify and describe the function of various types of art works in past and present societies

B2.2 identify and describe ways in which various art works reflect the societies in which they were created

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

B3. Connections Beyond the Classroom: demonstrate an understanding of the types of knowledge and skills developed in visual arts, and describe various opportunities related to visual arts.

B3.3 describe, on the basis of exploration, a variety of personal opportunities in their community in cultural or other fields related to visual arts

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

### **Prior Learning:**

Students should have basic research skills, and skills developed in storyboarding, camera shots and editing.

### **Assessment for and of Learning:**

#### Lesson #1

Students will be coached through the critical analysis process and receive written descriptive feedback on their progress as they work through the Process Booklet. As part of the Final Summative Evaluation for the course, this research assignment should be evaluated by a rubric generated either as a class or by the teacher and discussed beforehand. The emphasis of the evaluation criteria should be equally distributed between knowledge of content, the critical analysis process and presentation of the research.

#### Lesson #2

Students are drawing upon their accumulated knowledge and skills to create a script and storyboard that reflects their understanding of the characteristics of a specific genre. This should be included in the rubric for the Spoof It! assignment which is part of the Final Summative Evaluation. Before moving to the next stage, production teams should make a short presentation of their plan to the rest of the class for peer feedback. Room for revision should be incorporated into the process.

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

C1.3 identify and describe the stages of the creative process and the critical analysis process

C2. Conventions and Techniques: demonstrate an understanding of conventions and techniques used in the creation of visual art works;

C2.1 demonstrate an understanding of a variety of techniques that artists use to achieve specific effects

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

C3.3 demonstrate an understanding of how the production and presentation of art works can affect the environment, and apply environmentally responsible practices when creating and presenting art works

### **Instructional Strategies:**

#### Lesson #1 - Movie Genres- Research and Presentation

Teacher will:

- As a class, initiate a discussion of what is meant by the term "genre". Brainstorm different genres of filmmaking with the class
- arrange students into small discussion groups and assign a specific genre
- provide handout "Film Genres" (see appendix AWR2O 4:1 Film Genres BLM)
- encourage students to come up with some of the characteristics and famous or important films that are associated with that genre. Each group will share their discussion with the class.
- Discuss the specific expectations of the research assignment (refer to appendix AWR2O 4:2 Film Genres Research Presentation BLM)
- model the assignment by presenting an analysis of a specific genre (Eg. Disaster movies, using clips from various versions of Titanic to demonstrate how

#### Lesson #3

As students work through the creative process, time should be set aside for descriptive feedback from the teacher and peers. Each member of the group should keep a journal for self reflection and production notes. The final video should be evaluated according to the success criteria pre-determined on an evaluation rubric.

#### Lesson #4

Students should submit their remarks and reflection on the tracking sheet for each film for evaluation as part of the Final Summative Evaluation. The tracking sheets will be given to each group after the teacher has evaluated them so the group can read the reviews. Each group should choose 3-5 quotes they think are insightful and discuss them within their production group.

Individually, students should self reflect in their journal using the peer criticism to determine what was successful about their film and what they would do differently if possible. The journal should be handed in as a record of the creative process and evaluated on the rubric for the Spoof it! assignment.

different generations translate the story (socio/economic factors of the time) and how the evolution of cinematic technique affect the final movie. The War of the Worlds is also a good example for Science Fiction/Disaster movies. The original book, the famous radio broadcast, and various movie versions can be sampled so students can understand how one story can be adapted into different media as well.

- Assign the research project, (see appendix AWR2O 4:2 Film Genres Research Presentation BLM) giving students clear guidelines for analysis of the films they will view.
  - Their findings should be presented to the class so everyone has a knowledge base from which to continue with the rest of the unit.
  - Presentations should include an analysis of three to five different films from various time periods in film history that have become iconic in that genre.
  - Students should then present their conclusions about the defining characteristics and audience expectations of that specific genre, providing a one page handout for their peers to reference for further applications in the unit.

### Lesson #2 - Spoof it! - Scriptwriting and Storyboarding

Teacher will:

- Guide the class in a discussion about the characteristics of a spoof or mocumentary film. Clips should be shown from selected films such as Spinal Tap, Airplane, or Best in Show. Conclusions about how spoofs are achieved, eg. exaggeration of stereotypes, can be documented and displayed in the classroom for reference as groups develop their ideas for their own movie
- create a word wall of the key terms
- provide a handout with a description of the assignment, Video Project Treatment and a Daily Log Book for each student (see appendix AWR2O 4:3 Spoof It! BLM)
- divide students into small production teams. Students should develop a name for their production company. As a group, they will need to work through the creative process to develop a description of the

### **Performance Tasks for Evaluation:**

This unit represents the summative evaluation for the course. The research project and the video project should be evaluated using co-constructed rubrics which reflect the students understanding of the critical and creative processes.

### **DI**

The research project could vary between a written research paper or an oral presentation.

### **Extensions**

- students could create a DVD cover, a movie poster and a 10-15 second trailer for their movie. Before screening the films, students could show the trailer and have the class predict what the movie is about.
- the films could be screened in the school community or entered in local student film festivals.

main plot, development of the main characters, and the setting/location. The main characteristics and audience expectations that will be spoofed should be clearly identified

- provide feedback and final approval for the movie ideas, and then students will write a script and produce a series of storyboard illustrations for their video. Students should keep in mind that the time required for a quality film should be honoured and that the film should be kept to a general time or 3-5 minutes in length.

### Lesson #3 - Spoof It! - Production and Post Production

This is a Summative Performance and should be weighted appropriately.

Teacher will:

- arrange students in the same production teams as the previous task. Students will define and assign roles necessary for the production of the video short (director, camera person, sound supervisor, chief editor etc)
- tell students to develop a production plan which will outline the steps and time frame necessary to be successful for the submission of the film into The Parody Film Festival
- meet as the "Executive Producer" with each production team for feedback and approval to move forward with the project.
- instruct students that they will use their accumulated knowledge and skills to videotape and edit the footage necessary for their Spoof It! video short. Use available equipment and technology, however ideally digital video cameras and non-linear digital editing software such as iMovie, Adobe Premiere or Final Cut Pro are good to use. Windows Movie Maker can be used as well but has certain limitations
- make students aware of the expectations (these can be co-constructed):
  - titles and credits
  - original soundtracks, wherever possible
  - visual work BALANCED with audio
  - audio must be appropriate and purposeful
  - professional and polished video
  - emphasis on QUALITY and not QUANTITY
- provide guided success criteria to co-construct a rubric for the evaluation of this performance task

### Support Materials & Resources

<http://www.movingimagesource.us/research>

-Museum of the Moving Image - research data base including Film Genres

<http://www.filmsite.org/> - film genre information

Patmore, Chris. Movie Making Course. Barron's Educational Series, Quarto Publishing, London, 2005

Leach, Jim. Film in Canada. Oxford University Press, New York, 2006

Giannetti, Louis and Leach, Jim. Understanding Movies, Canadian edition, 4th edition, Pearson Education Canada, 2007

Monaco, James. How to Read a Film, Movies, Media and Beyond. Oxford University Press, USA, 30th Anniversary Edition, 2009

Ablan, Dan. Digital Cinematography and Directing. New Riders Publishing, USA, 2003

Art: 21

## Lesson #4 - The Parody Film Festival (Everyone's a Critic!)

## Appendices:

Teacher will:

- organize the screening of student presentations of their Spoof it! video to the class
- generate list of award categories such as best overall, best cinematography, best scriptwriting, best editing, best sound, etc prior to viewing the films.
- The criteria of selection for each award should also be documented and a review sheet to track the strengths of each film be given to students prior to viewing the films
- After the films have been screened, students should make their decisions for award winners in each category.
- The films can be shown in the school community or in the local community.

AWR2O 4:1 Film Genres BLM

AWR2O 4:2 Film Genres

Research Presentation BLM

AWR2O 4:3 Spoof It! BLM

## **Glossary of Terms**

### **Film**

Loosely refers to a motion picture. Specifically, the celluloid material used in traditional filmmaking.

### **Genre**

Film genres are identifiable types or classifications of films that have familiar and recognizable characteristics, eg; horror, comedy, adventure, disaster, romance.

### **Plot**

A series of events which create the story or narrative of the movie

### **Scene**

A shot or series of shots in one setting or involved in the same action.

### **Script or Screenplay**

The written "recipe" for the film with scene descriptions and dialogue.

### **Shot**

The recorded imagery between the time the record button is pressed until it is stopped.

### **Shot List**

A linear schedule of shots with notations and time frames.

### **Soundtrack**

The audio part of the movie containing dialogue, sound effects and music.

**Special Effects (FX)**

An effect imposed on a clip to give it an unrealistic or surrealistic feel. Can be created in camera or in a digital editing program.

**Spoof**

A form of comedy that pays tribute to an earlier film or a genre in film in a humorous way.

**Storyboard**

In the process of planning a film the camera work is often depicted scene by scene.

Story-boards are an overall, general depiction of the entire filming sequence showing the artistic choices for camera angle, camera movement and framing.

**Timeline**

In a digital video editing program, this is where the clips are arranged in a linear manner.

**Title**

Communicates the name of the film and usually the big stars, producer and director. Can be done in a creative way to make it interesting.

**Trailer**

A non-linear edit of the movie to preview and promote the film. Usually highly charged with quick edits and dramatic sound.

**Transition**

The way one clip leads into another such as fade, cut, and dissolve.

## Key Concepts of Motion of Pictures

### The 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.

### Intermittent Motion

Photographers such as Eadweard Muybridge had already determined that a camera could take a series of still images at very fast speeds. The Persistence of Vision and Phi Phenomenon theories allow us to see moving images if these still pictures are shown with a fast set frequency. However the race to patent the first movie projector was not that easy. Both in Europe and in the United States inventors, such as Thomas Edison, were determined to be the first to make images move. No matter how hard they tried, the images were a moving blur. They tried faster rates and slower rates but the human eye could not focus on the image as it was sent speeding past the projecting lens. Finally the Lumiere Brothers in France applied the technology of the sewing machine motor to the movie projector and it worked! Intermittent motion is a pause-and-go type of motion. The eye needs to see the image, focus on it and then see another image. When this happens in a fast moving sequence, the images appear to move. Magic!

### 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.

### 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.

### Norman McLaren

Canada's reputation as a world leader in animation can largely be attributed to Norman McLaren. He worked for the National Film Board of Canada in the 1940-60's. During this time Montreal was the cultural heartbeat of Canada. McLaren was a jazz musician as well as a film maker. In his abstract animation titled "Be Gone Dull Care", he successfully brought together his two passions. He took animation on a wild, abstract mind trip. He also experimented with still frame animation using human actors in such films as "Neighbours".



## How to Make a Simple Zoetrope

**Step 1** – Cut out a 8 inch (20cm) circle from a stiff paper such as bristol board, corrugated cardboard or illustration board. Use a compass to ensure the center point is well marked. This will become the base.

**Step 2** – Cut a 3" x 24" (8cm x 61cm) strip of Bristol board or heavy quality white paper.

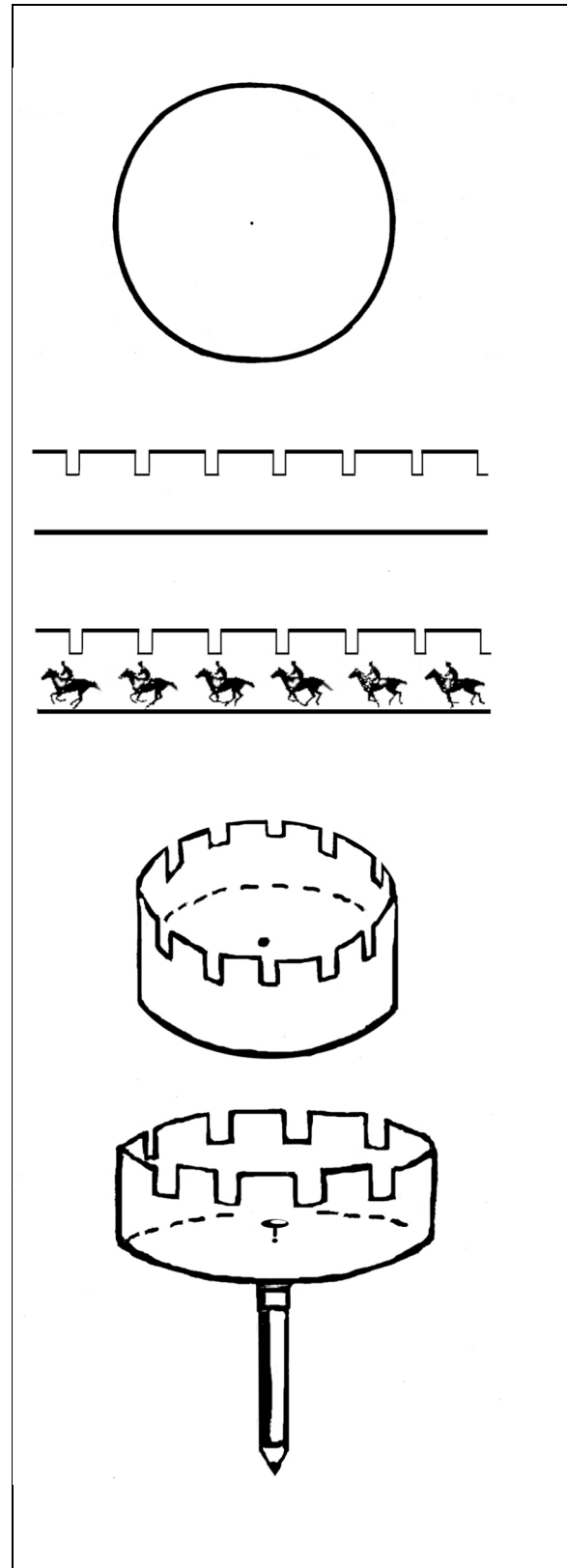
Make a mark at 2" (5cm) intervals along the length of piece. Cut out a 1/4" (6mm) wide slot at each interval that is 1"(3cm) deep.

**Step 3** – create drawings between the slots that are slightly different stages in a movement or action. Each slot becomes a frame or cell in the animation.

**Step 4** – Tape the strip together to create a loop and tape the loop to the base to create the zoetrope drum.

**Step 5** – Place a thumbtack through the centre of the base (try to be exact) and then thumbtack the whole drum into the eraser of a pencil. The thumbtack may need to be loosened up in the base a bit to enable it to spin. Spin the drum with one hand while holding the pencil with the other. View the drawings through the slots to see the animation.

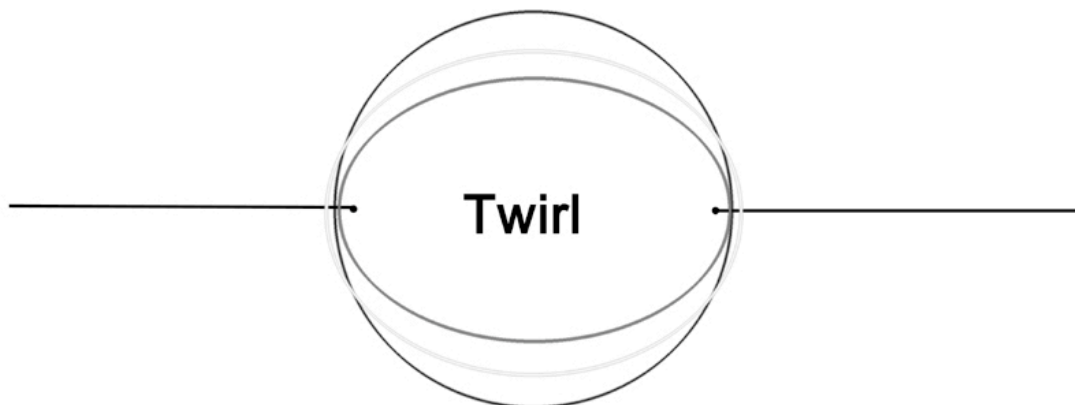
\*Note – to make a more permanent zoetrope, find an old revolving server (Lazy Susan), or turntable, for a base and create the drum out of a soft, thin, bendable plywood, with regularly spaced intervals (12-15 slots) cut out of the top edge. Use wood glue and a staple gun to adhere it to the base. Students can then be given bigger strips of paper that will fit this drum to create their drawings. There would be no need to create the slots on the drawing paper, just a thin line to indicate the frame placement



### How to Make a Simple Thaumatrope

Cut out a 3" (8cm) disc from Bristol board. Carefully poke a hole on either side of the disc using a compass point. Tie a piece of string through each hole, leaving about 10" (25cm) lengths on either side. Draw an image on one side and the second image on the other side. When the strings are held one in each hand and twirled very fast, the eye will put the two images together.

The classic Victorian parlor game featured a bird on one side and a cage on the other. (In the movie, *The Legend of Sleepy Hollow*, Johnny Depp uses this type of thaumatrope.)



### The Process Journal

In this course, all students are required to keep a process journal. This journal should be a place to collect and reflect on ideas, film and techniques that interest or inspire you. It could contain written notation, research, illustrations, photos, sketches, etc.. If you find some interesting information, print it from the internet or photocopy it, cut it from a magazine and paste it or sketch it into the journal along with your response to this information. Make notes about how it inspires you.

This journal should also be used to document your creative process or the planning and development of projects throughout the course and should show evidence of the following:

Research - **investigate** filmmakers/artists who relates to your project  
- **discover** all you can about the tools and software you plan to use  
such as technical data  
- **explore** your theme completely- investigate symbolism-facts etc.

Brainstorming -**document** your first thoughts, doodles, mind maps, word/image connections – always entertain more than one solution

Planning - thumbnail **sketches** that show evidence of different options explored  
- **diagrams**, planning notes and rough storyboard illustrations etc

Explore -Jot down **thoughts** about your **progress** as the project takes shape  
-Did you change your mind? New Direction? Why?  
-Revise and refine your ideas  
-Did something unexpected happen? How did you deal with it?

Reflection - **Reflect** upon the development and outcome of the project.  
-Did this project turn out as expected?  
- What is **successful**?  
-What would you change or **improve** upon if time?  
-What are you **communicating** with this work?  
-What are people's reaction?

The form this journal takes should be a booklet of some kind. The traditional black sketch book can be used or a scrapbook or even a duotang with blank paper. This Journal will be collected with the submission of every major project. This is also a place form students, peers and teacher to share feedback. Assessment of planning, research and reflection will be based on this journal.

## **Moving Image Montage**

### **The Grand Illusion**

The term “montage” means “to put together” in French. It is used in the art world with reference to photomontage or collage and sound montage in the music world. In filmmaking, montage refers to a sequence of images usually shown rapidly to suggest the lapse of time or stages in an event.

#### **Pre-Production**

Brainstorm - Generate ideas and develop a concept for the video that would fit into the theme ‘The Grand Illusion’. Discuss these ideas in a small peer group and with the teacher. Decide upon a basic idea or direction for the video.

Planning – Do thumbnail sketches that start to develop imagery for idea and make notes about possible pictures that would need to be taken. Turn these ideas into a storyboard by selecting the six most defining images of the sequence and illustrate them on the storyboard template provided.

#### **Production**

Explore – Using a digital camera on a low resolution setting, take the pictures in order that you wish them to appear. Delete unwanted images. Think about framing and composition, lighting and mood.

Produce - Import the images from the camera on to the computer. Using digital video editing software, import the pictures as a whole set and place them in the timeline. Make sure they are in the order you wish. Refine the sequence.

#### **Post-Production**

Using the digital video editing software, create a title and credits. Add a soundtrack by creating a simple sound sequence in Garage Band or similar musical composition software. It is best to keep the music instrumental only so the emphasis is on your images and not the song, Create the movie according to which software being used. (go to “Share“and create a Quicktime movie in Full quality when using iMovie)

**Comic Jigsaw: Resequencing Illustrations**  
(To be posted with the sequence for student comments)

Name of Comic Sequence:
What elements of the sequence do you think work well?
What is your overall impression of this sequence?



### “Too Much Music” Analysis Sheet

1. Predict the number of shots in the entire video / clip and record your number.
2. Watch the video again to count the actual number of edits. Compare this number to your prediction. Were you surprised at that number?
3. Calculate the average length of each shot (Length of clip divided by number of shot changes = average length of each shot).
4. Did you notice any recurring types of shots, use of framing, or sequence of shots? If so, identify the type of shot, how many times it recurred, and comment on whether you thought that it was effective or used too much.
5. What type of “pacing” is created by the sequencing of individual shots in the clip?
6. Does the video make sense when viewed without the audio? Is the imagery believable, illusionary, or does it lack cohesion?

### I Was Framed!: Sequential Series of Camera Shots

Brainstorming Ideas	
1.	
2.	
3.	
4.	
Choose an Idea:	
Description of Sequence	



### Comparison of Audio Recording Devices

Device	Audio Quality	Accessibility	Ease of Use	Cost	Rating

**Rating Scale: 1 -5 where 1 is the lowest score.**

### Pro's & Con's of \_\_\_\_\_ Recording Device

Advantages	Disadvantage

## Sound Stories: Concept Stage

<b>Brainstorming Ideas</b>	
1.	
2.	
3.	
4.	
<b>Chosen Idea:</b>	
<b>Draft Copy of Dialogue for Narration of Story</b>	

# Sound Stories: Dialogue & Sound Script

Print your final story narration in the T1 lines below.  
Use the T2 lines for notations on where you will be placing sound effects.

T1	
T2	
T1	
T2	
T1	
T2	
T1	
T2	
T1	
T2	
T1	
T2	
T1	
T2	
T1	
T2	
T1	
T2	
T1	
T2	
T1	
T2	

### Foley Sound (Foley Effects)

Named after Jack Foley who was a sound editor at Universal Studios, the sound effects were recorded during post-production. While watching the fully edited film, "foley artists" would create and record sound effects to match the action on the screen. In many cases the sound we hear in the theatre was not created in real-time shooting of the film, but added later during the "foley pit" recording sessions. A similar technique was used in early radio melodramas.

### Foley Effects Sound Library Sheet

I Recorded This	And it Sounded Like This
Breaking uncooked spaghetti (wrapped in a light-weight cloth) in half.	Breaking Bones

## Student Feedback and Project Checklist

<b>Tasks</b>	<b>Not Started</b>	<b>In Progress</b>	<b>Done</b>	<b>Checked</b>
Sound Device Comparison				
Brainstorm Story Concept				
Rough Draft Outline of Story				
Recording of Sound Effects				
Importing Recording into the Computer				
Final "Script" for Story				
Final Script with Notation for Placement of Sound Effects				
Narration of Story on Track #1				
Sound Effects Placed on Track #2				
Completed stories Exported				
Presentation of Stories				
Self Assessment Sheet				

## Teacher Feedback

## Film Genres

What are Film Genres?

Film genres are identifiable types or classifications of films that have familiar and recognizable characteristics. The audience has certain expectations for each genre concerning themes, mood, plot, situations, settings, content, characters and styles. Recurring icons (e.g., six-guns and ten-gallon hats in Westerns), stereotypical characters make the genre familiar and predictable, for example the plot of the romantic comedy has been typically summarized as boy meets girl, boy loses girl and boy gets girl back.

The Main Film Genres:

Some of the most common and identifiable film genre categories are:

Action Films have tremendous impact, continuous high energy, lots of physical stunts and activity, extended chase scenes, races, rescues, battles, martial arts, destructive disasters (floods, explosions, natural disasters, fires, etc.), fights, escapes, non-stop motion, spectacular rhythm and pacing, and adventurous heroes - all designed for pure audience escapism with the action sequences at the core of the film.

Adventure Films are exciting stories, with new experiences or exotic locales. Adventure films are very similar to the action film genre, in that they are designed to provide an action-filled, energetic experience for the film viewer. Rather than the predominant emphasis on violence and fighting that is found in action films, however, the viewer of adventure films can live vicariously through the travels, conquests, explorations, creation of empires, struggles and situations that confront the main characters, actual historical figures or protagonists.

Comedy Films are "make 'em laugh" films designed to elicit laughter from the audience. Comedies are light-hearted dramas, crafted to amuse, entertain, and provoke enjoyment. The comedy genre humorously exaggerates the situation, the language, action, and characters. Comedies observe the deficiencies, foibles, and frustrations of life, providing merriment and a momentary escape from day-to-day life. They usually have happy endings, although the humour may have a serious or pessimistic side.

Drama Films are serious presentations or stories with settings or life situations that portray realistic characters in conflict with either themselves, others, or forces of nature. A dramatic film shows us human beings at their best, their worst, and everything in-between. Each of the types of subject-matter themes have various kinds of dramatic plots. Dramatic films are probably the largest film genre because they include a broad spectrum of films. Crime films, melodramas, epics (historical dramas), biopics (biographical), or romantic genres are just some of the types that have roots in the dramatic genre.

Horror/Suspense Films are unsettling films designed to frighten and panic, cause dread and alarm, and to invoke our hidden worst fears, often in a terrifying, shocking finale, while captivating and entertaining us at the same time in a cathartic experience. Horror films effectively center on the dark side of life, the forbidden, and strange and alarming events. They deal with our most primal nature and its fears: our nightmares, our vulnerability, our alienation, our revulsions, our terror of the unknown, our fear of death and dismemberment or loss of identity.

Science Fiction/Fantasy Films are usually scientific, visionary, comic-strip-like, and imaginative, and usually visualized through fanciful, imaginative settings, expert film production design, advanced technology gadgets (i.e., robots and spaceships), scientific developments, or by fantastic special effects. Sci-fi films are complete with heroes, distant planets, impossible quests, improbable settings, fantastic places, dark and shadowy villains, futuristic technology and gizmos, and unknown and inexplicable forces. Many other SF films feature time travels or fantastic journeys, and are set either on Earth, into outer space, or (most often) into the future time. Quite a few examples of science-fiction cinema owe their origins to writers Jules Verne and H.G. Wells.

Summarized from <http://www.filmsite.org/> -April 2007

## Film Genre Research Presentation

Choose one of the films genres discussed in class.

### Task:

Prepare a 10 minute presentation which compares three movies of your choice (teacher approved) in order to prove there is a standard formula for this genre. The three movies should be from different eras in film history. Research the historical development of the genre and identify its key characteristics. Prepare specific clips from the movies as examples of these characteristics, thereby providing proof that there is a predictable pattern and standard formula for that genre.

### Process Booklet

Research the historical development of your chosen genre. Take research notes on the handout provided. Identify five main characteristics of the genre to analyze and find specific examples from all three movies. The Film Genre Analysis handout should be completed for movie and used as a format to record your findings. Create a presentation outline by completing the handout provided with point form notes. Hand in for teacher feedback before the presentation.

### Presentation

Each group will present their research and conclusions to the class in a 10-minute oral presentation. Students can use presentation software if available or use bristol board visual aids. The film clips to be presented as proof should be short and selected carefully. The Process Booklet and Presentation outline must be submitted before the presentation. Include a Works Cited page for your research sources and the site the films used in the presentation.

Process Checks and Due Dates

\_\_\_\_\_ Research check – hand in research notes and film genre analysis sheets for the chosen movies

\_\_\_\_\_ Presentation Outline– use the handout-point form only

\_\_\_\_\_ Presentation date

Film Genre Study- Research Notes of Selected

Movies

Film Genre		Title of Film	
Year	Director	Actors/Actresses	
Relevant Information			
Key Characteristics of this Genre		Key Characteristic evident in this film	
Plot (situation, content)			
Character (personalities, costume, stereotypes)			
Sound (music, mood, dubbed, tempo)			



Set (lighting, location, props, symbolism)	
Cinematography (camera work, style, movement)	
Editing / Effects ( tempo of editing, added effects)	

## Film Genre Presentation Assignment

### Process Booklet

Historical Research Notes – take point form notes on the development and historical context of the chosen film genre. Document your sources.  
Use as many sheets as required

Work cited info

Work Sited info

## Film Genre Presentation Outline

Introduction – Define the genre you have researched and discuss the 4 key characteristics that have been identified as stereotypical or iconic for this type of film.

Movies – Familiarize the class with the movies your group has chosen by providing information about each (Such as title, director, year, actors/actresses and a brief plot summary).

First Key Characteristic of Genre – introduce the historical and contemporary development of this characteristic and then provide specific examples from the three movies.

Second Key Characteristic of Genre – introduce the historical and contemporary developemnt of this characteristic and then provide specific examples from the three movies.

Third Key Characteristic of Genre – introduce the historical and contemporary developemnt of this characteristic and then provide specific examples from the three movies.

Fourth Key Characteristic of Genre – introduce the historical and contemporary development of this characteristic and then provide specific examples from the three movies.

Conclusion – Bring it all together. Summarize your research.

Works Cited – Bibliography – at least three sources properly documented for historical research and properly cited filmography.