Steps involved include:

**Pre-production (Planning)** - models/actors, slogan/jingle, graphics, colours, story being told, repetition

**Production (Recording)** – shot types and angles, camera movements, screen effects.

**Post-production (Editing)** – fast editing, transitions between shots, sound, computer effects.

Melinda Anderson
3 different types of shots - Focus attention!!

**Wide shot / long shot**
- Where is it happening???
- Establishes setting, place, situation, how does the place feel, mood
- Traditional establishing shot
- Storyboard symbol - w/l

**Medium shot**
- What is happening? Location, difference and contrast.
- Also known as an action shot
- Dialogue not emotional
- Storyboard symbol - m

**Close-up shot or tight shot**
- What are they feeling? Feelings and emotion
- Also known as the detail shot
- Portrays emotion too
- Storyboard symbol - cu

**Rule of thirds.**

- The placement of the subject within the frame is important.
- Split the frame into 9 boxes.
- When shooting try to put the subjects on one of the lines instead of the middle.
- Placing subjects in the middle of the screen is the most boring place.

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Video elements

Perception and Framing
∞ Perspective – Which side or angle will you use?
∞ Framing – What is in or out of the shot? Use your hands to frame.
∞ Angle of the camera – High or low angle

Colours
∞ Light areas (happiness and warmth)
∞ Dark areas (gloom and mystery)
∞ Warm colours (red, yellow, orange)
∞ Cold colours (blue, green, violet)

Equipment
∞ Tripod – a bin, fence, chair or another person could be used instead
∞ Microphones – inside the classroom for the narrative recordings
∞ Lights – how well lit is the area? You may not want it too dark.
∞ Video Cameras – remember to check how much battery time there is when you are given the camera

Light
∞ White balance - The colour white will change.
∞ Light influences mood and emotion
∞ Light metering your options
∞ Use white balance on the camera

Sound
∞ Sound can break or make your ad
∞ Always use microphones. Handheld, Lavaliere or Boom
∞ Check the noise in the room and ensure that it is accounted for.
∞ Think about the best use of sound – voice-overs, effects, music?

Shooting tips
∞ Be aware you are in a team – work together!
∞ Shoot multiple takes. If it isn’t right, do it again!
∞ Please use your storyboard.
∞ Use a video clapper and write the scene number and take on it.

Melinda Anderson
General Story Rules

Beginning

• The introduction of your characters, location, mood, and dynamics of the character relationships, situations, and conflicts should be set up in the beginning of your Desktop Movie.
• In a short film—relationships, conflicts, and situations must be set up quickly since you don’t have a lot of time. Make character personalities, locations, and mood obvious to the audience.

Middle

• The main body of your Desktop Movie’s story action takes place here. You should be building dramatic tension (if it’s called for).
• Humorous films should be setting up the punch line in the middle of the film.
• Public service announcements should quickly set up their message.
• Explain in your story how you will logically and clearly move the story along, and interestingly move the story to the ending without “telegraphing” the ending to the audience.

Ending

• The “climax” for dramatic films.
• The “punchline” for humorous films.
• The “message” for public service announcements.
• Generally, audiences don’t like unclear, confusing endings! Make sure your ending is clear and obvious!
  Explain everything clearly and obviously in your story. If your story is confusing or unclear, then your film will be too!

Story Structure

1. You should have a point to your story! Not only “what” is your story, but “why” is this story worth telling?
2. Your point to the story should be clear!
3. Using a lot of “visual cues” is good to establish personalities, location, and situations.
4. Keep your Desktop Movie uncluttered and keep it simple! Narrow it down to the essential elements, actions, and details to tell your story.
5. Don’t just tell your story but think of ways to visually make it interesting to an audience. Remember, this is a visual medium of communication!
6. Keep an eye out for “Information flow.” Too much info too quickly is confusing to an audience. Too little info too slowly is boring to an audience.
7. Your story’s pace should build toward your ending. It should set up your climax or punchline.
8. Don’t give away your ending... don’t “telegraph it.”
9. Your ending should be clear and obvious!
10. Can you make this story into a film? Is the technique you’ve decided on suitable for this idea? Do you have the time, resources, and talent to make this story into a film?
11. Who is your audience? Why are you making this Desktop Movie? Will they understand it?
Animation Example – At the Beach

Start Filming

6. Create your “set” for your first scene. *Remember, scenes do not have to be created in the sequence they will appear in the movie.* Simple scenes might be filmed first while building confidence and ability. The final movie is edited together, where scenes can be ordered other than their order of capture. Digital editing programs will provide transition features that will enable the scenes to transition in a way that best suits the circumstances of the story. Make sure the camera is on a stable surface, and secure it using masking tape. This will eliminate shifting or moving backgrounds that detract from the finished product.

7. Place your characters in the scene and commence capturing the movement. Each sequence of moves should be considered according to “how long” the movement should take, then calculating the number of images required according to the chosen frame rate. Failure to consider this aspect will most likely result in a movie where the action happens too quickly. It is almost impossible to “slow it down” after capture without compromising the quality of the movie.

8. When using *Monkey Jam*, use the `control+insert` keys to extend images over multiple frames to control the speed. For example, when characters pause in movement or a close up image is being used for dialogue. Where dialogue will last for 4 seconds, the close up image should stay on the screen for the number of frames equal to the time.

9. Other methods of conveying meaning is to use a text screen, or edit a captured image. (In the example, a picture of Ed the horse was edited to include a “thought bubble” to convey that the weather was hot. In another scene, a text screen asking “What is missing?” was created in *Paint* and imported into the exposure sheet, then extended over the number of frames required to allow the viewer to read the text. During the close up talking sequences, the mouths were edited to synchronise with the dialogue.)

10. Once shooting the scene has been completed and the exposure sheet edited to extend, copy and import frames, *Monkey Jam* can then import a single audio file. This file will import from frame #1, so when recording bear this in mind. Refer to the example dialogue work sheet included on the disk. This audio file was recorded using *Windows Sound Recorder* and imported into the exposure sheet.

11. This will complete the scene. Use *Monkey Jam* to export the exposure sheet to an avi movie file. Each avi movie file can be imported into the timeline of the digital editing program to create the movie. Individual jpeg images that fill the frames of the movie can also be used in the timeline where appropriate. Add titles, credits, additional dialogue, sound effects, video effects, transitions and music to the timeline.

12. The digital editing program (Sony Vegas / Windows Movie Maker) is then used to render all the media in the timeline to a finished movie file in the chosen format.
**SCENE #2 – At the beach**

**Frame Rate (fps):** 10

1. **Seconds:** 10
   **Frames:** 100
   - **Wide**
   - **What Happens:** Ed & Willow standing on the beach.
   - Ed says, "This is nice, Willow."
   - Willow says, "Let's find a nice place to sit.

2. **Seconds:** 8
   **Frames:** 88
   - **Wide**
   - **What Happens:** Willow looks at ocean from rock. Ed watches Willow. Willow says, "This looks like a nice place. Ed." Ed says, "Ooh, something missing Willow." Willow says, "Huh?"

3. **Seconds:** 2
   **Frames:** 20
   - **Text Screen**
   - **What is Missing?**
   - **What Happens:** A text screen is created using "Flash" and imported into the Expoise Sheet.

4. **Seconds:** 10
   **Frames:** 100
   - **Wide**
   - **What Happens:** Scene shows beach with safetyouses.

5. **Seconds:** 6
   **Frames:** 60
   - **Wide**
   - **What Happens:** Willow & Ed by the scene and Ed says, "Remember, between the flags." Willow says, "Okay, about here." Ed says, "Huh, looks within.

6. **Seconds:** 10
   **Frames:** 100
   - **Wide**
   - **What Happens:** Willow dismounts and walks with Ed to looks edge.

7. **Close-up**: Close-up of Ed & Flags
   - Ed says, "Remember, always swim between the flags."
Information Flow

Too much going on or too much information, communicated too quickly, confuses the audience.

Too little information, communicated at a slow pace, can bore an audience.

But each scene in your film relates to that test.

What do you want your audience to pay attention to in your “movie”? Each new “scene” or “shot” in your “movie” should add one new piece of information to your audience. Using the correct frame size can help focus the audience’s attention on what is important. As you give a new piece of information to your audience it should relate to and add to your audience’s understanding of your subject.

Example

1. Big City Street (Establishing Shot)
   Now the audience knows where the action will take place.

2. Man walks down the street...
   (Medium shot) to show part of street and the man’s action (walking).

3. Boy peels banana (Medium close-up)
   Revealing action of boy peeling banana. Camera moves on frame to have boy focusing the attention, since he is important to the story.

4. Boy tosses banana peel (Medium close-up)
   To show action of “doubling.”

5. Banana peel lands on the sidewalk (Close-up) to show the banana peel landing on sidewalk.

6. Man walking in front of banana peel...
   (Medium long-shot)

7. Man slips.
   (Medium long-shot)
Sequencing Action Shots

This following storyboard sequence shows how anticipation, action, and reaction shots are sequenced together to communicate an action sequence to the audience.

1. Establishing Shot
   Shows where action will take place

2. Action Shot
   Man walking

3. Anticipation Shot
   Kid peeling banana

4. Action Shot
   Kid throws peel

5. Reaction Shot
   Peel lands on sidewalk

6. Anticipation Shot
   Man about to step on peel

7. Physical Reaction Shot
   Man slips on peel

8. Emotional Reaction Shot
   Boy laughs

9. Emotional Reaction Shot
   Man gets mad at boy

Acknowledgement: Tips from Internet at http://www.apple.com/education/

Animation & Movie Making
FRAMING YOUR SHOT
WHAT IS YOUR CENTER OF INTEREST?

DON'T KEEP YOUR AUDIENCE GUESSING!

STAGE YOUR SCENES IN A WAY THAT CAN FOCUS ATTENTION ON THE SCENE'S CENTER OF INTEREST!

A MEDIUM CLOSE-UP SHOT COMMUNICATES GESTURES, BROAD EXPRESSIONS AND ACTION FRAMED WITHIN CLOSE LIMITS.

A "TWO SHOT" IS AN IMAGE THAT INCLUDES TWO CHARACTERS. IT IS USED TO COMMUNICATE INFORMATION REGARDING THEIR INTERACTION.