

# 1. Creating an Overlay

**Creating an overlay means laying one video track over another. This creates some often beautiful and painterly effects and can be particularly strong when combined with fast/slow motion and/or reverse video. Students should experiment freely but best results are achieved when 'space' is left on one track by filming against a white wall for example, or inverting your clip (see 1c).**

Currently **iMovie** does not offer this feature but the overlap transition will give something similar for up to 10 seconds. Experiment with the following and add your own ideas:

- Found footage from feature films, adverts or historical documentaries, views through a microscope.
- Rain on glass
- A face under water
- Images of Art using the Ken Burns effect
- A spinning bicycle wheel
- Newspaper/Telephone book
- The night sky

## Reference

**Clip 1.1** explores a theme of sexual violence, using flowers as a powerful metaphor.

**Clip 1.2** uses the overlay technique with colour filters to evoke memory.

**Clip 1.3** cleverly combines inverted and reversed shots, while 1.4 creates a poignant abstract of hands to emphasise the despair of drug addiction.

**Clip 1.4** combines period and modern imagery to a haunting effect

## Tutorial 1 – Creating an Overlay

## 2. Deconstructing Hitchcock: The Psycho Exercise

**One of the key areas which tends to keep student work at level 3 or below is lazy editing and framing, particularly apparent in unconvincing fight scenes. Cinema does provide numerous examples of reasons to have long unbroken shots. In Gus Van Sant's 'Elephant', we follow high school students in long dream-like tracking shots, which emphasise the calm regularity of the school day (about to be broken forever) and creating a conceptual map of the building from different character's viewpoints.**

**However, a general rule is that an action sequence should be broken up into considered, framed shots in order to interest an audience. This exercise should ensure that your students remember this.**

First, capture Hitchcock's famous shower scene into your editing software. In class, give students a blank storyboard. Now in groups, students move the playhead and gradually draw the storyboard for all two minutes, ending with the eye/vortex image bridge. As students draw the storyboard, naming each shot type (ECU, MS, etc.) they count the number of shots. Above each frame note for how long that shot is on screen.

For homework/classwork, students storyboard and film their own action sequence. You can choose from below or create your own. As usual students should think first about what they personally have access to in terms of props/actors/locations. The final cut should be of similar length to the Hitchcock scene, feature a similar number, length and variety of shots.

- A table set for dinner crashes to the floor
- A murder
- Falling out of bed
- A fight scene
- Stealing a car

### 3. Creating Themed Imagery

**One of your primary tasks as a teacher is to encourage your students to approach their work in a non-linear way. This exercise is aimed at encouraging students to explore their themes in a less literal and obvious manner. As they will be familiar with the often abstract visual language of music videos, there should be no major leap.**

In groups, choose a theme (from below or your own). Now, using a spider diagram, note everything you can think of filming which could be associated with that theme.

#### **Examples**

Surveillance – CCTV cameras moving – CCTV footage – ATM machines – a Crowded Shopping Centre – Electronic Circuitry (track and bridge with streets from above) – an iris.

Surveillance – Distortion – Home – Habits – Absence/Presence – Change – Journeys – Place – Nature/Construction – Time – War & Freedom – Barriers – Transformation – Machinery – Reflections – City at Night – Morning – Advertising – Transport – Work

#### **References**

**Clip 3.1** - This excerpt was built on the theme of agoraphobia (Copyright prevents the use of it's original audio featuring a build up of telephone calls to the Samaritans along with Penguin Café Orchestra's 'Telephone and Rubber Band')

**Clip 3.2** explores random and dream-like imagery on the theme of insomnia.

Moving and Still Images can also be combined to strong effect (See Exercise 43)

## 4. Referencing an artist or movement

**By now, you will have introduced your students to the term mis-en-scene. This exercise is aimed at giving them the confidence to undertake a mature approach to art direction in their work.**

Take any general Art History or Photography book. Phaidon's 'The Art Book' and 'The Photo Book' are perfect. Look at the relationship between Mario Giacomelli's photo 'I have no hands to caress my face' (page 172) and the recent Stella Artois Commercial: (<http://www.thinkbox.tv/server.php?show=ConCaseStudy.50>)

Now, in groups, select an artist who could be referenced in a similar way. Discuss how this could be achieved in a filmic sense (see also Hitchcock references to Hopper).

Could, for example, a moving multiple viewpoint Cubist collage be created through overlays and picture-in-picture? What kind of subject would be interesting to treat this way?

Cindy Sherman has made a career from creating movie stills where she has utilised the mise-en-scene of various iconic films and could be an integral part of this exercise.

### References

**Clip 4.1** experiments with Hopper style locations found in Derry (Incidentally, the Magilligan area nearby offers the flat landscape and tin shacks so reminiscent of Hopper)

**Clip 4.2** though a clear homage to Tim Burton, also takes time to reference Kandinsky.

## 5. Using Timelapse

**Timelapse is an excellent way to create haunting imagery. Subjects are limitless.**

Think in terms of a one hour tape compressed down to a few seconds rather than a longer period. Although lots of cameras will have a timelapse setting which will allow you to capture, say the tide coming in, the tutorial below offers a practical alternative. Moving clouds are a favourite and work well combined with reflections, as does the onset of night as city lights are switched on. Again, the key thing is what the student has access to.

### References

**Clip 5.1** came about due to the students rural home and was inspired by Yeats' poem 'The Stolen Child'.

**Clip 5.2** incorporates the effect into a wider piece exploring bereavement.

**Tutorial 2** – Creating Timelapse

## 6. Chromakeying: Working with Bluescreen

**This is the process of 'keying out' a particular colour to partly reveal a video track below. This is an ambitious and time-consuming exercise and should be used in moderation.**

Use this classroom activity to teach your students the technique. Create your two video tracks, both one minute long. The first should show a student holding and moving a piece of bright blue paper. The second should show clouds or if that's not possible, painting close up. Use this tutorial to key out the blue paper. \*While one can key out any colour, blue and green are most commonly used as they interfere with skin tone less.

### References

#### Tutorial 3 - Chromakeying

**Clip 6.1** was inspired by Powell & Pressburgers classic 'The Red Shoes'.

In their Video, 'No Budget Special fx', the Spence brothers illustrate how the right attitude can go a very long way to achieving professional effects normally costing vast sums. One of the developing hallmarks of the Moving Image Arts Course has been the student's willingness to improvise zero budget solutions for practical filming necessities. (One student built their own steadicam for less than £20)

**Clips 6.1** through to **6.4** show various uses which an ambitious student made of their home-built blue stage.

In **Clip 6.5**, found footage from world war two was exported, frame by frame into Photoshop where the blue sky was added (polygonal lasso then fill) then brought back into Pinnacle where the blue was keyed out to reveal a timelapse sky.

In Clip 6.6, the student talks about what was involved in building their stage.

## 7. Rotoscoping

**Rotoscoping is a traditional animation process (See Animation section of this site) whereby live action is filmed and then each individual frame traced. The technique is a slow and methodical one so think in terms of a simple action which can be seamlessly looped rather than a sequence of more than a few seconds. (See the footballer sample)**

In both these clips, every other frame of video was printed out and numbered. These were then traced and numbered. For **Clip 7.1**, each tracing was then manually painted on. For **Clip 7.2**, each was put into a computer printer and associated words were printed on them. After that, the tracings were photographed in sequence using iStop motion and exported as quicktime. (This step can, however be done with any digital camera then imported back to the timeline)

### References

**Clip 7.3** follows a dancer using coloured paper to strong effect.

**Clip 7.4** exploits a distinctive and illustrative drawing style to capture facial expressions while **Clip 7.5** carries a simple idea well, exploring the theme of daily rituals.

## 8. Animation Exercise: 30 second biography

**Take the life of an artist or historical figure and sum it up in a single paragraph.**

### **Example**

Jackson Pollock was born in Cody, Wyoming. His family gave up farming and moved to California where the landscape influenced him greatly. His early influences were Picasso and the Surrealists and the Mexican Muralist Sequieros. Although supported by the 'new deal' federal Art project, he descended into depression and alcoholism. His brothers encouraged him to undergo psychoanalysis. His painting became influenced by the sub-conscious, finally developing into the spontaneous 'action painting' style for which he is best known. In the summer of 1956, he drove his car into a tree while drunk, killing himself and one of his fellow passengers.

(This can then be used as a voiceover or the student can play with text visually).

Next, storyboard some imagery associated with the theme, collect and download images and produce a thirty second animation/film, which illustrates the paragraph. This exercise can be adapted as a group class work piece or an individual 40-60 second coursework piece.

### **References**

**Clip 8.1** uses Jackson Pollock's life story and combines several techniques.

## 9. Combining animation and live action

**Take the life of an artist or historical figure and sum it up in a single paragraph.**

### References

**Clip 9.1** – First, the gingerbread man character was filmed live, then rotoscoped (see 7) but in this case, each tracing was adapted to the characters shape.

Next the boy and girl were filmed on the blue stage, then the blue keyed out to reveal the sweet-house (actually a piece of GCSE Art coursework here pasted on to a forest scene).

Finally the gingerbread man track was put over the boy & girl and made transparent.

**Clip 9.2** – First, the spinning bottles were created as a flash animation (See 11) with a blue background. This was then exported as an avi and brought into pinnacle, where the blue was keyed out to reveal the talking nurse track.

## **10. Introducing Photoshop to your film-making**

**Once students have grasped that stills can be extracted and played with, it opens up limitless creative possibilities and Photoshop is indispensable here.**

### **References**

**Clip 10.1** - This student took every other frame from each sequence into Photoshop, carefully numbering them. She then isolated the figure in blue using the polygonal lasso tool and simply filling in the selection. After that, they were simply imported back into the timeline as jpegs. The inspiration for this piece was the habitat website (<http://www.habitat.net/>)

**Clip 10.2** – Here, the shuffling movement of the figures was created by jump cutting, editing out any video where their legs were bent. Further stills from the found WW2 footage was imported into Photoshop, then simply drawn on using the painting tools and exported back.

# 11. Introducing Flash to your Filmmaking – Making a Tween

**Once students have grasped that stills can be extracted and played with, it opens up limitless creative possibilities and Photoshop is indispensable here.**

Flash has an undeserved reputation as being a difficult package to learn. Some key points:

As with all software, you don't need to learn everything. Students can go a very long way with a rudimentary knowledge of this package and the right attitude.

There is always more than one way to do anything

Everything in Flash is built around tweening. Tweening is simply when you move or change an object on the 'stage'. The term comes from the hey day of Disney when the expensive artists were hired to draw the keyframes but the frames in between were drawn by cheaper artists known literally as 'inbetweeners' or 'tweeners'.

There are two types of tween and the first thing your students should learn is the sequence of steps for each. Have them repeat these steps until they know them by rote. After that these relatively simple skills offer huge potential.

## **References**

**Tutorial 4** - Making a motion tween

**Tutorial 5** - Making a shape tween or morph

## 12. Practical Flash 1 – Terry Gilliam Style Animation

**Introduce your students to the work of Monty Python Animator Terry Gilliam. They are more likely to recognise his influence in the ‘Desperate Housewives’ titles than the original Python material!**

See Monty Python's Flying Circus: Terry Gilliam's Personal Best [1969] DVD

Now, google or scan appropriate images to make a short sequence (Classical Art will work well hence Gilliam's use of the Bronzini foot as will historical imagery)

Next, using photoshop, cut out the figure from your picture and save it as a png file (See Tutorial)

Once you have all your png files in a folder, you can go back into flash and create your animation using motion tweens.

Remember to export your animation as an avi or quicktime file, which can then be imported into your video editing software.

### References

**Clip 12.1** – The student googled images which reflected their interest in Marilyn Monroe and other fifties starlets. The soundtrack was created by sampling from ‘Some like it hot’, then creating other musical tracks in garageband.

**Clip 12.2** – This piece was inspired by Robert Bradbrook's short film ‘Home Road Movies’ ([http://www.atomfilms.com/sw/content/home\\_road](http://www.atomfilms.com/sw/content/home_road)) which tells the story of remembered family driving holidays using CGI, live action, animation, all coloured in early Polaroid/postcard hues. The student first created animations in Flash by motion tweening cut-outs from their family album. This was done with a blue background, which was then keyed out to reveal old super 8 footage.

**Tutorial 6** – Preparing Images for animation

## 13. Practical Flash 2 – Morphing Typography

### References

**Clip 13.1** - The typography in this sample was created as a series of shape tweens (See Tutorial 5) with a blue background, which was then keyed out. The lower video layer references Saul Bass titles and features a distorted reflection of an eye, which has been inverted and overlaid with other imagery.

## 14. Turning Diagetic sound into non-diagetic or vice-versa

**The diagesis is the world that a fictional narrative creates. Therefore sound which is of that world (a door slamming, someone speaking) is diagetic and sound which is not (soundtrack, voiceover) is non-diagetic.**

Consider the use of 'Danny Boy' in the opening scene of 'Miller's Crossing' (Joel Coen 1990) or of Van Morrison in the opening of 'Welcome to Sarajevo' (Michael Winterbottom 1997). 'In the name of the Father' (Jim Sheridan 1993) features a character miming to Jimi Hendrix. As a riot breaks out, the music becomes soundtrack. Choose your music and create a scene which is appropriate to it. The scene should suggest events before and after it. Now, introduce the music as diagetic (on a radio perhaps) and a trigger event that makes it non-diagetic.

## 15. Using Contrapuntal sound

**As copyright-free, professional soundtrack music becomes available (See LearningNI website plus other cheaply available collections), you should encourage your students to use this in their work. Music can be used for a plethora of reasons, comic or tragic effect, to drive action or mislead the audience. Make every effort to ensure your students do not choose wholly inappropriate music because it happens to be their favourite.**

In film sound is sometimes used to create an opposite (counterpoint) of the image. Such as the poignant use of Louis Armstrong's 'What a wonderful world' as troops head to danger in 'Good Morning Vietnam'.

Robert deNiro in his directorial debut 'A Bronx Tale' chose the Moody Blues 'Nights in white satin' to carry a fight scene between Italian and Black gangs.

## 16. Creating a Sound Bridge

In 'The Graduate' (Mike Nicholls 1967), as Ben lies in bed with Mrs Robinson, we hear the voice of his father, apparently in the room, ask him what he thinks he's doing. As Ben turns, we cut to a shot of him lounging on a Lido and his father complaining of his laziness.

### References

In **Clip 16.1**, this student incorporated the technique in a similar way.

## 17. Creating an Image bridge

**An Image bridge occurs when one shot follows another similarly arranged one.**

This might be use of colour (as in **Clip 17.1**), position of actors or shape as in the Eye/vortex Bridge from Hitchcock's iconic Shower Scene. **Clip 17.2** is based on Stanley Kubrick's equally iconic bridge where a smashed bone flying through the air is cut to a rotating spaceship.

## 18. Using selective sound to heighten emotion

Consider the scene of protest in the BBC film 'Holy Cross'. A child hears her mother use sectarian language for the first time. Although the mother is among a baying crowd, we hear her voice alone and slow motion heightens the drama. This technique lends itself to horror/supernatural thriller very well.

### Example

A girl witnesses a ghost in the school canteen. As the normal bustle goes on all around, there is a POV shot of the ghost talking directly to the camera. We hear only their voice.

## **19. Combining speed and freeze frame to pace the action.**

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One of the hallmarks of contemporary gangster films (Goodfellas, Casino, Lock, stock and two smoking barrels, Snatch) has been a dynamic approach to camera speed and movement combining steadicam, fast motion and freeze frame in rapid succession. This can lend itself to any action situation and could be considered an extension of the Hitchcock exercise (See 2).

## **20. Using extremes of framing to add tension to a stand-off**

**This is the often parodied, classic Spaghetti western technique where the musical watch drives the tension, and ECU follows ELS as we see the rugged faces cut to the grassball blowing along the ground.**

**The same extremes can be added to any stand-off or confrontation.**

## **21. Visual storytelling**

**As always, the opening scene of 'Rear Window' (Hitchcock 1954) provides a succinct demonstration of visual storytelling. This is simply where the audience is given information without dialogue or action, simply by which props are put in the scene.**

## 22. Playing with the spoken word and associated imagery

**As stated earlier, there is no fixed starting point for a filmic idea and I feel that the strongest catalyst for your students should be a sense of play. As soon as they are familiar with the timeline and how video can be manipulated, they should be encouraged to play with video in a fun and inventive way.**

Introducing your students to video artists will widen their ideas about what film is for. Turner prize-winning artist Gillian Wearing has made work influenced by 1970's fly-on-the-wall documentaries such as the family and 7-Up. Some of her work features the overdubbing of an adult voice to a video of a child speaking or vice-versa.

Record someone talking about a given subject. Now extract sentences which appear to have a poignancy. Use these to inform your visual imagery.

Alternatively splice up their speech to create a nonsense speech. Now film a fresh actor 'miming' to this speech

## 23. Creating your own soundtrack in garageband

**Garageband and other 'sequencers' provide an opportunity to create your own music from loops and imported soundfiles. These sequencers are surprisingly easy to use and offer a world of possibility for experimentation with audio.**

As said elsewhere, there is no rule against using copyrighted music but it does limit the shelf life of the students work in terms of how it can be used afterwards (by both CCEA and the student in their further career). An excellent selection of copyright free music is available for download on LearningNI and other collections are cheaply available.

### **References**

**Clip 12.1** (earlier) – The student sampled the voice of Marilyn Monroe from 'Some like it hot', imported it into the timeline in Garageband, added drums and other music tracks then exported it as MP3. See Tutorial below.

**Tutorial 7** – Using Garageband Loops

## 24. Paraphrasing a scene

**Garageband and other 'sequencers' provide an opportunity to create your own music from loops and imported soundfiles. These sequencers are surprisingly easy to use and offer a world of possibility for experimentation with audio.**

### References

In **Clip 24.1**, the student played on the opening scene of Sidney Lumet's 'The Pawnbroker' (1964), which illustrates the protagonist's pre-war memories by showing his now-dead son running through grass.

Baz Luhrmann's 'Romeo & Juliet' is a superb example of interpretation through genre conventions.

The important thing here is that you are not re-filming the scene. Rather, you are taking one element from it and paraphrasing it and making it your own, changing the context.

**Clip 24.2** was inspired by Martin Scorsese's night city from a moving car in 'Taxi Driver' (1976) and originally featured similar jazz music by Miles Davis.

## 25. Creating a short Mockumentary

**A Mockumentary is a fictional work, which utilises documentary techniques to drive the narrative. This tradition has been around since Orson Welles used contemporary newsreels to announce the death of Citizen Kane. In the 1970's and 80's, Woody Allen developed the technique, reaching its zenith with Zelig (1983). More recently, The Blair Witch Project provides an example that all your students will be familiar with along with the BBC series 'The Office'.**

**Mike Leigh's** short 1992 film '**A Sense of History**' uses the style of a BBC documentary (<http://www.channel4.com/film/reviews/film.jsp?id=145041>)

### References

Elements of documentary technique include interviews, hand held camera and keeping the camera present such as when the actor looks directly at it or when a production assistant combs their hair.

**Clip 25.1** follows 'real' interviews about a haunted house.

**Clip 25.2** creates a more comical situation as it follows the story of a sinister hallucinogenic toothpaste called Va-Va-Vim.

## 26. Cutting between night and day in the same location

**A Mockumentary is a fictional work, which utilises documentary techniques to drive the narrative. This tradition has been around since Orson Welles used contemporary newsreels to announce the death of Citizen Kane. In the 1970's and 80's, Woody Allen developed the technique, reaching its zenith with Zelig (1983). More recently, The Blair Witch Project provides an example that all your students will be familiar with along with the BBC series 'The Office'.**

### References

**Clip 26.1** - This student first saw this technique used in John Schlesinger's 'Midnight Cowboy'. As Joe Buck wanders confused along New York streets, his precious transistor radio held to his ear, the camera tracks from behind, cutting between day and night.

## 27. Playing with focus

Playing with focus is trickier with small entry level dv cameras but still very achievable. Have your students know how to switch to manual focus and adjust accordingly. Some very beautiful effects can be achieved working with lights and reflections.

### References

#### **Beneath the Rose by Karni and Saul**

(<http://www.bbc.co.uk/dna/filmnetwork/A7776831>) makes skilful use of both time-lapse and pulling focus

## 28. Creating a film without dialogue

**Using basic microphone equipment, dialogue can sometimes be problematic. When the microphone is camera mounted, it dictates that each shot will have different background noise and acoustics which can make dialogue sound very disjointed. Although tie-clip microphones are cheaply available, it is only by recording sound separately that a really professional finish can be achieved (not usually practical in a school situation).**

Students sometimes forget that excellent storytelling can be achieved, and is often superior, with no dialogue at all. 'Double Take' by Toa Stoppard (

<http://www.bbc.co.uk/dna/filmnetwork/A6670280>) offers a moral tale and a reasonably complex story, appropriate to its length.

'The End' by Tim Clayton and Rob Crowther (<http://www.bbc.co.uk/dna/filmnetwork/A5209823>) similarly offers comic value in the very old silent film tradition.

### References

**Clip 28.1** uses a simple domestic accident for similar purpose and features an image bridge inspired by Kubrick.

## 29. Creating an absurd drama

**Berthold Brecht developed a style of political theatre which makes no attempt to suspend the audience's disbelief. It is clear that what is taking place on stage is an interpretation and not a representation of reality.**

Similarly, Samuel Beckett explored the human condition through absurdist plays, which are subjective and darkly comic.

### References

Although **Clip 29.1** was originally produced as drama coursework, it illustrates the idea of Brechtian visual style.

As an exercise set your students the brief of creating the most absurd 60 second film possible. If your circumstances limit how much tasks you can take on in term one, this should be a key one as it will loosen their approach to the art form.

### **30. It started out fine...**

**Write a paragraph about a trip/night out/journey which went wrong. Using photoshop and googled images, create 10 images which illustrate the story.**

## 31. Creating your own sound effects

**The job of the foley artist is often an absurd one. On a film set, one quickly finds that nothing makes as effective a sound as it needs to.**

Freesound (<http://freesound.iua.upf.edu/index.php>) provides an invaluable resource for free sound effects.

### References

**Clip 31.1** - The butterfly wing-flapping sound in this clip was created by filming paper being flapped, slowing the clip down in iMovie, then cutting and pasting the audio into the main film project.

## 32. Placing live action within a graphic

**The job of the foley artist is often an absurd one. On a film set, one quickly finds that nothing makes as effective a sound as it needs to.**

Freesound (<http://freesound.iua.upf.edu/index.php>) provides an invaluable resource for free sound effects.

### References

**Clip 32.1** – The old television was a googled image. First, it's screen was filled in blue in Photoshop then flash was used to make it 'drop down'. Exported as an avi, the blue was then keyed out to reveal the nurses video track.

**Clip 32.2** – The final frame of the comic book page turning was taken into Photoshop. Similarly, the blue was then keyed out.

## 33. Using split screen to repeat the same actor

### References

**Clip 33.1** - This piece was influenced by the Beckett Play 'Ohio Impromptu' in which a character reads to himself. The excerpt used is from Hamlet.

**Clip 33.2** – Here, the student explains himself how he engaged with the technique.

**Clip 33.3** features an excerpt from the same student's final product, featuring his own music and a dancing sequence involving three versions of himself.

**Clip 33.4** was created in Windows Moviemaker and shows the same technique with a blurred edge for horror effect.

**Tutorial 8 – Creating a split screen.**

## **34. Using found footage to build dialogue**

**Extract snappy single line pieces of dialogue from old films. 1950's sci-fi is particularly useful for this. Now, write a script where the 'found' dialogue appears to interact with the scripted. Michael Moore used this technique effectively in his 'Fahrenheit 911' documentary, as did Carl Reiner for comic effect in his 1982 film 'Dead men don't wear plaid' Unfortunately, copyright prevents student samples being used here.**

## 35. Using poetry as a starting point

**Like exercise 3, this exercise begins with brainstorming imagery. Students should be learning to avoid the literal and to use metaphor and free association.**

### References

**Chrysanthemum's the Word** by **Toby Roberts** (  
<http://www.bbc.co.uk/dna/filmnetwork/A12790767>)

Uses a Poem by punk Poet **John Cooper Clarke**. In just 15 seconds with one rotating tracking shot, a story (complete with twist) is drawn out.

**Clip 35.1** - This clip explores issues of friendship, making powerful use of metaphor.

**Clip 35.2** – This advanced piece of animation, also featured in Exercise 4, uses Tim Burton's poem 'Voodoo Girl' as it's inspiration.

## **36. Carrying an actor/object through different locations**

**Several Comedies (The Fast Show, Alexei Sayle, Armando Iannucci) have used the technique of tracking a walking actor who gives first-party narration to the camera in different locations, then seamlessly cutting between them. The same technique could be tried with a dancing actor or significant object or prop.**

## **37. Exploiting POV**

**Point-of-view, a key element of the continuity style, can create a dramatic sense of empathy within the audience for a character. Clip 37.1 uses a tyre swing to good effect as the ghost of an aborted daughter pleads with her teenage mother.**

## 38. Creating movement through Jump-cutting

**A jump Cut is simply when cut(s) are made within a single shot.**

### References

**Clip 38.1** - This sequence uses Jump cuts to create for the viewer a rhythmic impression of a girl's routine, from what would otherwise be a single tedious shot of the girl preparing for a night out.

**Clip 38.2** - This effect could be created either using the same technique or with a stop-motion animation package. Commonly used in Music Videos and Experimental film, the actor shifts slightly each time to create an impossible movement.

## 39. Incorporating Text

**These clips use an interview or vox pop as a starting point then use it as a vehicle to weave associated imagery, including the actual words themselves as text.**

### References

**Clip 39.1** - This clip uses an elderly man's recollections of and reflections on conflict from the loyalist viewpoint. The words seem both empty and loaded as we see them isolated on screen.

**Clip 39.2** – Here the moving text was created as a flash movie with a blue background, which was then keyed out.

**Clip 39.3** - While here, students were asked to recall their nightmares, which were then used to create the text and associated imagery.

## 40. Positioning your actors

A key element of Mise-en-Scene, the position of the actors can be used to potent filmic effect.

### References

**Clip 40.1** - This student heightened the exchange between her two characters through this device only.

## 41. Reversing your shot

**A key element of Mise-en-Scene, the position of the actors can be used to potent filmic effect.**

### References

**Clip 41.1** - In this clip, a shot of fire is reversed. This simple technique, when created with iMovie, also reverses the audio, offering further creative potential. (Reversed and slowed audio can then be cut and pasted over a new clip)

**Clip 41.2** – Here, the tumbling action towards the chair is reversed then several similar shots are cleverly overlaid.

In **Clip 41.3** the splashing water and distinct location make for a dramatic reverse effect.

## 42. Mimicking Bullet Time

**Bullet Time, though around for some time (See Vincent Gallo's 'Buffalo 66') was popularised through in the fight scene in 'The Matrix'. Technically, the effect is created with a large semi-circle of cameras, enabling a freeze frame to be seen from a circling, moving point of view.**

### **References**

In **Clip 42.1**, the student simply had the actor jump up in the same position and used the same camera for each viewpoint.

## 43. Creating a Themed 'Loop'

**This can be done through scanned, imported or googled images.**

Currently C2K have barred school access to Google Images but the service can still be accessed by typing 'Google Image Search' into google and following the link. Build up a folder of images (at least twenty) associated with your theme. Try searching with as many different terms as possible (eg for surveillance, type satellite imagery,

Bring these images to the timeline of your project and 'loop' them at three images per second.

### References

**Clip 43.1** - This clip explores the theme of Beauty. The wider project uses the documentary interview style from 'When Harry met Sally' to explore the relationship between a seemingly mismatched couple.

**Clip 43.2** – Themed 'The Wanderer', this clip combines the ever-changing costume of the main character with a looped background of old John Hinde postcards, some altered in photoshop, rotoscoped video taken from a moving car, and some time-lapse.

## 44. Projecting on to your subject

### References

**Clip 44.1** – A favourite of the psychedelic era, projecting onto your subject presents a new range of possibilities. Here the technique is combined with a range of others to create a trance/dream sequence (see also exercise 50)

## 45. Playing with a printed still

**As explored earlier with Photoshop and the rotoscoping technique, a still, once extracted and printed, offers limitless possibilities.**

### References

**Clip 45.1** – Although, incorporating other techniques also, the strength of this piece is based on a drive through the bogside area of Derry, filming the murals. The effect is to ‘build up’ the first frame of each sequence on tracing paper first.

**Clip 45.2** – In this evocative piece, a print-out of the girl’s face has been torn open, that shot reversed and also iron filings laid over and blown away.

**Clip 45.3** was filmed in Lebanon and plays with extracted stills and collage effects to create a poignant piece of work.

## 46. Exploring Tracking

### References

**Clip 46.1** – Inspired by ‘Run, Lola, Run’, this clip was filmed from the back of a hatchback car. Creating your own tracking solutions can be a fun and experimental process. In this case, a camera resting on a bean bag will avoid most of a car’s vibration. If filming walking backwards, have an assistant lead you with their hand on your shoulder. Plastic bags and tea cloths offer a more steady mount for your camera than your hand while shopping trolleys can also be used.

<http://www.cs.cmu.edu/~johnny/steadycam/> offers advice on how a steadycam can be cheaply built.

## 47. Applying a garbage matte

**Chroma-keying can sometimes be a clumsy or inaccurate way to key out colour. Applying a garbage matte in Final Cut offers a more accurate way to isolate an element of your film for any number of creative purposes.**

### **References**

In **Clip 47.1**, the astronaut was isolated using a garbage matte and the space shuttle's flames created in After Effects.

## 48. Experimenting with lighting

**The same low-budget ethos can be applied to all aspects of film-making and some beautiful effects can be achieved with cheap torches and reflective surfaces.**

### References

**Clip 48.1** relies on a swinging bulb, a cheap torch, candles, a mirrored surface and a cheese grater with some digital effects thrown in.

**Clip 48.2** combines similarly rough-and-ready props with a stop-motion effect around the actor.

**Clip 48.3** plays on light and coloured glass bottles.

## 49. Isolating Colour

During Steven Spielberg's iconic scene showing the liquidation of the Warsaw ghetto in 'Schindler's List', we follow a young girl whose red raincoat is isolated against the black and white scene. This echoes the sinister figure in Nic Roeg's 'Don't Look Now'.

### References

In **Clip 49.1**, the student took each frame of the two seconds of found footage and isolated the boy and girl, filling the black in with red. Other found stills were also drawn on using the painting tools.

In **Clip 49.2**, the student explains how they applied this process for a titles sequence.

## 50. Creating a Surreal sequence

The 'Developing Production Ideas' section of this site offers advice on guiding your students away from obvious and linear narratives towards a more mature and experimental approach to their work. This exercise is a key one in achieving this.

### References

**Clip 50.1** – This student incorporates religious imagery in their sequence showing the personal anguish of a drug user.

## 51. Deconstructing a Music Video

**It is better for your students to start with an idea for a good shot or technique than a complex narrative and nowhere is a playful approach to camera work more evident than in the contemporary music video.**

In class, watch a suitable video through twice. Now ask your students to note anything they could see the director do which they themselves could emulate. Enter these techniques in their production diary.

## 52. 2D Stop-Motion techniques

**To date, the more successful animation outcomes have been 2D based as it is very difficult to tackle claymation in a mature way within the confines of the school timetable and busy classrooms.**

(**Clip 52.1** provides a humorous exception to this).

### References

**Clip 52.2** references Jean-Michel Basquiat in a dynamic and expressive way.

**Clip 52.3** illustrates an Egyptian legend in a simple but effective way.

**Clip 52.4** plays on the 'not-looking' drawing technique, drawing live portraits, frame by frame.

