FILMMAKING AND ANIMATION IN THE CLASSROOM

Activity sheets & guides

WEEK 2

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Peer evaluation worksheet – Intermediate
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Idea generation toolkit

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Create your own 5,4,3,2,1 brief

5

4

3

2

1

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INTO FILM

Guide to Editing with iMovie

Our resources are designed to be used with selected film titles, which are available free for clubs at www.intofilm.org

See, think, make.
Imagine

intofilm.org

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BFI Film Forever

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You have spent lots of time planning your film and now you have completed filming. The next step before you share your film with the world is to assemble your clips together into a coherent structure. This process is called editing.

There are a number of software packages that you can use for editing to match your budget and requirements. However, iMovie remains one of the most accessible editing packages especially for young filmmakers.

This guide has been designed to provide a basic overview of the process of editing in iMovie and will enable you to create your own short film with the footage you have shot. For more detailed support with using iMovie, check out the iMovie Help page on the Apple website at www.bit.ly/1AfyLQT

Preparing for the edit

It is very tempting to start editing straight away. However, it is advisable to review the footage that you want to edit first and ensure that you have named the clips. This will make it easier for you to find the clips when you are importing them into iMovie later. Use a description of the clip or number them in sequence order.

Getting started

Launch iMovie on your computer.

Before you import your video clips, you first need to create a new event. An event is a folder where you will store all of your film footage as well as any audio clips or photos for a film.

To create a new event:

- Select **File** and **New Event**
- Name the event. For example, *history project*

Importing video clips

The next step is to import the clips from your film so that you can start to assemble the footage together.

The footage might be on a disc or tape, you might have been sent the clips via email or it might be stored in your Dropbox account. The easiest thing to do is to save all of the footage to your computer and import it from here.

To import video clips:

- Highlight the event that you have created for the film and select **Import**
- Locate the video clips on your computer. If you have already organised and named these, they will be easy to find
- Once all of the clips have been found, highlight them and select **Import Selected**

You are now ready to start assembling the clips into order to make your film.

Creating a new iMovie project

- Select **File** and **New Movie**
- You will be asked to select a theme. A theme is a group of related transitions and titles that have a unique visual style. There are lots to choose from but for this basic guide, select **No Theme**.
- Name your film and make sure that it will be saved in the correct **Event** and select **Okay**

The iMovie page is now split into three sections:

- Top left (**Event Browser**) - this is where all of your imported clips sit ready for you to edit
- Top right (**Project Browser**) - this is the media player where you can playback clips or your edit in progress
- Bottom (**Timeline**) - this is where you assemble clips and add audio, photos, transitions and titles

Adding clips to your project

It is now time to assemble your film clips in the order of the story you have filmed. Start with your first shot and work through the clips in the order that they will appear.

- Click on any clip in the **Event Browser**. A yellow box will appear on the thumbnail of the clip
- Adjust the edges of the box so that all of the footage you want to add to your project is within the yellow box
- The **Project Browser** lets you view what will be included in the clip you have selected. Press **Spacebar** to play or pause the playback of the footage
- Grab the selected footage and drag it to the **Timeline**
- Continue this until all of the clips have been added to the timeline, one after the other in sequence
- If you want to change the order of the clips, click on the clip so that the yellow box appears, and then drag and drop in the preferred place
- In the event that you make a mistake, do not worry, the original footage will remain in the **Event** folder

Adjusting clips

If you would like to make some further changes to the clips you have selected, including trimming and cropping, there are a number of tools to help you. Here are just two:

Clip trimmer

This feature allows you to change the duration of a clip by moving the clip's start point or end point.

- Select the clip that you want to trim in the **Timeline**
- Select **Window** and **Show Clip Trimmer**
- The **Clip Trimmer** will appear above the **Timeline**
- The edges of the clip are highlighted white
- You can now drag the edges of the clip to a new start and end point
- Hit **Enter** when you are happy with the new clip

Split a clip

This feature allows you to split an existing clip into different parts, so that you can be more specific about where the clips will appear in the **Timeline**.

- Select the clip that you want to split in the **Timeline**
- Position the **Playhead** (the white vertical line that marks the current position in the **Timeline**) where you want to split the clip
- Select **Modify** and **Split Clip**
- The clip is now split into two separate clips
- In the event that you make a mistake, do not worry, the original footage will remain in the **Event** folder

Adding titles and credits

You can add text to your film to create opening titles as well as end credits to give it a more professional look. You can also use titles throughout the film to help tell your story.

For this guide, we are going to use a standard title card for the opening titles.

- In the bottom right hand corner of iMovie, click on **Maps and Backgrounds**
- Select a background colour for your title card (black will give a more cinematic feel
- Drag this to the start of the film on the **Timeline**
- Just above **Maps and Backgrounds**, click on **Titles**. This will bring up the title options
- Select **Standard** and double click to reveal the text editor
- You will see that a purple tag has been added to the timeline. Double click this and you can now edit the text in the right hand window
- You can change the font, size, colour and alignment of the text
- Once you are happy with the text, tick to apply the adjustments
- Make sure that the purple tag is positioned over the title background

Adding transitions

Transitions are used to smooth or blend the change from one scene to another. You can have a clip fade in or out, dissolve into another clip or zoom in to another clip. There are lots of different options. For this guide, we are going to add a **Cross Dissolve Transition**.

- In the bottom right hand corner of iMovie click on **Transitions**
- Select **Cross Dissolve** and drag down to the **Timeline** to fit between each of the different clips
- When you play the film through the **Project Browser**, you will see how the cross dissolve function makes the change from shot to shot smoother

Sharing your film

Once you are happy with the order of the clips you have assembled you are ready to save the final version and create your film.

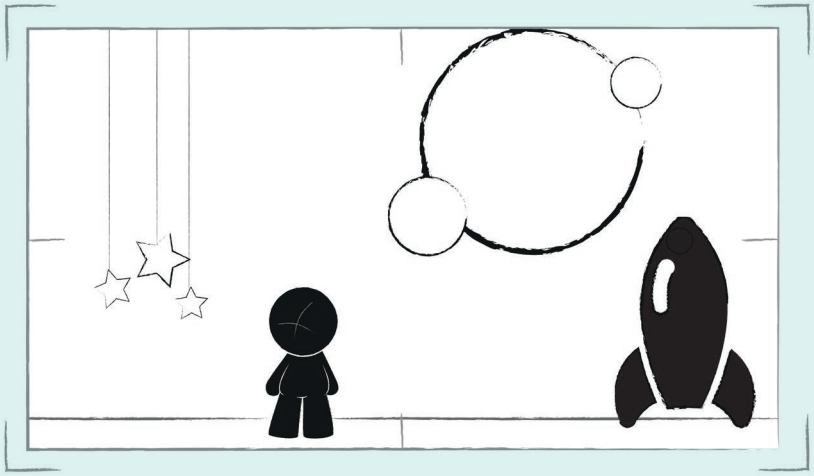
- Select **File** and **Share**
- Select **File** and then **Next**
- You can now select where you would like to save the film file on your computer
- Select **Save**
- You will receive a notification onscreen to say that the share file was successful

Camera Shots, Angles and Movement

SHOT SIZES

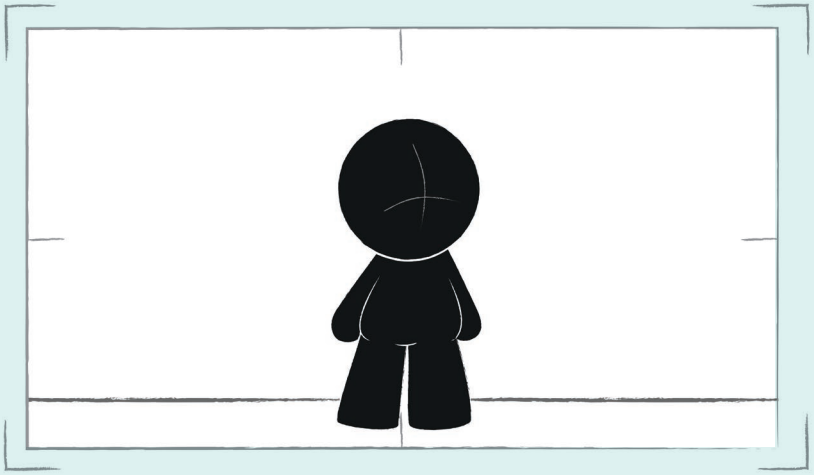
Extreme long/Wide shot

The terms long shot and wide shot are used interchangeably. Also known as an establishing shot when used at the start of a film or scene. Shows the full body in relation to their surroundings, contextualising the character with where they are.



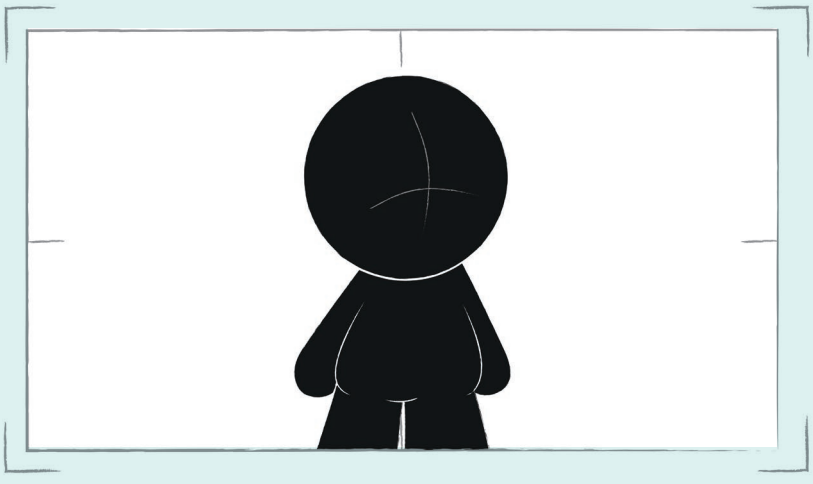
Long shot

Shows the full length of the body from feet to top of head. Used to show a character in relation to their surroundings.



Medium long shot

Shows the body from mid thigh to top of the head. Used for facial expression and showing the character in relation to their surroundings.



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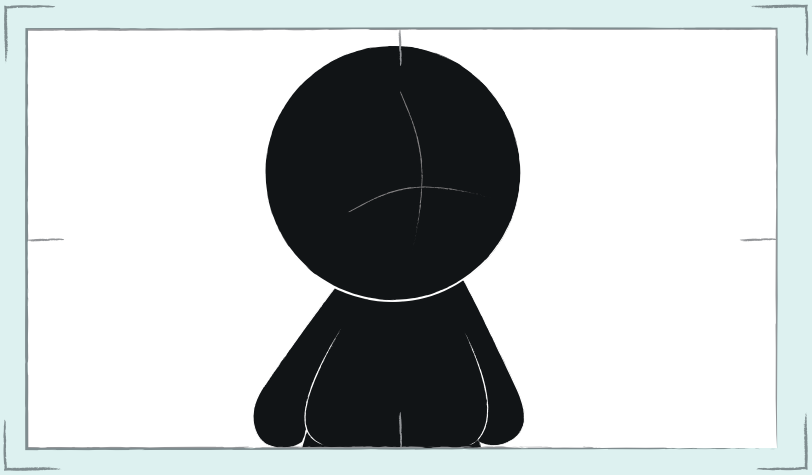
Camera Shots, Angles and Movement

SHOT SIZES

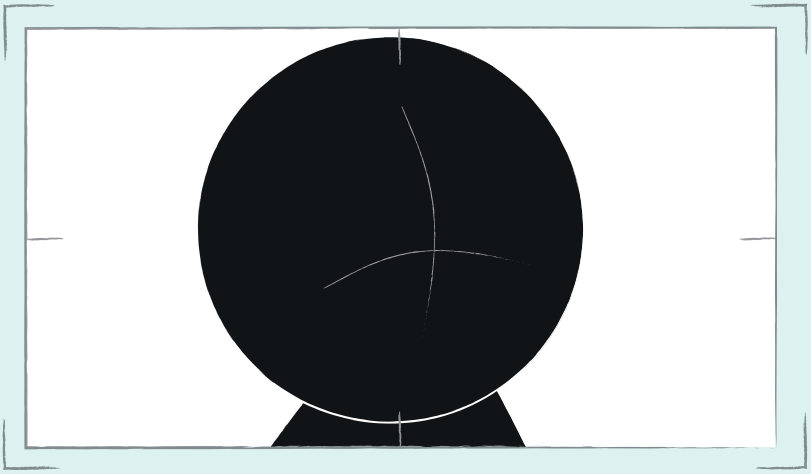
Mid shot

Shows the character from waist to the top of the head. Used for facial expressions in combination with body language.



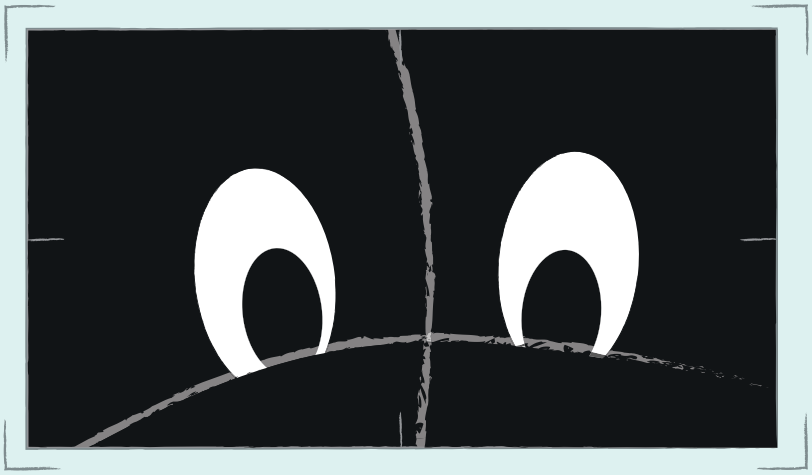
Close up

Shows the character from the shoulders to the top of the head. Used for capturing the character's facial expressions.



Extreme close up

Where an object, item or body part fills the frame. Used for heightening emotion.



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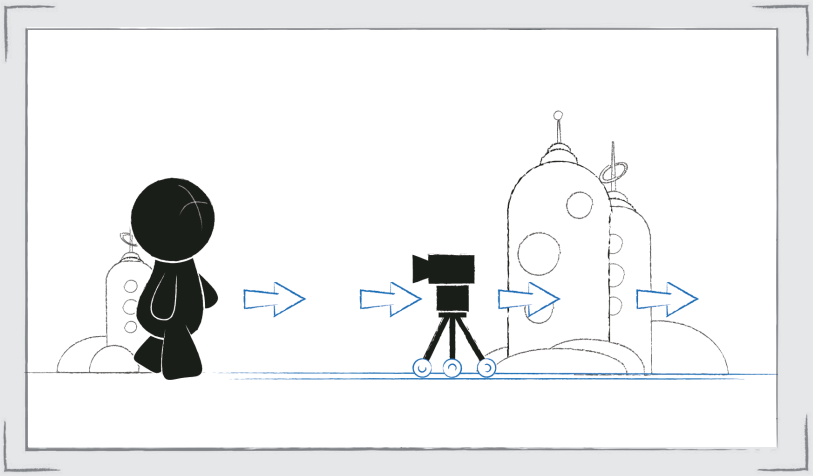
Camera Shots, Angles and Movement

CAMERA MOVEMENTS

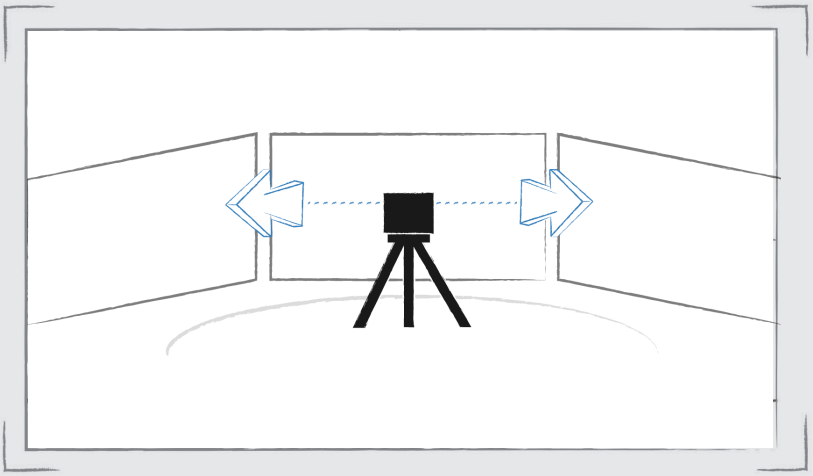
Tracking

The camera moves backwards, forwards or sideways along a track (also known as dolly or truck).



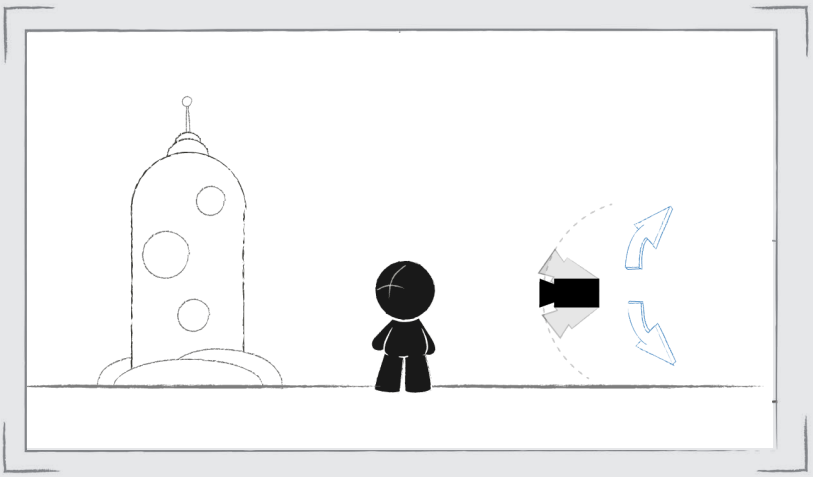
Panning

The camera moves left or right from a fixed point on a horizontal plane (similar to a person turning their head to look left or right).



Tilt

The camera moves from a fixed point on a vertical plane (similar to a person raising their head to look up or lowering their head to look down).



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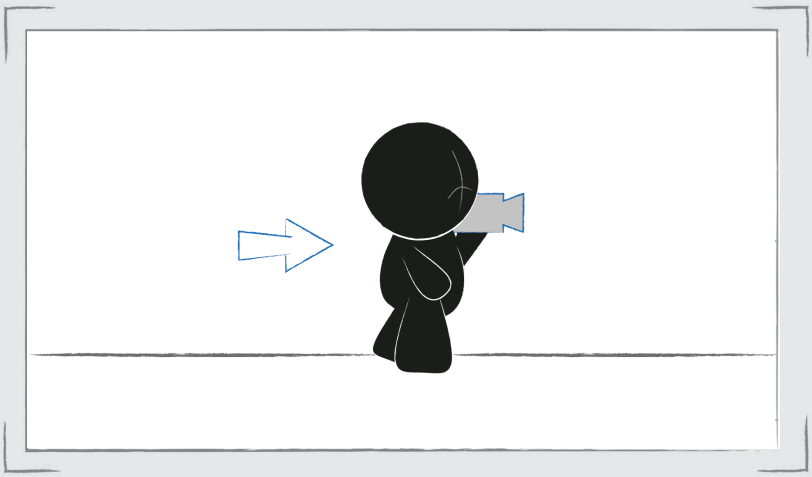
Camera Shots, Angles and Movement

CAMERA MOVEMENTS

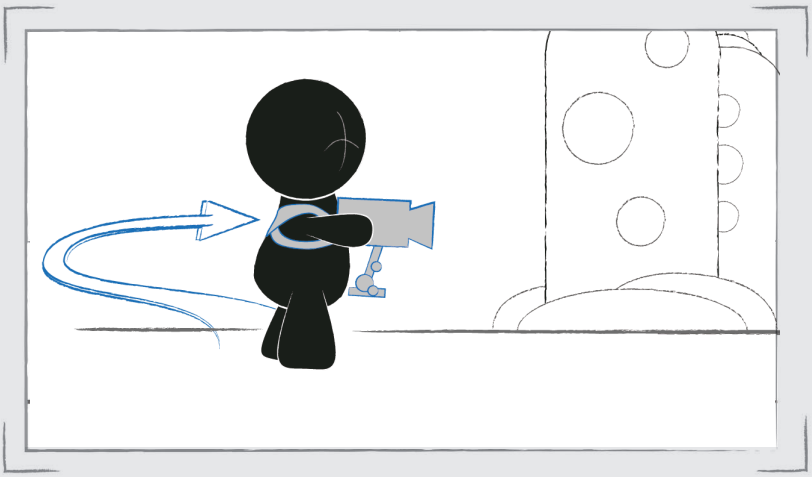
Handheld

The camera is held by a moving camera operator. Can result in shaky footage.



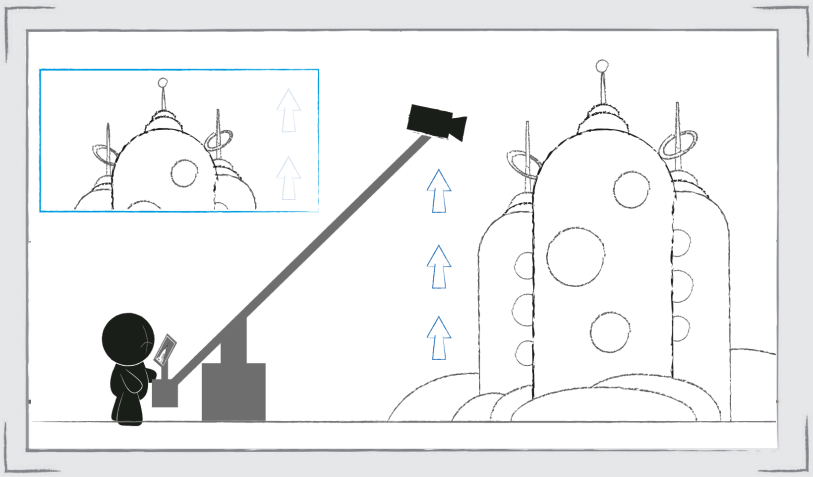
Steadicam

The camera, steadied by weights, is attached to a camera operator to produce a smoother shot than handheld.



Crane

The camera is attached to a crane or jib to capture sweeping or extreme high angle shots.



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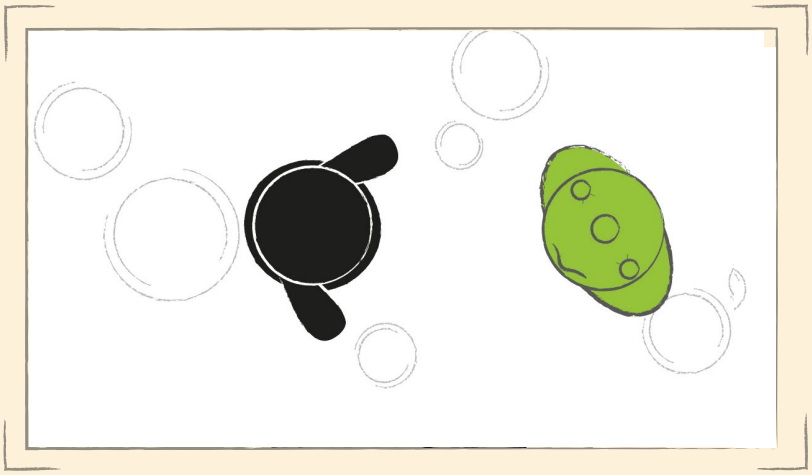
Camera Shots, Angles and Movement

CAMERA ANGLES

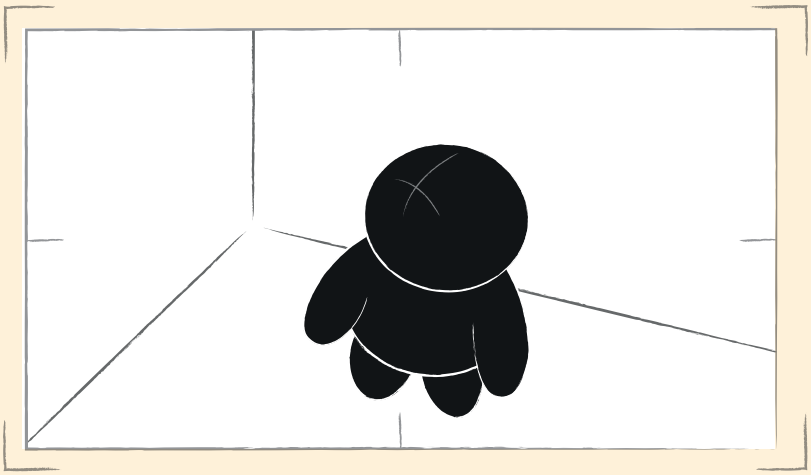
Top shot/Bird's eye view

A bird's eye view shot is filmed from above the characters. Filming from this angle can give the audience an overview of setting.



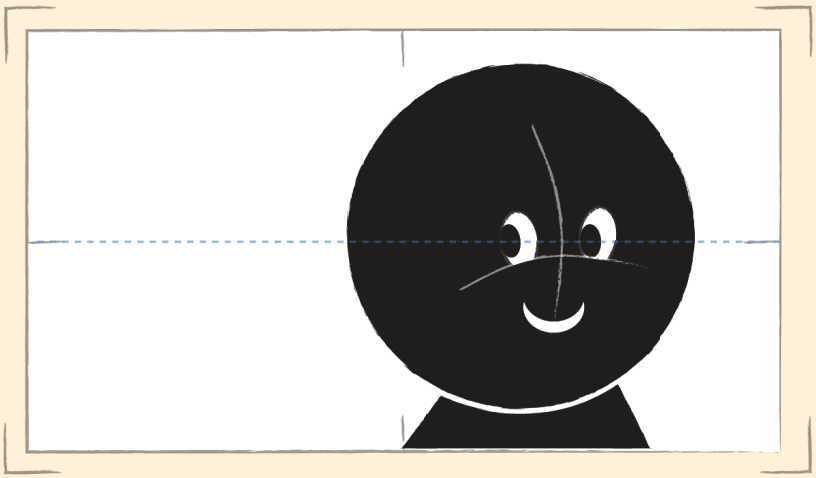
High angle

A high angle shot is filmed from above eye level. Filming from this angle may make your character appear smaller or more vulnerable.



Eye level

An eye level shot is filmed at the character's eye level. Filming from this angle is usually a neutral position and allows the audience to become comfortable with the characters.



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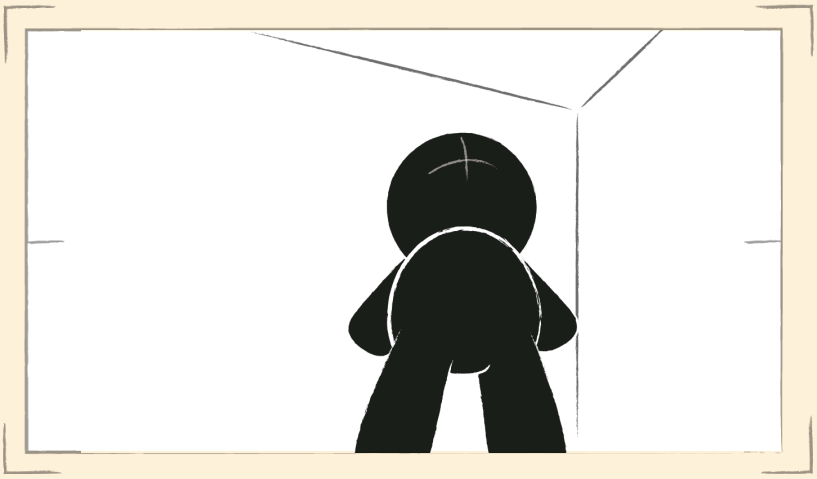
Camera Shots, Angles and Movement

CAMERA ANGLES

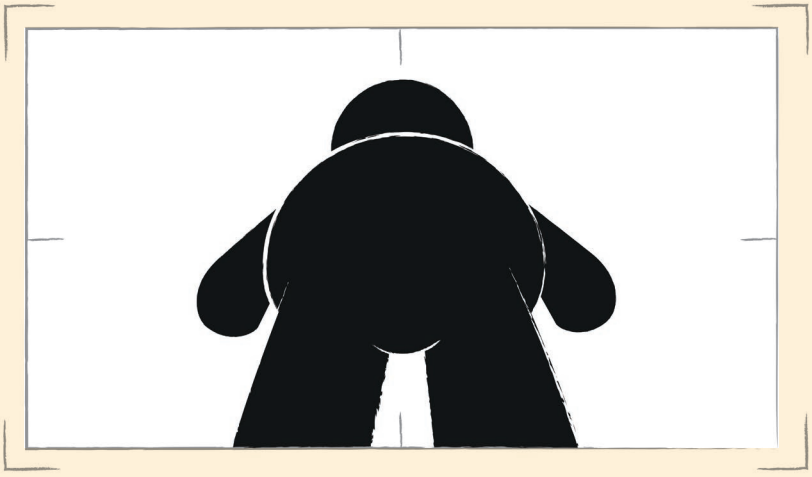
Low angle

A low angle shot is filmed from below eye level. Filming from this angle may make the character appear larger or more powerful.



Worm's eye view

A worm's eye view is filmed from ground level, looking up at the character. Filming from this angle creates a dramatic effect.



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5,4,3,2,1 planning sheet

SHOT 1

SHOT 2

SHOT 3

SHOT 4

SHOT 5

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STORYBOARDING TOOLKIT

Filmmaking and animation
in the classroom

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What is a storyboard?

A storyboard is a visual representation of a whole film. It allows filmmakers to plan and see how the finished film will look on screen. It is a series of drawings which either shows each scene from your film or, for more detail, each shot.

By planning your shots in advance you can help minimise mistakes. You can identify any shots that might not work and take them out before you pick up the camera. A storyboard not only illustrates the director's vision for his/her film, it is also a useful tool for the camera operator and editor. It helps them understand exactly how shots should be framed and their correct order.

Storyboard structure

There are a variety of ways of storyboarding your film:

Scene by scene

If you want to just draw each scene, you can create an accompanying shot list detailing the camera shots and movements you'll use. A shot list is useful because it lists the camera shots in order so you can tick them off as you film. This helps ensure that no shots are missed out.

Top Tip

You do not have to shoot the film in the order of your storyboard. If you have outdoor shots on location at different parts of the story, it would make sense to shoot these together.

Shot by shot

If you decide to draw each shot, then you can use your storyboard as the shot list. You may decide to draw just the key shots you'll use in each scene and list the others. For example, you wouldn't storyboard every shot in a shot-reverse shot drama scene.

Top Tip

Before you begin your storyboard, you may want to read the **Production: Master the Camera** mini guide first. This details all of the different shots you could use in your film and, therefore, include in your storyboard.

Drawing your shots

When you plan out each shot, don't worry if it's just stick figures that you draw! Just make sure that you correctly position your subjects and that the other members of the crew can understand your drawings. Remember that when you are drawing your storyboard, you are experimenting and testing your ideas. It's a good idea to use a pencil so that you can rub out, change the order of shots and add in extra ones. Storyboarding apps and software are available but can be as time consuming as traditional pen and paper methods!

If you really don't like drawing, you can use a digital still camera to photograph freeze frames of your shots with the actors in position.

Also to be included

There are many elements of your film you need to think about at the planning stage, which can be covered now as you storyboard. Beneath each drawing, consider making a note of:

- **Location** – Where will you be filming this scene/shot?
- **Camera** – If you are making a shot-by-shot storyboard, name/label each shot you have drawn so it is absolutely clear to your crew which shot you are referring to in your drawing.
- **Characters** – Write down the names of the characters who are appearing in the scene/shot.
- **Costumes/props** – Make a note of any important pieces of clothing or props that are essential for this scene/shot.
- **Sound** – It is a good idea at the start to think about the sound you'll use in your film. Make notes on your storyboard and share this with your sound recordist so they can begin planning how and when they'll source or record the sound they need.

More information about sound

Sounds like footsteps, waves or crowd noises need to be either recorded live or added in as sound effects when you edit. You can also create your own sound effects and digitally record them to be included later. These types of sound effects are called Foley.

The easiest option is to plan your film so it doesn't need any live sound–often sound effects can sound better than the real thing. If you want to use some silence in your film, however, plan to record ambient sound on location so that you capture the correct atmosphere.

If you are using music in your film, this will need to be sourced or composed ahead of time, ready to be added in the edit. Remember to only use copyright-cleared music in your film (see Post-production: Sound effects and music for more information on music copyright).

Voiceovers or narration should always be recorded separately. Don't try recording them into the camera while you film. You may need to time your voiceover so you can ensure that you film the correct amount of action to match it.

For more information about sound read the Production: Record Sound guide.

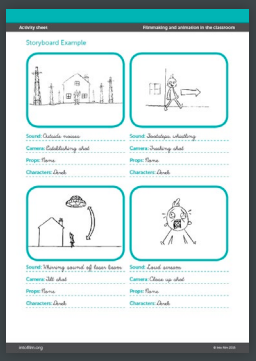
Copyright

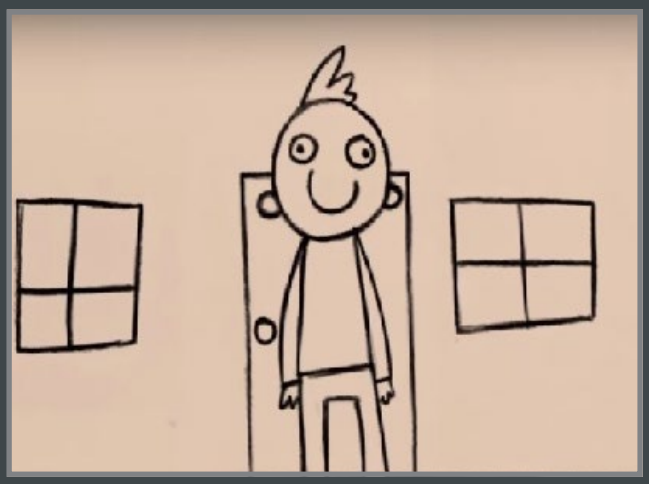
When an artist, musician or filmmaker creates a new, original piece of work it is automatically covered by copyright, which means that only the creator can use the work and decide how it is shared with others. If you want to use somebody else's music, art, video or any other creative work in your film, you have to seek permission from them to do so.

Use the **Storyboard template** on page 9 to help you with planning your story.

You can also refer to the **example storyboard** on page 9 to show you how to complete this.

Here is an example of a shot recorded on a storyboard for an alien abduction scene.





Location	Outside Derek's house
Camera	Long shot (or full shot)
Character	Derek
Costume/ props	Usual costume no additional props needed
Sound	Outside noises – 'silence' to be recorded on location

Activity: Storyboard a scene

Try storyboarding the first scene of your film in two ways using the storyboard template.

1. Draw one picture of the main shot from your scene and list the other shots you'll use on a separate shot list.
2. Draw each shot you want to use in this scene.

Name your location and camera shots and make notes about character, costume, props and sound on both.

Which structure do you prefer? Which will you use for your own storyboard?

For a summary of the storyboarding process, watch Into Film's short How to Storyboard at http://bit.ly/YTHowToStoryboard.

Storyboard

Sketch

Dialogue:

Sound:

Camera:

Props:

Characters:

Storyboard

Sound:

Camera:

Props:

Characters:

Sound:

Camera:

Props:

Characters:

Sound:

Camera:

Props:

Characters:

Sound:

Camera:

Props:

Characters:

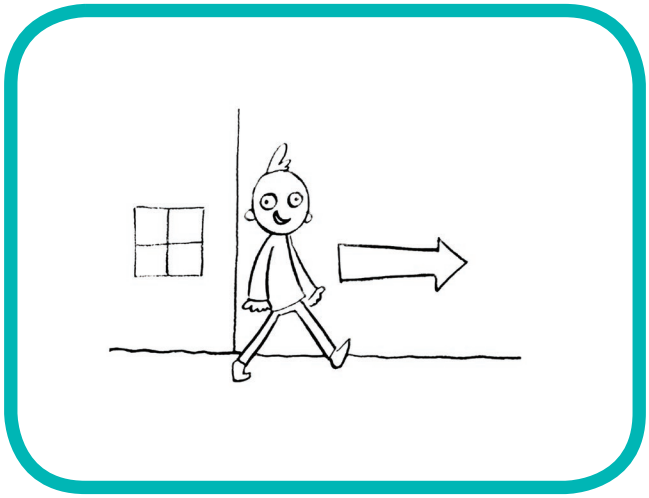
Storyboard Example

Sound: Outside noises

Camera: Establishing shot

Props: None

Characters: Derek

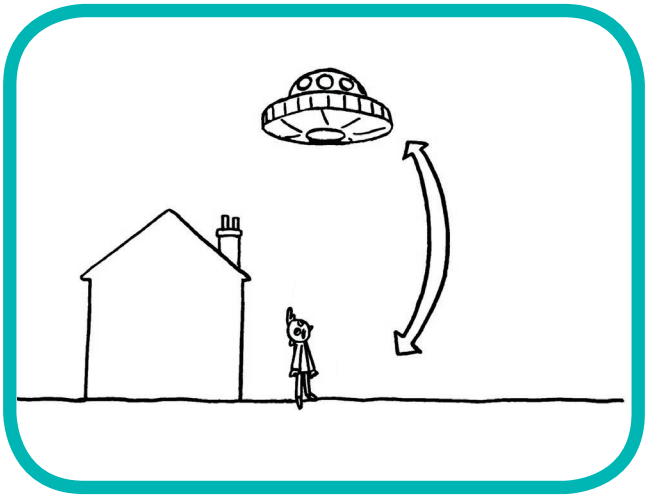


Sound: Footsteps, whistling

Camera: Tracking shot

Props: None

Characters: Derek



Sound: Whirring sound of laser beam

Camera: Tilt shot

Props: None

Characters: Derek

Sound: Loud scream

Camera: Close up shot

Props: None

Characters: Derek

Screenwriter's script template

FILM TITLE:

SCENE #

INTERIOR/EXTERIOR SETTING

DAY/NIGHT (delete as appropriate)

In Courier font, write your dialogue, with character names in capitals, and narrative description (describing what the characters are doing) in brackets on a separate line. Use with the **Script Exemplar** to help you plan your script layout.

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5,4,3,2,1 Criteria and assessment sheet

5,4,3,2,1 Criteria	Mark on the line to what extent this film meets wthis criteria	Positive comments about how this film meets this criteria	One thing the filmmakers could change, improve or develop in relation to this criteria
5 ..... (fill in from brief)	Not met — Fully met		
4 ..... (fill in from brief)	Not met — Fully met		
3 ..... (fill in from brief)	Not met — Fully met		
2 ..... (fill in from brief)	Not met — Fully met		
1 ..... (fill in from brief)	Not met — Fully met		

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Self evaluation worksheet

Introductory

Your name:

.....

Your project name:

.....

What did you make?

.....

What did you find out?

.....

What do you think you did well?

.....

Did you get the answer you expected? (see Think template)

.....

Was your approach similar or different from the rest of your class?

.....

.....

In what way was their approach similar/different?

.....

.....

What would you do differently to improve your approach next time?

.....

.....

.....

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Self evaluation worksheet

Intermediate

Your name:

.....

Your project name:

.....

What did you make?

.....

What did you find out?

.....

Did you find the best solution to your problem?

.....

Did you explore different ways to approach the problem?

.....

Was your approach similar or different from the rest of your class?

.....

In what way was their approach similar/different?

.....

.....

What would you do differently to improve your approach next time?

.....

.....

What do you think would happen if you changed your approach?

.....

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Peer evaluation worksheet

Introductory

Your classmate's project name:

.....

What did they make:

.....

What did they do well and why?

.....

.....

Was their work similar or different to the rest of the class?

.....

In what way was their approach similar/different?

.....

.....

Do you have any questions for them?

.....

.....

Do you have any advice for their next project?

.....

.....

.....

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Peer evaluation worksheet

Intermediate

Your classmate's name:

.....

Your classmate's project name:

.....

What did they make:

.....

How well did they do and why?

.....

.....

Was their approach similar or different from the rest of the class?

.....

In what way was their approach similar/different?

.....

.....

Do you have any questions for them?

.....

.....

Do you have any advice for their next project?

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SHORT FORM RELEASE FORM – UNDER 18s

Name and Date of Birth of Person under 18:	
Name of Parent:	
Contact details:	
Date:	
Project:	

Thank you for agreeing to allow your minor child named above to take part in filming of the Project. In consideration of £1 (one pound, receipt and sufficiency of which you hereby acknowledge):

- You have agreed that your minor child may be filmed and recorded by us, and that the film we record shall be owned by us and may be used by us in all media worldwide without restriction as part of the Project or otherwise.
- You agree that we may edit the film for use in the Project, and we agree that we won't use the film in any way that is defamatory to your minor child.
- You agree that neither you nor your minor child will be paid any fees or be compensated in any way in relation to our use and full ownership of the film we record.
- You confirm that you are able to sign this Release Form on your/your minor child's behalf without the need to ask anyone else's permission.

Signed and agreed,

……

Print Name:

Date:

For Producer,

……

Date:

Idea generation toolkit

1. Gather four different containers and label them **Location**, **Incident**, **Characters** and **Traits**.

2. Take four sheets of paper and label them with the same headings.
3. On the **Location** sheet write every location to which you may be able to can gain access e.g. park, house, bus stop etc.
4. Repeat with **Characters** e.g. middle-aged woman, 10-year old boy etc.
5. Now fill in the **Traits** sheet e.g. hates flies, loves Kung Fu movies, nervous tendencies etc.
6. Finally fill in the **Incident** sheet e.g. made a discovery, found a purse, won a prize etc.
7. Now cut up each sheet, putting the individual items listed into the corresponding container. When your containers have all of their contents, pull out one location, one incident, two characters and two traits and use these to develop a storyline for a short film. Try different combinations until you find one that inspires you.

Quick things to try:

- Take a newspaper and pick two human-interest stories. Combine them to create your own short script.
- Take a family myth or funny story and re-write it as a script.
- Watch a short film and stop it at one minute into the film. Ask yourself what happens next? Write three different scenarios, each featuring a different outcome.
- Play a short film but switch off the visuals, listening only to the soundtrack. Write where think the film is set, who the characters are, and what you think the storyline is. Create a script based on your scenario.
- Use sound as a starting point; church bells, factory noise, a school playground. Use the sound to develop your idea. For example, ask yourself who is ringing the bells or who are they being rung for? Develop your story and cast of characters from there.
- Take a postcard or painting and ask yourself what happened just before the image or what happened immediately afterwards.

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