



Erasmus+

PROJECT ID 2017-1-PT01-KA201-035858



MEDIA EDUCATION

**“HOW TO MAKE VIDEOS”
TOOL-KIT**





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2017 - 2021
MOVIE PROJECT



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PROJECT ID 2017-1-PT01-KA201-035858

Partner
Organisations:



Bash Art Creative



Centro
Educazione
Media



ANDRAGOŠKI ZAVOD
LJUDSKA UNIVERZA VELENJE

TV ALMADA





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Different Perspectives

Video education for teachers, trainers and students



Making Films within the educational context enables learners to explore the world around them, share their perspectives and use story and film as a tool to communicate with other people through the sharing of the film via public screening, online sharing and discussions.

This toolkit has been developed through the Erasmus+Movie project.



This tool kit with video exercises is designed for users to learn the language and techniques for film-making through using visuals, sound and editing to tell a story.

Our process encourages learners to take an observational approach to their subjects through considered shots.

This guide focuses on encouraging learners to get close to the subject matter, not to be standing at a distance but to instil in them a sense of the curious, for them to be confident to ask questions and explore the world around them on a closer level.

The role of film-making in an educational context provides learners with unique possibilities to explore ideas on a visual level in a fun and creative way which fosters collaboration with colleagues to be able to produce the finished work.

We encourage all users to be truly curious and interested in your stories and the people around you. Your neighbours, elderly relatives, the local shop keepers are the holders of amazing stories.

Let's explore and share those stories.

Introduction: Aims



Building Blocks of Film-Making

Film making has many possibilities and users should be encouraged to explore their creativity.

What is useful to that process is to apply the building blocks of film language to communicate those themes, feelings and ideas. By following a process of these short exercises, users are then equipped with the tools to embarking on their short film projects. We recommend all learners to conduct short film exercises before embarking on the short film project.





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Workshop1. **Shot Sizes and Perspective**



Aims

Users learn the top tips for filming with mobile phones, using different shot sizes and explore how different angles allows new perspectives to be discovered.

Record considered shots for at least 10 seconds and allow images to breath.

The important shots of your story needs to be filmed closer and you need more time to see the image for the audience to connect and be enveloped in the story.

Target

Young People- Adults - Teachers

Duration of Activity

60-90 minutes

Location:

Immediate surroundings/Site Of Interest/ Heritage Site/ Old Town

Activities

Using Activity Sheet 1 - Shot Sizes and Top Tips for shooting with mobile phones



Visual Exercise: Ten Shots x 10 Seconds Long

- A. **Record 10 shots**. must shot must beat least **ten seconds** long.
- B. You must film at least 5 different shot sizes/angles from the activity sheet.
- C. **Edit** the images in order of your choice using the free **VN Video Editing App**.

www.vlognow.me

- D. **Audio**: You can add **music**, audio **narration** or even keep it **silent**.
- E. Watch and **Share** on a **Big Screen** if possible.

Post Activity Group Activity Discussion around themes and ideas explored visually.

The different perspectives discovered.

Evaluation:

Pass - Each Film must consist of at least **6 different shot sizes** from the worksheet and each shot must be filmed for ten seconds long.

Pass Plus- Participants have developed a visual style in their films. This can be through the use of **colour, form, patterns** to connect the theme of their films.

Activity Sheet 1: Shooting Video With Mobile Technology

Essential tips for effective shooting with digital and mobile devices P1

Aims:

For learners to use KEY techniques for filming and to make short visual films that explores a specific topic/theme/area.

Target:

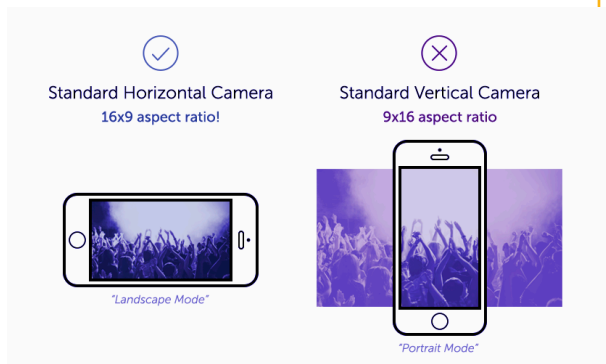
Activities: 20 minute workshop going through the top tips.

Evaluation: Each learner must follow the KEY evaluation point to pass

1. **Check** The Equipment and **Clean** the Lens.
2. **Format:** Film in the landscape cinematic format rather than portrait format.

Note: Portrait format restricts how much information you can capture.

Key Evaluation Point

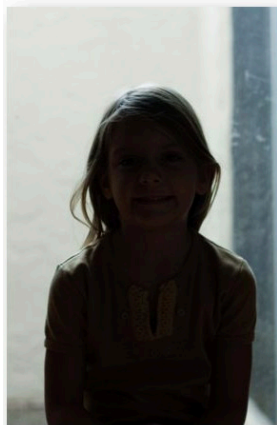




3. **Light** - Face your subject towards the window rather in front of it. Mobile phones are less forgiving when it comes to low light so shoot near a window, a lamp etc.

Key Evaluation Point

Directions of Light



Back lighting



Front lighting

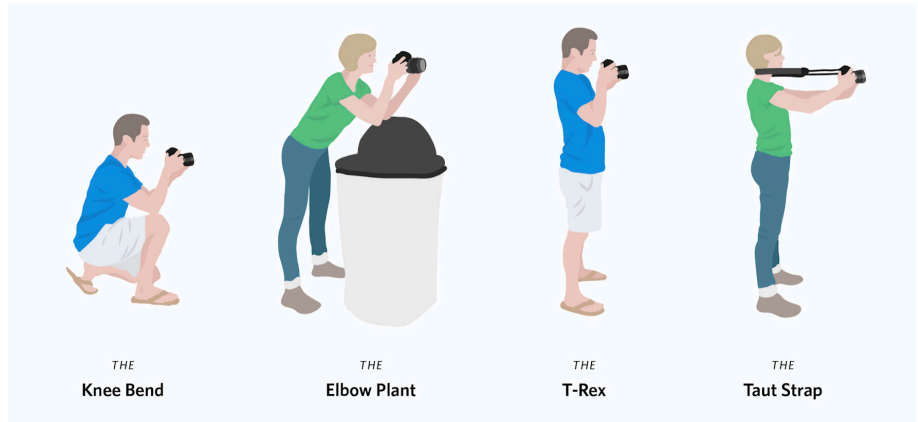


Side lighting

Essential tips for effective shooting with digital and mobile devices. P2

4. Holding The Camera

Steady your shots – hold camera close to you use a small tripod, put it on a wall, use tape.



5. Movement:

If your story is about sports/movement/dance/ Energy THEN you can consider using handheld or small tripod to create the energy of the action.



6. Sound

Keep the camera close to the subject. Conduct interviews in a quiet place.

Sound recording distances 1 meter or less – Good sound quality

2 - 3 m – Ok Key Evaluation Point

5 - 10 m – Low Quality

7. Record For at least 10 Seconds

We absorb images much quicker in reality but when we watch images on a screen we need more time to analyse the images. This also gives you more options for editing.

Record each shot for at least **10** -20 seconds. **OBSERVE** what you are filming and give time for the scene to unfold and develop.

Key Evaluation Point

Essential tips for effective shooting with digital and mobile devices.P3

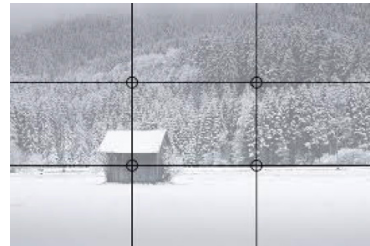
8. Shot sizes - To be used with Activity Sheet 2.

You need a **variety** of shots for an **interesting edit**. Use Shot Sizes Worksheet

Key Evaluation Point

When you make a **Close Up** of an object, person– you are directing the audiences eye into something specific. Build up to it so you are drawing the audience in closer .

9. Frame Your Shots



Compose your shots carefully. Use Rule Of Thirds for great composition. get close to the main subject of your story. Here are some examples. **Key Evaluation Point**



10. Aim to build shots that connect together thematically.

Record what interests you. It could be a person that you meet in the street, **objects** in an antique shop, shapes in buildings, **colours**, reflections, carvings on buildings. Think **thematically** when making your **10 shots**.

Remember if you require a few more shots to tell your story that is fine. No more than 15 shots though.

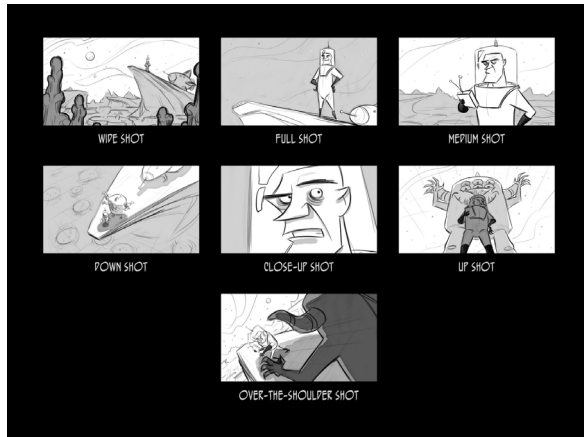
Activity Sheet 2.0



Below:

Shot Sizes used in order to tell a story visually with out words.

Remember in Film SHOW don't tell.



Workshop: Watch a short sequence from any film and make notes of which shots they recognise. Freeze frame some shots and start a discussion around why that shot was used and what emotional context and meaning it conveys.

Additional Learning and resources

TECHNIQUE	DEFINITION	PURPOSE/EFFECT
Low Angle	The camera is positioned below the subject	To make the subject appear more powerful.
High Angle	The camera is position above the subject	To make the subject appear weak and inferior.
Canted Angle	Camera is positioned in a crooked manner	To give a distorted image of the scene
Birds Eye Angle	The camera is positioned directly above the scene	To provide the audience with a full view of the scene
Medium Shot	Camera shows the face and up to at least half the body of the character.	To show what the characters are doing in the setting they are in.
Full Shot	The camera shows the character's full body.	To show the action and body language of the characters.
Long Shot	Camera focus on something from a distance.	To indicate the setting the scene is taking place in.
Close up	Camera is focused on character's face.	To show the expression and emotion of the character.
Extreme Close Up	Camera focuses very closely on one particular object.	To show particular details of an object.



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Video Workshop 2

5 Shot Sequence

Part 1

Aims

Film are stories about people undertaking some sort of activity or action.

In this exercise users learn the essential building block to make visually interesting stories through a combination of Wide, Mid and Close Up Shots.

Target

Young People- Adults - Teachers

Duration of Activity

90 minutes

Themes to Explore

The example below is of an **archeological dig**. You can think about your local **baker** and their secret recipe, people playing a **game of chess**, the school care taker, harvest season, **sportsperson** in training. The options are limit.

The person just must be shown to be **doing the activity** in the film so the audience gets a deeper understanding of your subjects passion.

The 5 Shot sequence reveals the The Who - What - Where - When and Why? Thats the characters involved, detail of activity, location of the Story time and the discovery of the story through the interview with the character.

Worksheets

Using [Activity Sheet 1](#) - [Activity sheet 2](#)
and 5 Shot Sequence
[Activity Sheet 3](#)

Evaluation

Participants to demonstrate that they can identify different shot types and make at least 5 shots using the 5 shot technique.



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Video Workshop 2

5 Shot Sequence

Part 2



Visual Exercise: Make a short 1-3 minute film

Stories are told by a sequence of shots edited together that allows new information to be revealed and to make it visually engaging for the audience.

Most films you will watch will use a 5 shot sequence rule when revealing scenes.

- A. **Record 10 shots plus the Interview.** Each shot should be **20 seconds** long.
- B. You must film at least 5 different shot sizes/angles and use them in your edit. Examples from the activity sheet 3.
- C. **Edit** the images in order of your choice using the free **VN Video Editing App**.

www.vlognow.me

- D. **Audio:** Add the audio **narration**.

Post Activity Group Activity Discussion around themes and ideas explored visually.

The different perspectives discovered.



Evaluation:

Using [Activity Sheet 1](#) - [Activity sheet 2](#)
and [5 Shot Sequence](#)
[Activity Sheet 3](#)

Evaluation

Pass - Each Film must consist a sequence that contains at least 5 different shot sizes from the activity worksheet.

Evaluation points from Activity Sheet 1 and 2 Still apply.

10-20 Second Filming

This necessity of filming for a certain amount of time is to ensure that the learners have enough footage and options that can be used when they come to edit.

Pass Plus- Participants have developed a visual style in their films. This can be through the use of colour, form, patterns to connect the theme of their films.



Group Exercise

5 Shot Sequence



Filming Duration: 30mins Editing - 30 Mins

Building on from the previous exercise where we used various shot sizes, this exercise allows learners understand how **The 5 shot sequence is planned to allow enough video coverage of a scene that gives the film-maker options when editing in post production.**

When you are conducting an interview with your character (in this example the archaeologist) it is important to have visual shots that that can be edited in and connect with the audio interview.

Images edited and connected together provide a visual journey for the audience. **You will notice this in all forms of film** (5 is the minimum number - as film makers advance they can increase this number).

For the purposes of this exercise and limited time for editing in classes - participants/ groups should plan their shots using the storyboard and shoot **no more** than 10 shots for this exercise:

Please check the example below and the worksheet to plan your 5 shot sequence.

The Example below is of a group of people taking part in an archaeological dig. Notice how the shots allows different information to be gained and communicated to the audience.

2020

Developed by Bash Art Creative



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Video Journalism

5 Shot Sequence



Pre-flight Checklist

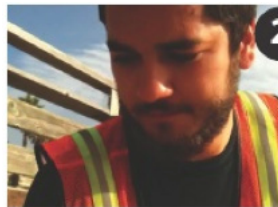
- Is Battery Charged and space for **storage** (internal memory, SD card)?
- Record 10 seconds of video w/sound. **Play it back**, making sure things work/audible
- Important to shoot the sequence in order!
- Record 10 Seconds for each shot, **don't move** while you shoot.



1

Close-up of the hands

What is being done?
Some mystery is fine by going in very close up: engages the viewer.



2

Close-up of face

Who's doing it?
Frame it well, give "talk space" in front of eyes/nose. ok to cut off top of head, but not chin. Show two eyes!



3

Wide shot

where is it being done? Get context, environment, mood and location information of the subject and surroundings.



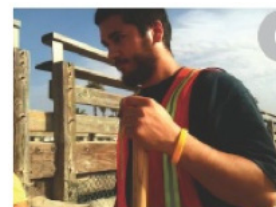
4

Over the shoulder

How is it done?
Combine previous three ideas into one shot. Get right over shoulder for point-of-view (POV).



5



6

Additional Field Hints

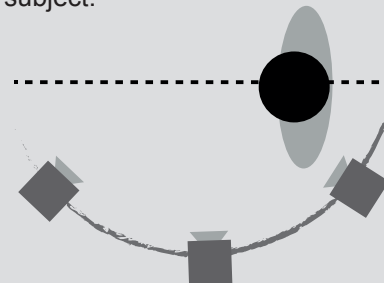
Framing: rule of thirds



Main focal point of each shot should lie on grid crossing on thirds

Don't cross the line of action

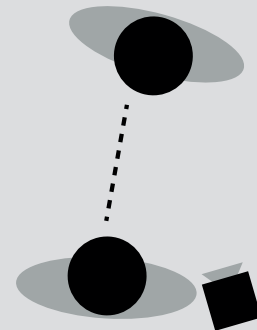
keep the camera on one side of the subject.



Interviewing

- Have camera next to your **shoulder**. Subject looks/talks to you, not the lens.
 - Have subject state full name & spell it
- Ask questions that lead to long answers: GOOD: Why is this important? Describe how you felt. BAD: Do you like it?

Nod and smile to encourage interviewee, don't record your "ahs" and "hmms"
Note interesting points in the interview you can shoot later for your b-roll scavenger hunt



Unusual / Alternative

What else should viewer know? Be imaginative: stand on a chair, crawl on your belly, vary what's in the foreground background. This will be particular to your location or story.

Interview

Additional shot: interview the subject to get good usable for voiceover and to intercut with b-roll. (See interview hints in sidebar).

Caveats

Audio noises mess up editing. Avoid hammering. Aeroplanes flying overhead, shopping mall music at costs. Monitor your audio if have the capability. Bright backgrounds like windows and white walls can be overexposed. Move the subject. Automatic Focus can be easily fooled. Use manual mode or spot focus to prevent.



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Workshop 4.

INTERVIEW TECHNIQUES

The camera as a tool to communicate with others.

Aims

Develop Interviewing , research and listening skills.

Target

Young People- Adults - Teachers

Duration of Activity

30 minutes

Themes to Explore

Local places - Inspiring characters -
Heritage - Culture

Evaluation

The participant can conduct a short interview.

1. Prepare your questions.

Think ahead about the type of questions you want to ask your interviewee. What kind of information are you looking for from this particular person and what are the type of questions that will best get them to give you the information you're looking for? **For a short film 5-10 questions is usually enough.**

2. Avoid “yes” or “no” answers

Your questions should be asked in such a way that you won't get “yes” or “no” answers. You need your documentary interviewees to give you substantive answers that you can use in your video edits. Instead of “Are you happy with the outcome of the court case?” Ask, “What is your response to the outcome of today's court case?”

3. Prepare, but be spontaneous. Listen to answers carefully.

Even though you have prepared questions in advance, allow yourself to veer off from questions if the interviewee says something interesting or unexpected that you'd like to explore further. **Sometimes the unplanned “spontaneous” questions & answers create the best moments.** Listening is key.



4. Get the interviewee comfortable

When the video camera rolls, ask easy questions to warm them up. Ask them what they had for breakfast, where they are from, how many kids in their family.. anything to get them talking and comfortable. This is a key interviewing tip!

5. Don't give out specific questions in advance

I cannot stress this point strongly enough. It's perfectly acceptable to give someone a general idea of what the interview will be about, but do not give them your list of questions. If you do, they will try to memorise their answers in advance and you will lose spontaneity and freshness. Your interview will end up feeling stale, unauthentic and rehearsed.

6. Have them repeat your question - OPTIONAL

This is a great idea, especially if you plan to have no narration for your documentary. Get the person to repeat back your question in their answer. This will help you with the video editing and storytelling later during the editing process. For example, you ask, "How are you feeling?" The interviewee says, "How am I feeling? I'm feeling excited!"

7. Proper positioning of interviewee

If you are the person both shooting AND interviewing, the person may end up looking into the video camera, which gives the feeling of a personal and direct connection with the person talking. However, the off-camera approach is most common. The interviewer sits or stands right next to the camera so that the interviewee is looking just off camera. You get your best results if the interviewer (you) is standing right next to the camera, that way you can see the full face of the person you're interviewing and not a profile, which can be unattractive and distracting to the viewer because you can't see their eyes and facial expressions very well.



8. Stay Quiet

Stay quiet when the other person is talking. **You don't want to hear yourself in the background.** (Watch out for the "hmmmm", "Oh right..") Just ask the question and then keep quiet. It's good to nod, and make gentle facial expressions, just no sound. Unless of course, **YOU** are part of the story and the camera has both of you in the shot.

9. Ask for final comment

Here's a great video interviewing tip: at the end of the interview, always ask the person if they have any final thoughts. Ask them if there was anything you missed. This can sometimes bring out some great information you hadn't thought to ask about.

10. Don't stop filming when the interview is "over"

Especially when you have someone who is nervous and never got quite comfortable with the interview. When you're done with your official questions, say "OK, that's the end of the interview." Make sure the camera continues to roll at this point because often the conversation will continue. Psychologically, the person no longer feels the "pressure" of the interview and will loosen up. This is the time I have often gotten the best quotes of the interview!



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Advanced Workshop.

3Cs and 3Ss

Extra Activities



Aims

Participants to explore film language and the use of different elements to tell a story

Target

Teachers - Young People

Duration of Activity
30 minutes

Evaluation

Understanding the role that the 3cs and 3Ss play in story.

Classroom Based Reading Film Workshops

The 3Cs (Colour, Camera, Character) and the 3Ss, (Story, Setting, Sound) can be used to help students discuss and analyse all the elements of a film text. Working with the 3Cs and 3Ss enables students to make connections between the features of all texts, and develop their decoding, encoding, reading and writing skills.

After viewing a film sequence of your choice, just roll the dice and ask your students one of the corresponding questions. Every element of an audiovisual text can carry meaning, and films can be 'read' like any traditional text.

The three C's and three S's are a convenient tool to help unpick a film.

Watch Some Films and use the activity sheets below.



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Storyboard Template. **Planning Your Shots**



Page 1

Date:

VO:

Description:

VO:

Description:

VO:

Description:

VO:

Description:

VO:

Description:

VO:

Description:



Colours

- What colours do you see?
- How do the colours make you feel?
- When do the colours change and why?
- What do the colours tell you about the time of day that the story took place?
- Why do you think certain colours are used?
- What colours would you have chosen?
- Do the colours change when the story is in a different setting?
- Are any colours associated with particular Characters?
- How important do you think the colours are in the film?
- What would the film have been like in black and white or in just one colours?
- What mood do you think the colours create?

Story

- What happens in the beginning, middle and at the end of the story?
- What are the most important things (events) that happen in the story?
- How would the story change if events happened in a different order?
- How do we know where the story takes place?
- Who or we know where the story takes place?
- How can we tell?
- How long does the story take in 'real' time?
- What do you think happened before the story began?
- What might happen next, after the of the story?
- How does this story reminder of other stories?
- How would you like the story to continue?

Character

- Is there a main character?
- Is there more than one main Character?
- Is the story really about this character or about someone else?
- Who is telling the story?
- What do the main characters look like?
- What might the way they look like tell us about them as a character?
- How do they speak and what do they say?
- How do they behave?
- How do they behave towards other characters?
- Do any of the characters have particular music or sounds?
- Which character interests you the most?
- Is there anyone else you would like to see in the story?
- How would the story be different with another character added or taken away?

Setting

- Where does the action take place?
- Why is the story set in a particular place?
- When and how does the setting change?
- How does the setting affect the characters and the way they behave?
- When the story began, where did you think we were?
- How could you tell where the story was taking place?
- Could the same story have happened in a different place?
- How do you think the story would have changed if it had happened in a different place or setting?
- Can you tell When the story is taking place?
- What clues might there be to tell us whether the story is set now in the past?



Camera

-
- What shots have been used? Can you name them?
- When do you see a long shot or close-up shot?
- What are the different shots used for?
- Through whose eyes do we see the story?
- When does the Camera move and when does it stay still?
- How does the camera help to tell the story?
- What do the first shots tell us about the story, the setting etc?
- Why do certain shots follow each other e.g. a long shot followed by close-up?
- How can you tell what the characters are thinking or how they are feeling through what the camera does?
- How quickly do the shots change? Does this change in different parts of the story



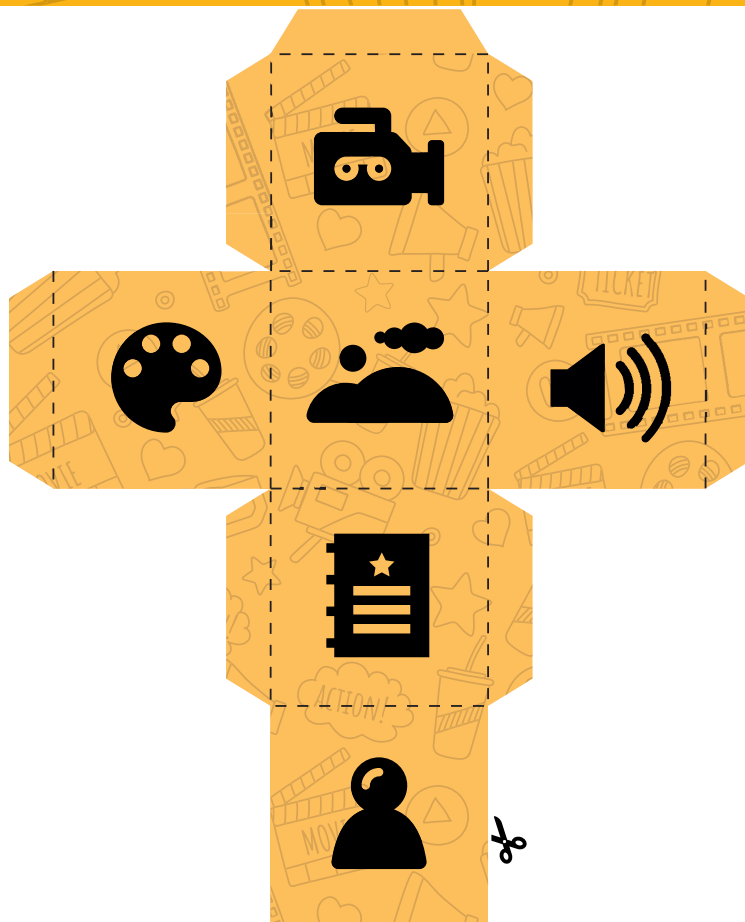
Sounds

- How many different sounds do you hear? What are they?
- Is there music in the film?
- How does the music in the film?
- When do you hear the music or sounds change?
- What is happening on screen when the sounds or music change?
- If you listen to the sounds without the pictures, can you tell what is happening on the screen?
- Are there any moments of silence?
- Do any of the characters speak? What do they sound like?
- If you added your own voice over to Film, who would speak and what would they say
- Can you hear any sound effects?
- Do you think any sounds have been made louder than would be in real life? What are they? Why do you think they are louder in the film?

Support structured discussion about films and encourage active film watching. The 3Cs (Colour, camera, Character) and the 3Ss, (story, setting, sound) can be used to help to film club members discuss and analyse all of the elements of a film text.

To use

Assemble one dice to use as a large group or a set of dice to use in small groups. After viewing a film or film sequence, roll the dice and ask members some of the questions from that C or S. Alternatively, member can work in small groups to roll the dice and ask each other corresponding questions from the question card.



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<https://movieproject.org/>



<https://www.facebook.com/Movies.and.Image.Education>



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