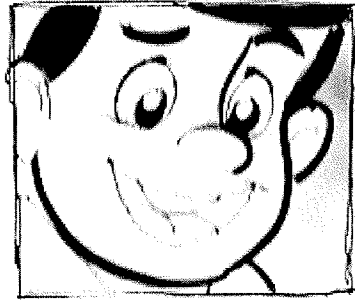




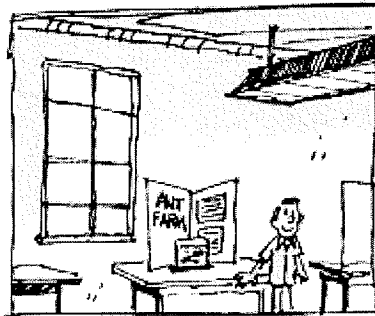
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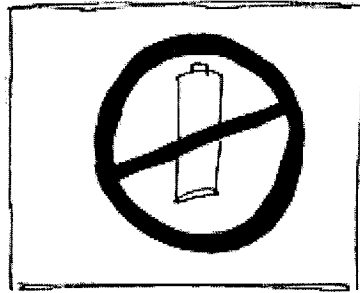
THINGS TO REMEMBER BEFORE YOU BEGIN



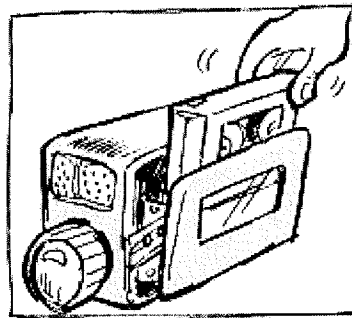
ARE YOU IN FOCUS?



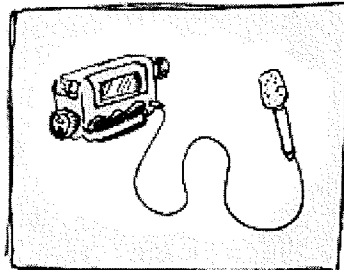
IS THE FRAME SIZE CORRECT FOR THE ACTION IN THE SCENE?



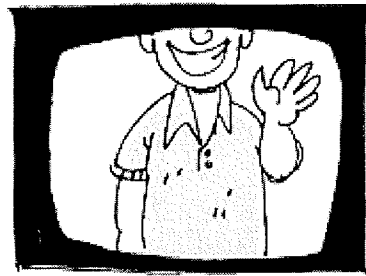
BATTERIES FULLY CHARGED?



VIDEO TAPE IN THE CAMERA?



DO YOU NEED AN EXTERNAL MIC?



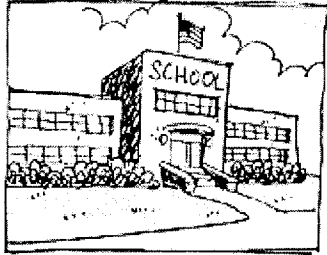
KEEP THE CAMERA STUDDY!
DON'T CUT OFF HEADS!

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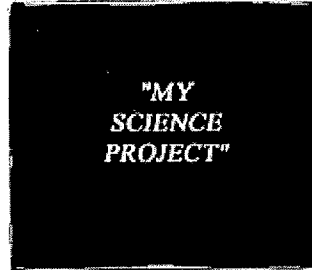
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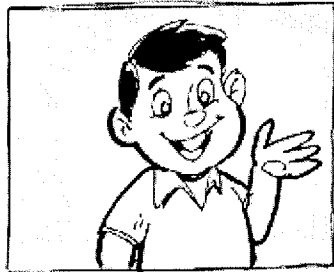


ESTABLISHING SHOT
SHOW THE AUDIENCE WHERE YOUR ACTION TAKES PLACE BY ESTABLISHING YOUR SETTING.

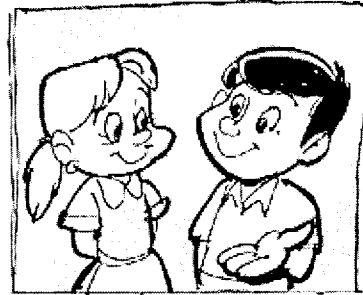
"TITLE CARD"



SOMETIMES A "TITLE CARD" IS GOOD TO USE. IT TELLS YOUR AUDIENCE WHAT THEY ARE ABOUT TO SEE.



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



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

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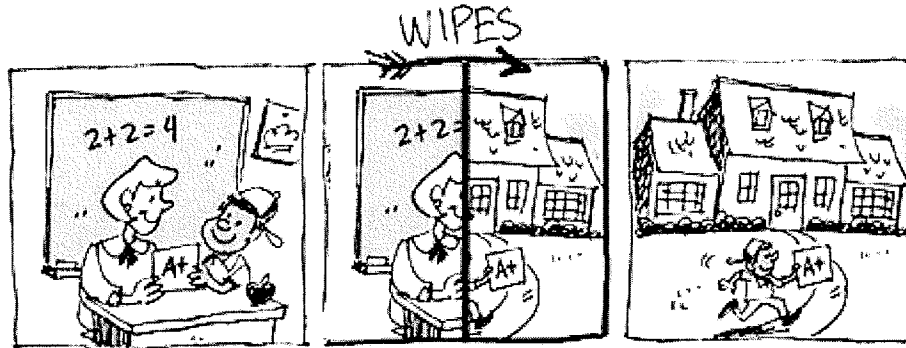
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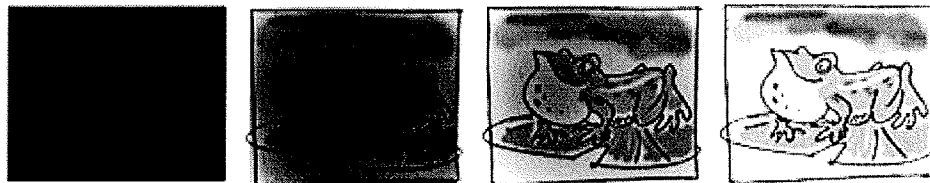
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ONE IMAGE MOVES VERTICALLY OR HORIZONTALLY ACROSS THE SCREEN AND REPLACES THE OTHER IMAGE IN THE FRAME. A GOOD TRANSITION WHEN MOVING FROM ONE LOCATION TO ANOTHER . **FADES**

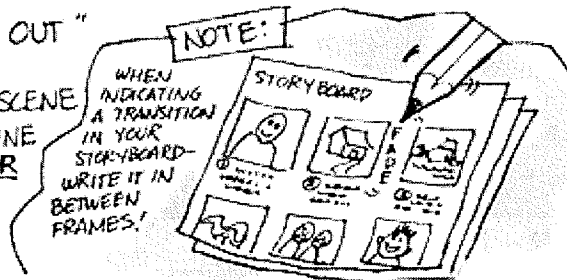


"FADE OUT" on tadpole....



"FADE IN" on Frog....

A "FADE IN" OR "FADE OUT" OF A SHOT CREATES A TRANSITION FROM ONE SCENE TO ANOTHER OR FROM ONE PLACE TO ANOTHER OR SHOWS THE PASSING OF TIME!

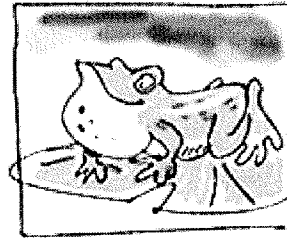
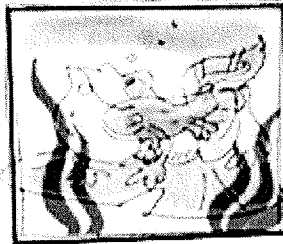
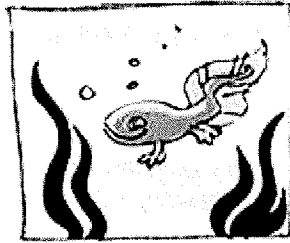




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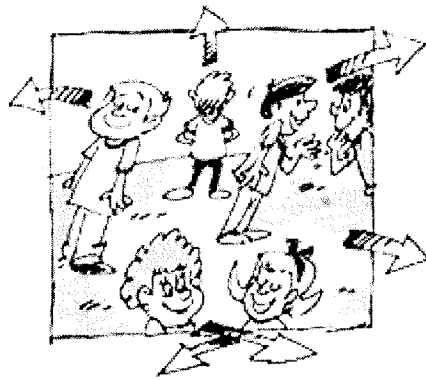
DISSOLVES



A "DISSOLVE" CAN ACHIEVE EVERYTHING A "FADE" CAN - BUT DOES IT IN A MORE VISUALLY INTERESTING WAY.

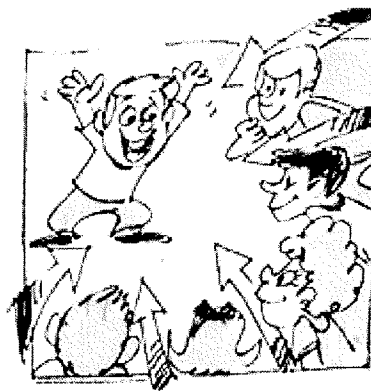
FRAMING YOUR SHOT

WHAT IS YOUR CENTER OF INTEREST?



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

DON'T KEEP YOUR AUDIENCE GUESSING!



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INFORMATION FLOW

TOO MUCH GOING ON OR TOO MUCH INFORMATION COMMUNICATED TOO QUICKLY, CONFUSES THE AUDIENCE.

TOO LITTLE INFORMATION, COMMUNICATED AT A SLOW PACE CAN BORE A AUDIENCE!

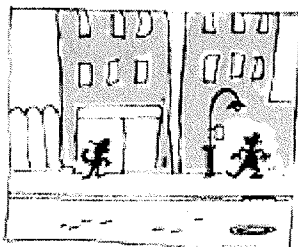
PUT EACH SCENE IN YOUR "MOVIE" TO THIS TEST!

WHAT DO YOU WANT YOUR AUDIENCE TO PAY ATTENTION TO IN YOUR "MOVIE"?

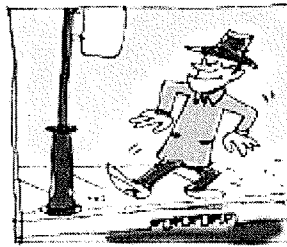
EACH NEW "SCENE" OR "SHOT" IN YOUR "MOVIE" SHOULD ADD ONE NEW PIECE OF INFORMATION TO YOUR AUDIENCE. USING THE CORRECT FRAME SIZE CAN HELP FOCUS THE AUDIENCE'S ATTENTION ON WHAT IS IMPORTANT.

AS YOU GIVE A NEW PIECE OF INFORMATION TO YOUR AUDIENCE IT SHOULD RELATE TO AND ADD TO YOUR AUDIENCE'S UNDERSTANDING OF YOUR SUBJECT.

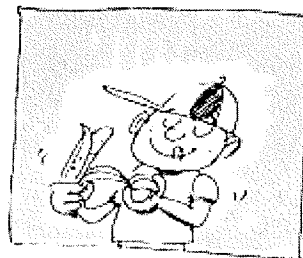
EXAMPLE



① BIG CITY STREET (ESTABLISHING SHOT) NOW THE AUDIENCE KNOWS WHERE THE ACTION WILL TAKE PLACE.



② MAN WALKS DOWN THE STREET... (MEDIUM LONG SHOT) TO SHOW PART OF STREET AND THE MAN'S ACTION (WALKING)



③ BOY PEELING BANANA (MEDIUM CLOSE UP) SHOWING ACTION OF BOY PEELING BANANA. CAMERA AXLE OR FRAME SIZE IS FOCUSING THE AUDIENCE JUST ON THE BOY BECAUSE HE IS IMPORTANT TO THE STORY.

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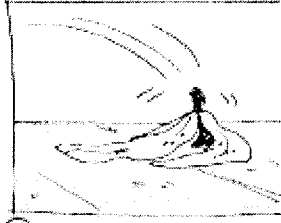


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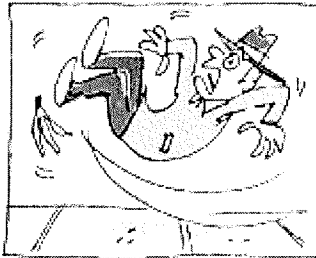
④ BOY TOSSES BANANA PEEL
(MEDIUM CLOSE UP)
TO SHOW ACTION OF "TOSsing."



⑤ BANANA PEEL LANDS
ON THE SIDEWALK
(CLOSE UP) TO SHOW PEEL
LANDING ON SIDEWALK.



⑥ MAN WALKING IN FRONT OF
BANANA PEEL ...
(MEDIUM LONG SHOT)



⑦ MAN SLIPS!
(MEDIUM LONG SHOT)

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Tips for Making Your Movie

General Story Rules

Beginning

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

Middle

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

Ending

- The "climax" for dramatic films.
- The "punchline" for humorous films.
- The "message" for public service announcements.
- Generally, audiences don't like unclear, confusing endings! Make sure your ending is clear and obvious!

Explain everything clearly and obviously in your story. If your story is confusing or unclear, then your film will be too!



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Tips for Making Your Movie

Story Structure

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

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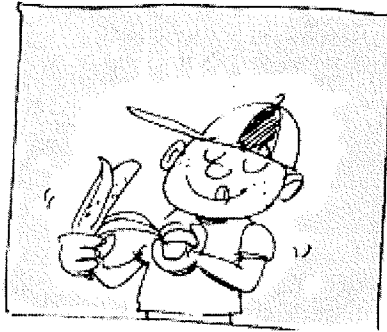
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Tips for Making Your Movie

ANTICIPATION



1. ANTICIPATORY SHOT

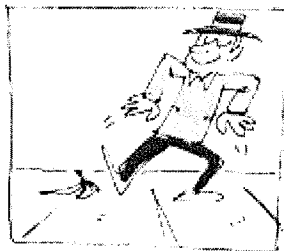


2. ACTION SHOT

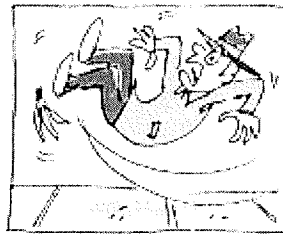
ANTICIPATION SHOTS HELP GET THE AUDIENCE READY FOR A IMPORTANT ACTION BY BUILDING TENSION AND BY SETTING UP THE ACTION TO FOLLOW.

ACTION & REACTION

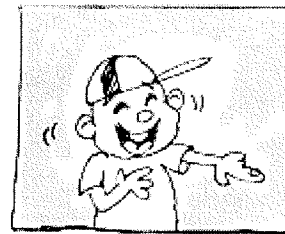
AN EMOTIONAL AND/OR PHYSICAL REACTION SHOT SHOULD FOLLOW EVERY ACTION SHOT!



1. ANTICIPATION SHOT



2. ACTION SHOT



3. REACTION SHOT

REACTION SHOTS ARE IMPORTANT BECAUSE YOUR AUDIENCE NEEDS TO IDENTIFY WITH YOUR CHARACTERS! ALSO YOUR CHARACTERS SHOULD HAVE A LIFE OF THEIR OWN AND ACT AND REACT TO ACTIONS IN YOUR "MOVIE".

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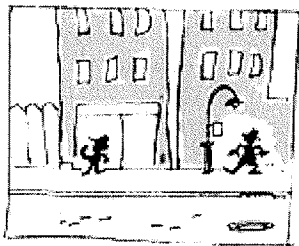


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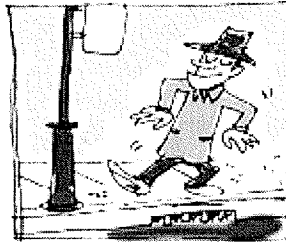
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SEQUENCING ACTION SHOTS

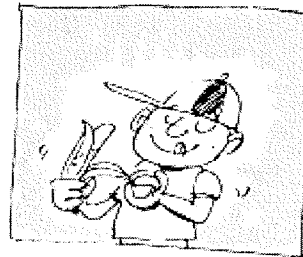
THE FOLLOWING STORYBOARD SEQUENCE SHOWS HOW ANTICIPATION SHOTS, ACTION AND REACTION SHOTS ARE SEQUENCED TOGETHER TO COMMUNICATE AN ACTION SEQUENCE TO THE AUDIENCE.



1. ESTABLISHING SHOT
SHOWS WHERE ACTION WILL TAKE PLACE



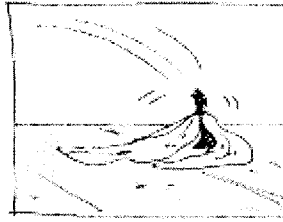
2. ACTION SHOT
MAN WALKING



3. ANTICIPATION SHOT
KID PEELING BANANA



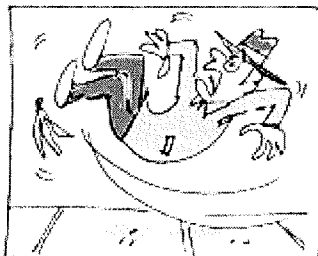
4. ACTION SHOT
KID THROWS PEEL



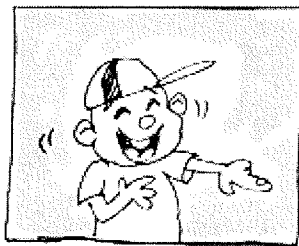
5. REACTION SHOT
PEEL LANDS ON SIDEWALK



6. ANTICIPATION SHOT
MAN ABOUT TO STEP ON PEEL



7. PHYSICAL REACTION SHOT
MAN SLIPS ON PEEL



8. EMOTIONAL REACTION SHOT
BOY LAUGHS



9. EMOTIONAL REACTION SHOT
MAN GETS MAN AT BOY

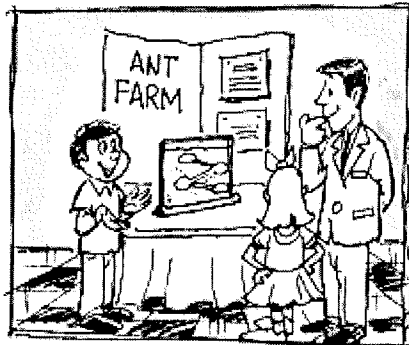
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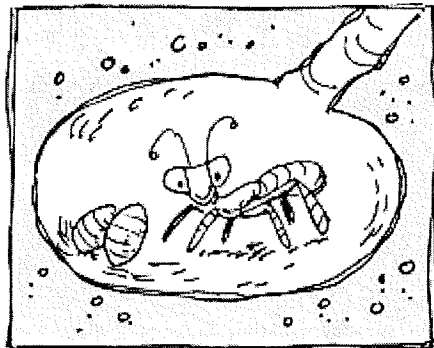
MEDIUM/MID-RANGE SHOTS

MID-RANGE SHOTS ARE USED TO COMMUNICATE ACTION AND INTERACTIONS OF CHARACTERS. (SHOWS ONLY LITTLE BACKGROUND WHILE LEAVING ENOUGH ROOM FOR THE ACTION TO TAKE PLACE.)



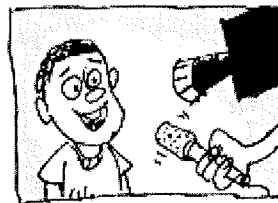
OVER THE SHOULDER SHOTS

ARE USED TO DRAW YOUR AUDIENCE INTO THE ACTION, ... AS IF THE AUDIENCE WAS IN THE SHOT WITH THE CHARACTERS.



"EXTREME CLOSE UPS"

FOCUS ATTENTION!
THEY CAN ALSO BE DRAMATIC AND SHOW STRONG EMOTIONAL IMPACT!



WHEN YOU'RE FILMING SOMEONE SPEAKING - BE SURE TO FILM **WHOLE SENTENCES!**

IT'S GOOD TO WAIT ABOUT 5 TO 7 SECONDS AFTER A PERSON FINISHES A THOUGHT, ... JUST IN CASE THEY HAVE MORE TO SAY!

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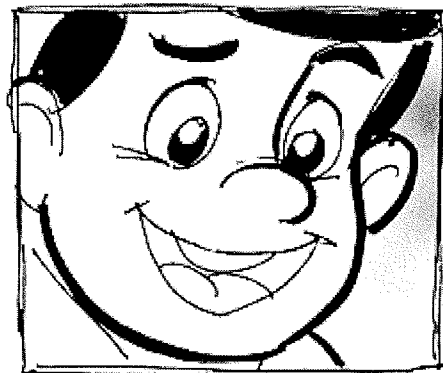
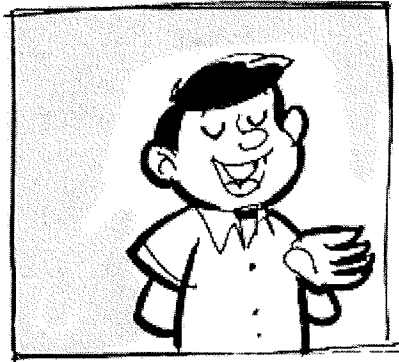


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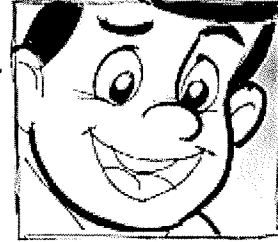
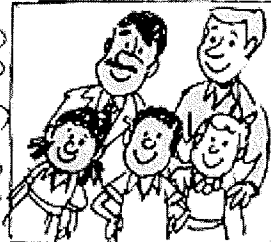
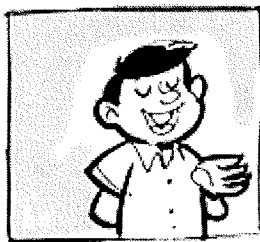
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TRANSITIONS & THEIR MEANING

JUMP CUTS



TRY TO STAY AWAY FROM "JUMP CUTS",
A QUICK CHANGE OF PERSPECTIVE, OR
CAMERA ANGLES, OR FRAME SIZE FROM
ONE SHOT TO ANOTHER WHEN THE SUBJECT IS THE SAME.



TRY USING A "CUT AWAY" SHOT INBETWEEN - TO
MAINTAIN CONTINUITY.

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