# FIN

## KIDS

## PRODUCTION NOTEBOOK

**FINKIDS.CA**

NSCAD UNIVERSITY

# ARE YOU READY TO BE EXCEPTIONAL?

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# FESTIVAL TOUR

## FREDERICTON • CHARLOTTETOWN
## HALIFAX • NEW GLASGOW • YARMOUTH

# FINKIDS.CA

# Welcome

Welcome to the FIN Kids Festival Tour! We're back again this year to present the best films for youth, covering a wide variety of topics from multiculturalism, technology, environmentalism, and inclusivity.

Formerly known as ViewFinders, FIN Kids has changed its name to reflect its status as an integral part of the FIN family of events and activities, which also includes the Atlantic International Film Festival in September. Our mission is the same: to present curated movies and shorts exploring vast emotional journeys that engage, entertain and invigorate Atlantic Canadians.

As always, we aim to provide our youth audience with a diverse program of films from the Atlantic provinces, Canada as a whole, and an international setting.

Our First Voices program showcases a variety of Indigenous stories, providing a positive and rewarding look into some of North America's most vital communities and cultures. Films such as *My Grandpa is Hiding/Mon Papi s'est caché* and *Krampouezh* show the struggles and resolve associated with dealing with loss. The short film *Harbor* tells a story of compassion about the immigrant experience, while *Noah, 18 years old/Noah, 18 ans* features an an eloquent and courageous transgender teen striving for inclusivity and understanding. From the animated hijinx of *Racetime/ La Course des Tuques* to the sports milestones of *Willie*, this is among our strongest and most diverse years yet!

With so much incredible programming, we're sure that every student will connect with a film or workshop that they experience at FIN Kids. For inspired and curious students, the annual FIN Kids Film Competition encourages young people to create their very own short film to share with an audience on the big screen. Past competitors have gone on to pursue careers in the film industry and to even show their work at the Atlantic International Film Festival and beyond.

Thank you for sharing the FIN Kids experience with your students, and enjoy the festival!

**The FIN Kids Team**

# Partners

**Beth Muzzerall**
*Graphic Designer*

**Lee Anne Arsenault**
*Writer*

**Luckas Cardona**
*Writer*

**Eric Miller**
*Graphic Designer*

**Susan Wolf**
*Illustrator*

**Ron Foley MacDonald**
*Additional Materials*

# Film Production

So you want to make a film? Begin now! Here are the basic steps in film production. Obviously the bigger the production the more elaborate, but these simple stages of production apply to all films, big and small. These aren't rules, they're guidelines to help you along the way.

If you've a made a film before, even if it's a video of your aunt Gertrude's wedding, chances are you've been through some of these steps before. Here they are broken down: **development, pre-production, production, post-production and marketing/exhibition.**

A way of looking at filmmaking is like making a giant puzzle. First you need to figure what the puzzle is going to look like (development & pre-production), then you need to find all the pieces (production) and finally build it (post-production). At the end you want to dazzle everyone by showing it off. (marketing/exhibition) That's filmmaking in a nutshell!
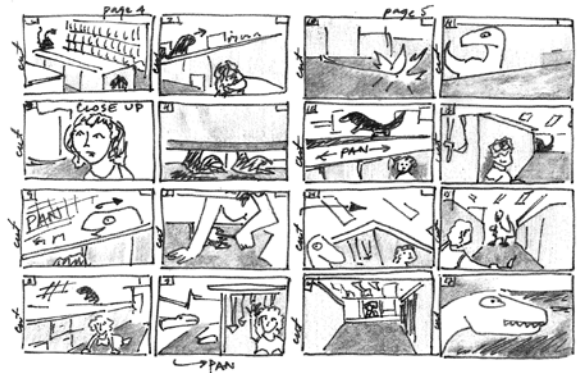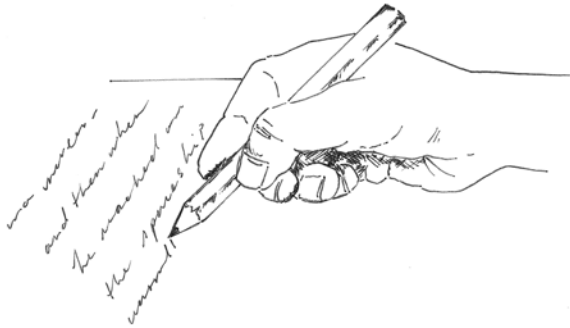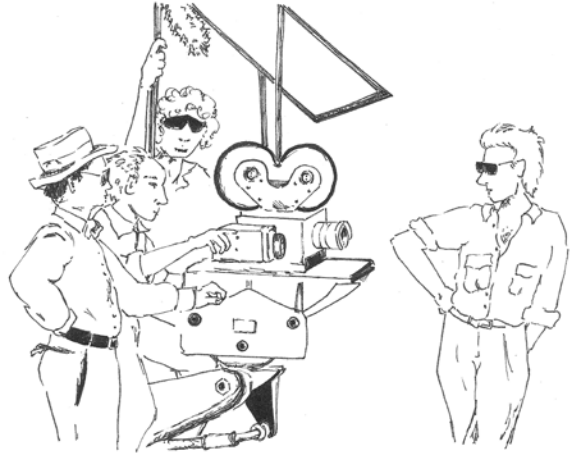
## Development

You have an idea? You need to develop it, flesh it out and write it all down.

The trick to writing a story is to keep it simple. Even the most complex films are structured on a relatively simple idea that can be described in one sentence.
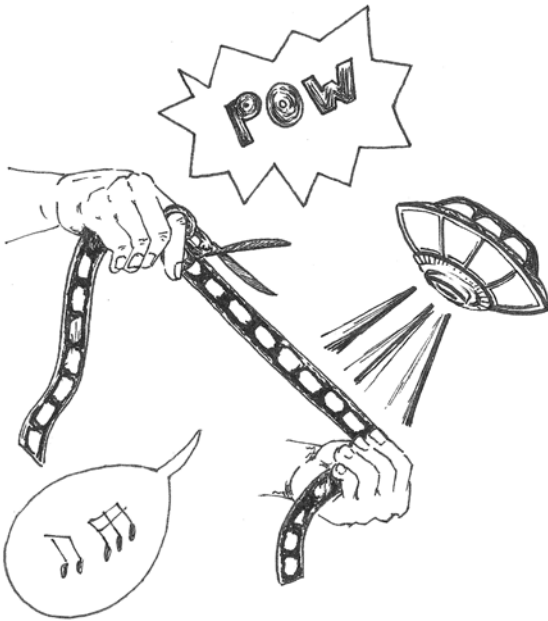
## Pre-Production

Once you have a script you will probably want to plan your shoot with a shotlist and/or storyboards.

Also remember, movies are a visual language. A story told with pictures, with the shots being the words. That's why it's called a "motion picture". Think in pictures.

## Production

This is the fun part that most people think of when they think of filmmaking. The team, film crew and cast, get together to film all the parts of the movie. Sometimes they are done in order of the script, but most often in a more cost-effective way. In other words, if there are two scenes that take place at a farm, one at the beginning of the film, one at the end, there's no sense in filming them on different days. Shoot them the same day and save time.

This is also the most complex part of making a film, so be prepared!

## Post-Production

Once you've shot the film you need to assemble it in the order of the story, as well as taking all the bad bits out. You'll add sound effects, music and maybe some visual effects. You'll wrap the whole thing with some titles and maybe some spiffy graphics. And voila! You have a film. But who's going to watch it?

## Marketing/Release

Whether you show it to your family or post it on youtube, you probably want people to watch your film. You put so much effort into it, you deserve it! Put some thought into who your audience is and how to best have your film reach them. And it pays to advertise, even without paying. An easy task these days with social media. And make a poster!

So what's your idea?

# How to Look at a Film

*By Ron Foley Macdonald*

Direct your eyes to a small or big screen. Listen closely to the sound emanating from the speakers attached. Pay strict attention; try to watch and hear all the aspects as you follow the story.

**THOSE ASPECTS INCLUDE:**

The type of film (drama, documentary a/k/a fiction or non-fiction)

The genre (musical, history, comedy, western, contemporary problem play, romance, buddy film, war, martial arts, fish-out-of-water tale, film noir, heist, urban crime thriller, action, art film, national film, chick flick…)

Think of what you expect from those genres.

Does the film live up to those expectations? Is it a cliché?

Or does the film surpass or escape those expectations?

**EXAMINE** every shot closely. Ask questions of every shot and sound choice:

Where is the camera (eye level? down low? up high?
Looking up or down?)

Is the camera moving? If it is, why?

Does the sound match the picture?

Is there music? Does is support or go against the image?

Are there sound effects? Did you notice them?

Does the background setting look real?
Can you tell if it's a set?

Does the set art direction seem bright? Gloomy? Neutral?

Where are the light sources for the image you're looking at?

Are the actors under-playing or over-playing their roles?

**NOW MOVE** from each shot to the larger scenes and sequences of film.

Is the editing slow or fast?

Do the images make sense when they are put together?

Is the pacing of the story even or uneven?

Are the events happening in the story building up towards something larger?

**THINK** of the overall story arc of what you are watching and hearing.

Is this a believable story? Does it have to be?

What is the tone the filmmakers are reaching for?
(Remote, direct, bemused…)

What is the relationship between the storytellers and their story? (Are they passionately engaged? Are they delighted, angry, sad, or rueful?)

What techniques or approaches should they use to tell their story cinematically?

**FILM IS KNOWN AS A TIME-BASED ART.**

Does the story proceed in a straight line?

Are there flashbacks? Flash-forwards?

IS the story being told from a single point-of-view or several?

WHO was the film made for?

WHEN & WHERE was it made?

# Crew Positions



## Director

"Action!" blares out of a bullhorn. The director directs and is in charge of all the artistic decisions of the film. Working with a creative team, the director is responsible for a cohesive vision, having a hand in story, mood, tone and style of the film. Because of this, they are the most easily recognized position on a film. Some directors are technical, others work well with actors, and some, like Alfred Hitchcock, have a signature style and are called "auteurs".

### Notable Directors:

Alfred Hitchcock: *Vertigo* (1958), *North by Northwest* (1959), *Psycho* (1960), *The Birds* (1962)
Kathryn Bigelow: *Point Break* (1991), *Strange Days* (1995), *The Hurt Locker* (2008)
Sofia Coppola: *The Virgin Suicides* (1999), *Lost in Translation* (2003), *Marie Antoinette* (2006)
Steven Spielberg: *Jaws* (1975), *Indiana Jones* (1980s), *E.T.: The Extraterrestrial* (1982), *Jurassic Park* (1993)

Also: David Cronenberg (*The Fly*), Francis Ford Coppola (*The Godfather*), James Cameron (*Avatar*), Jane Campion (*The Piano*), Martin Scorcese (*The Departed*), Mary Harron (*American Psycho*), Nora Ephron (*When Harry met Sally*), Oliver Stone (*JFK*), Quentin Tarantino (*Pulp Fiction*), Woody Allen (*Annie Hall*)

**Halifax Connections:** Andrea Dorfman (*Love That Boy*), Andrew Bush (*Rollertown*), Chaz Thorne (*Just Buried*), Thom Fitzgerald (*Cloudburst*)

## Producer

They're the person you might imagine with a cigar in their mouth barking orders into a telephone. Working in tandem with the Director, the Producer is in charge of the business decisions on a film. Sometimes the director has the final say, but often the producer had the final word because she/he is in charge of the money and schedule.

### Notable Producers:

Albert R. Broccoli: *The James Bond film series* (1962–2012)
Cecil B. DeMille: *The Ten Commandments* (1956), *Cleopatra* (1963), *When Worlds Collide* (1981)
David O. Selznick: *King Kong* (1933), *Gone With the Wind* (1934), *Rebecca* (1940)
Dino De Laurentiis: *Conan the Destroyer* (1984), *Dune* (1984), *Army of Darkness* (1992)

**Halifax Connections:** Michael Donovan (*Bowling for Columbine*, 2003 Oscar Winner), Michael Volpe (*Trailer Park Boys*), Wayne Grisby (*Trudeau*)
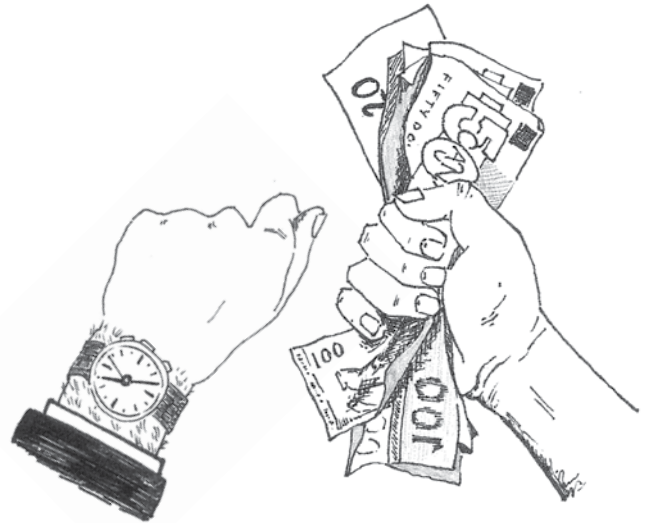
## Director of Photography

Also known as Cinematographer, Cameraman, "DP" or "DOP", she/he works with the camera and lighting crews to paint with light and give the film a feel, texture and mood. The visual look tells the audience in how they perceive the film and how to feel about the story. That might be filming in black and white (Shindler's List) or in bright colours (Wizard of Oz). It might include a high-contrast (300, Sin City) or soft look, or choosing colours to reflect the mood of a scene. For instance, blue for sadness, orange for happiness.
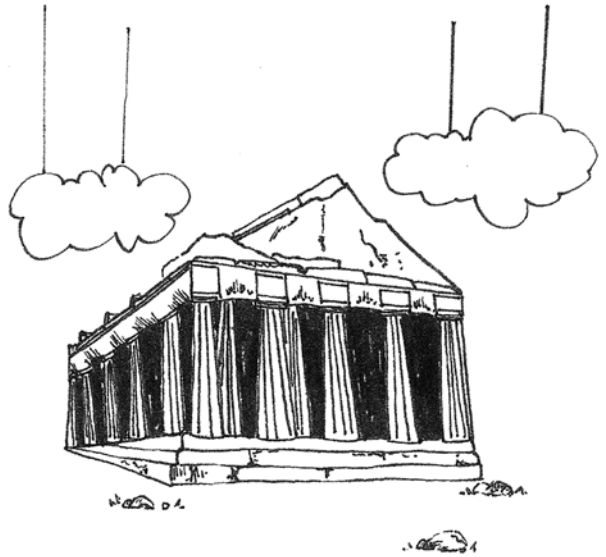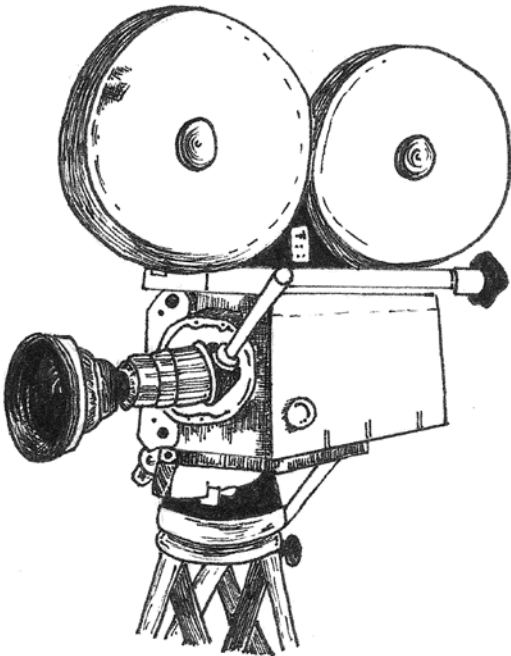
Geoffrey Unsworth: *2001: A Space Odyssey* (1968), *Superman: The Movie* (1978)
Larry Fong: *300* (2006), *Watchmen* (2009), *Super8* (2011)
Maryse Alberti: *Crump* (1994), *Happiness* (1998), *The Wrestler* (2008)
Robert Richardson: *JFK* (1991), *Kill Bill: vol.1 & 2* (2003/04), *Hugo* (2011)

**Halifax Connections:** Becky Parsons, Christopher Porter, Jeff Wheaton, Kyle Cameron



## Production Designer/Art Director

The Production Designer, or Art Director on smaller productions, is responsible for everything you see on screen other then the actors. Props, sets, design and costumes are all carefully chosen to reflect the aesthetic/mood of the film. Some colours mean certain things or give the audience certain feelings, and the art director works with his/her team, and in conjunction with the DOP, to find and work within a design or colour palette.

Alex McDowell: *Corpse Bride* (2005), *Charlie and the Chocolate Factory* (2005), *Watchmen* (2009)
Cedric Gibbons: *The Wizard of Oz* (1939), *Singin' In The Rain* (1952), *Forbidden Planet* (1956)
John Barry: *A Clockwork Orange* (1971), *Star Wars* (1977), *Superman* (1978)
Ken Adam: *Goldfinger* (1963), *Dr. Strangelove* (1964), *The Spy Who Loved Me* (1977)

**Halifax Connections:** Emanuel Jannasch, Ewen Dickson, Michael Holleran, Robyn Badger

## Sound Mixer

The importance of the sound mixer's position can't be overstated. She/he makes sure that the sound is recorded properly for each actor or object from each scene. No easy task considering all the noise on sets and around locations: cars, airplanes, refrigerators, etc... She/he is responsible to let the director know if there's been a problem with the sound on any given take and if they need to shoot again.

She/he can also be responsible for collecting sounds for sound design of a film. How important is sound? Next time you watch *Star Wars*, listen to the sound!

**Halifax Connections:** Aram Kouyoudjian, Art McKay, Lis van Berkel, Zan Rosborough
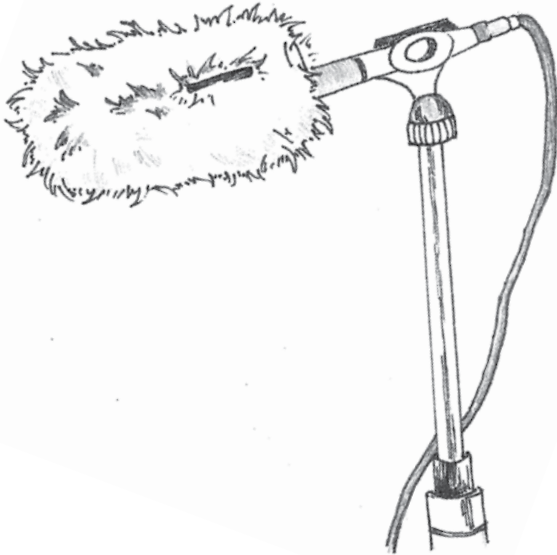




## Editor

The editor is the film's first audience. She/he sifts through hours and hours of footage to find the golden nuggets of moments which are assembled together in order. The director will work very closely with the editor, this is where the work from all the other departments really comes together to make a film. Editing can re-invent a film and make it new again. For the editor, it's all about pace and rhythm. Is it a fast movie or a slow one? What are they going to show or not show?

The editor also fixes all the mistakes made on the film (hence the term "fix-it-in-post"), so the director will bring them a milkshake from time to time.

**Famous Editors:**

Michael Khan: (works with Steven Spielberg) *Indiana Jones* (1980s), *Jurassic Park* (1993), *War of the Worlds* (2005)
Thelma Schoolmaker: (works with Martin Scorcese) *Goodfellas* (1990), *Shutter Island* (2010), *The Departed* (2006)
Walter Murch: *The Godfather* (1972), *Apocalypse Now* (1979), *The English Patient* (1996)

**Halifax Connections:** Christopher Cooper, Dean Soltys, Kim McTaggart, Sarah Byrne, Thorben Bieger

# Frame Composition

Film is a visual language. Instead of speaking with words, it communicates with a series images, telling a story and evoking a mood. The size of a subject or object in a frame communicates an array of information that we are able to decode and understand. Understanding this language or code is the first step to creating visual storytelling. Here are the basics of that language.

## Aspect Ratios

*Film*
**1:1.85 (Flat)**

**1:2.32 (Scope)**

*Video*
**4:3 (Standard TV)**
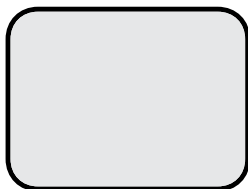
**16:9 (HDTV)**

## Balance

Have subjects situated evenly in the frame using the rule of thirds and negative space.

## Rule of Thirds

Draw two imaginary lines across the frame horizontally and vertically. These lines and the intersection points of these lines are the *money*. For best results place your subjects here.
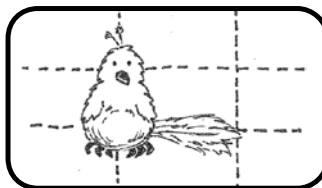
## Negative Space

Which way are the characters looking, especially if they're talking to someone? Sometimes it looks nice if there's an empty space (or negative space) right front of them, in the direction where they're looking. Or to be really fancy, you can put the negative space behind them.
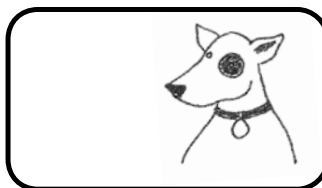
## Shots: Sizes

**Extra Wide**

**Wide (WIDE)**

**Medium Wide**

**Medium (MED)**

**Medium Close Up**

**Close Up (C.U.)**

**Extreme Close Up**

## Shots: Conceptual

**Over the Shoulder (OTS)**

**Insert**
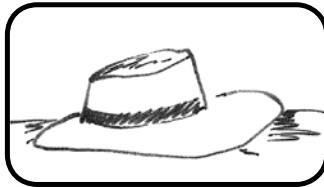
**Lo Angle**
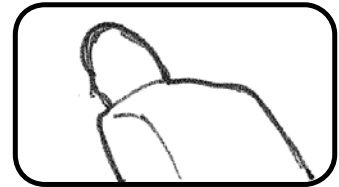
**Hi Angle**

**Dutch**
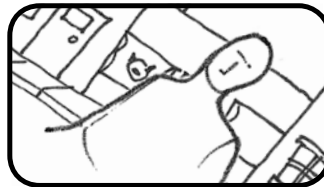
**Point of View**

**Bird's Eye View**
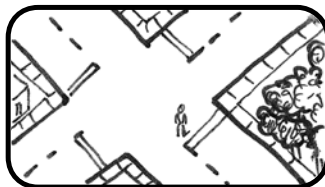
## Camera Movements

### Zoom
The camera doesn't move but the lens changes length to get in closer or farther away.
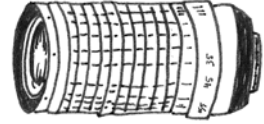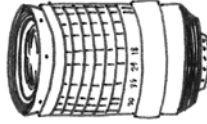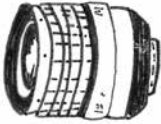


### Dolly
The lens doesn't change, but the camera physically moves in or out.



### Pan
The frame moves across.



### Tilt
The frame moves up or down.
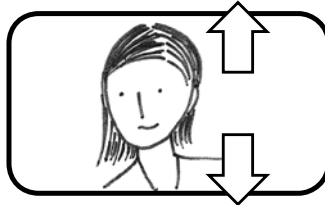


### Rack Focus
The lens focuses from one thing to another.

# Camera & Lighting

## Camera

We often get asked what kind of camera to get for filmmaking, which is a bit like asking what kind of hammer do you need to get to build a house. There are different kinds of hammers for different kinds of jobs but basically a hammer is a hammer. So a camera is a camera. You can have the fanciest camera and not use it well, or you can have the cheapest camera and work wonders with it.

Generally use a camera that you understand and know how to work with. Especially important is thinking about how you're going to get your footage from your camera into a computer program that you are going to edit with.

In other words while the camera is at the beginning of the process, you need to think about the end of the process when you're filming. Where and how are you going to edit: iMovie, Windows Movie Maker, Adobe:Premiere or Final Cut Pro? Where are you going to show it? YouTube, Vimeo, Facebook, on your phone or mobile device?

Once you have that figured out you can decide on a camera. If you want your movie to look more professional then try to find a camera that is capable of 24 frames a second (fps). Lots of cameras shoot at 30 frames a second and makes the video look more like news footage. Also the more control you have over the camera's functions (focus, exposure, shutter speed, etc...) the better.

But the most important thing is to tell a story visually with the camera. Film is visual language. What are you trying to say with the camera? What can you communicate without dialogue? Refer to the "Frame Composition" page in this manual for the basic 'vocabulary' in this visual language.
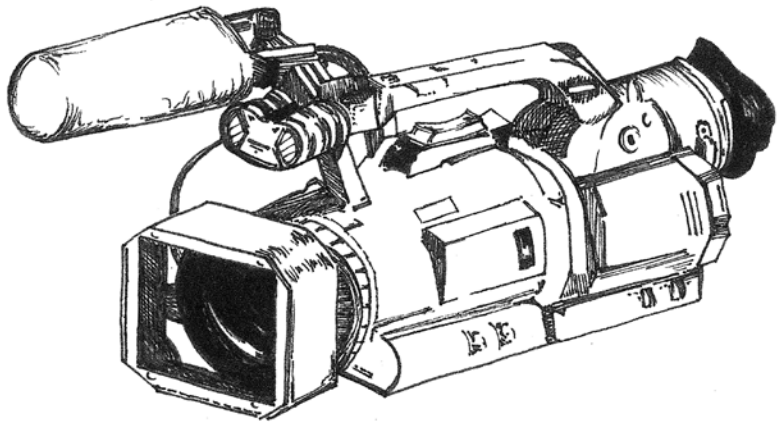
TIPS

**Tripod**

Use a tripod, keep the shot steady. If it's going to be shaky, do it for a reason, not just 'because'. A steady shot will allow you to frame your subject more deliberately, it will make your film look more professional and help you in the editing process. If filmmaking is visual storytelling, let your audience see what is happening.

**"Hold the Shot"**

When filming, hold the shot. That means film for a few seconds before and after the action. There's nothing more frustrating than to watch your own footage and find that you stopped filming before your actor finished speaking or are missing a part of the action.

# LIGHTS

Let there be light! And more light. Light is your friend, have lots of it. You want your audience to see everything. Your eyes are very good at seeing in all kinds of conditions, light and dark, but a camera is much more sensitive, it needs light to get a good exposure. If you can, get lights that you can point in a specific direction. Be creative, use flashlights or redirect light from an ordinary lamp with shades. But be careful, lights get hot, don't burn yourself and keep things that can catch on fire away.

Where to put the lights? The basic lighting in film is called **three-point-lighting**.

### 1: Key Light

The main light, called 'key light', is the biggest and will determine where the shadows will fall. The position of the key light affects the 'look' of the shot. Think, for example, to those horror films where the light is below the actors, making them look sinister.

### 2: Fill Light

Your secondary light, called 'fill light', will determine how dark or light the shadows will be. Your scene can be 'high contrast', that is, having parts that are very bright and very dark, or it can be 'flat', where there's almost no difference between shadows and bright spots. This also affects the mood of the scene.
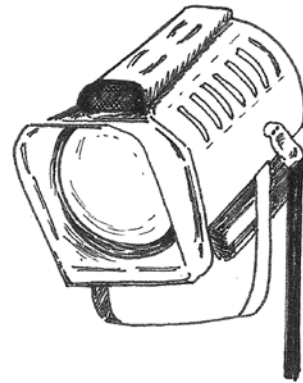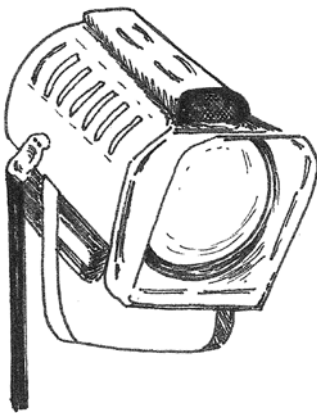
### 3: Back Light

The last light is the one in the back, pointed at the actor's head or object to create a thin bright line. The reason for this is to separate the foreground from the background. This one is less important than the other two, but adds a nice little touch to your film. Watch for the backlight next time you watch a movie, it's there.

Once you have basic lighting down you can start getting fancy and begin painting with light. Light and shadows, a dark spot here, a slash of light there, paint with light to add mood, atmosphere and style. Next time you watch a movie keep in mind that it's all been lit deliberately, so look at what they did and ask yourself why.

### TIPS

• So turn on all the lights in the space where you are filming. Better yet, go to the hardware store and buy a large flood light if you can.

• Don't shoot towards windows, unless you want a silhouette of your subject.

• Keep in mind that outside light from the sun (called 'daylight') is blue, lightbulb light (called 'tungsten') is orange and fluorescent light is green-ish. Your eye might not see it, but the camera will.

# Sound

Though film is a visual medium sound is fifty percent of a movie and is not to be underestimated. Along with bad acting, bad sound is telltale sign of a shoddy production. Bad camerawork can be a style, but bad sound is just...bad.

Good sound is hard to get, but you can help yourself with a few easy tips.

• Have a good microphone. What's a good mic? Record on it and then listen to it, if it sounds good (reproduces sound without making it "tinny", no hiss, buzzing, or noise) it's a good mic.

• Have the microphone as close as you can to the actors. Use lavaliers (little mics that hook on to your clothes, also called "lavs") and boompoles.

• Have silence on set. Unplug refrigerators, listen for traffic and air conditioners. Try to record sound around those pesky background sounds.

• Location too noisy? Try recording sound separately or make a film without sync sound. Just add music, sound FX and voice-over. Effective and simple.
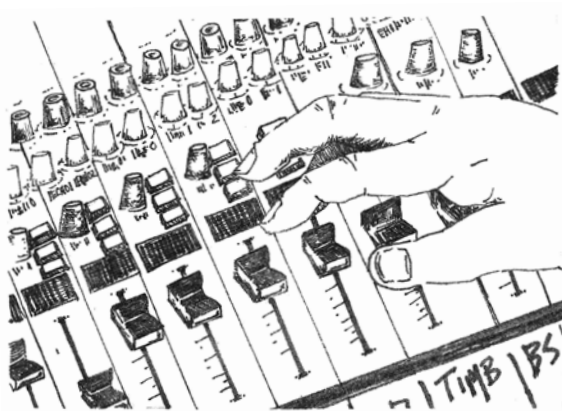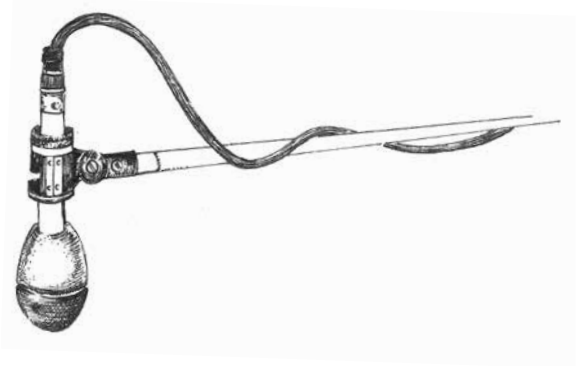
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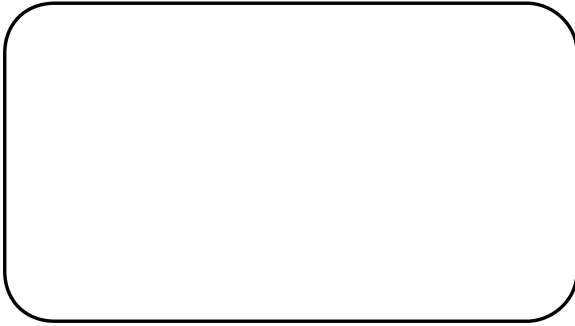
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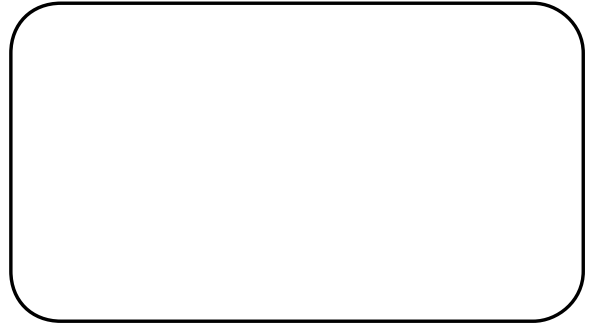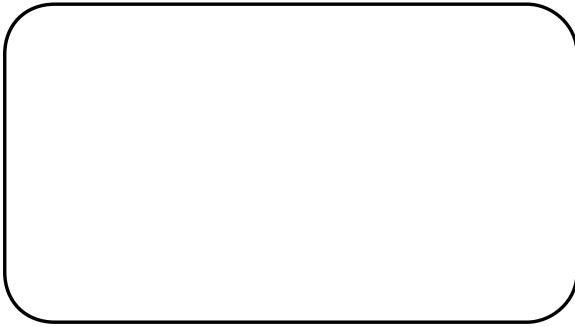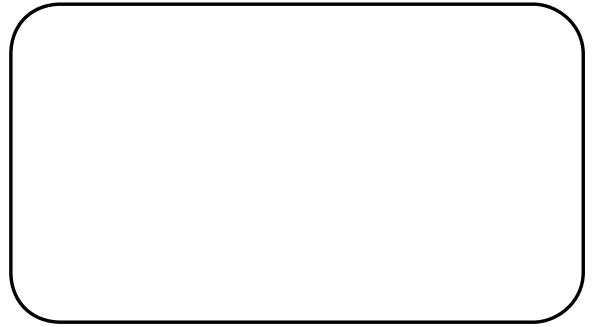
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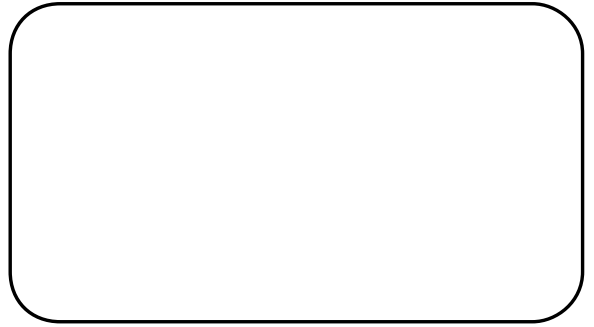
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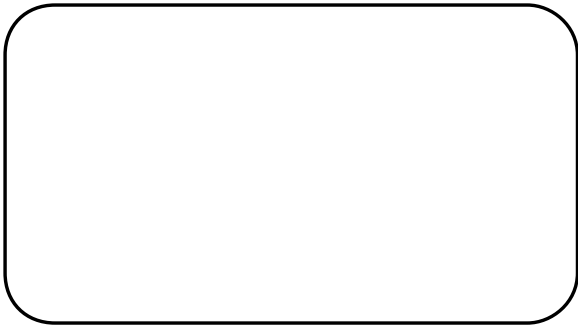
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Scene:                    Shot:
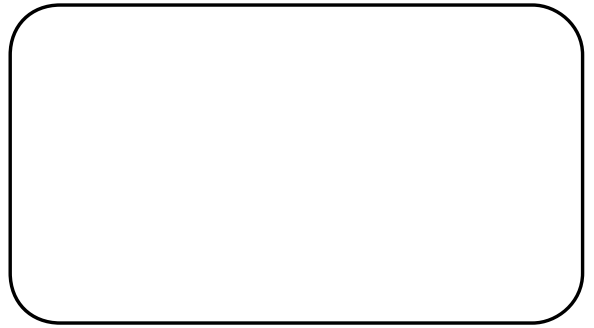
Description:

Scene:                    Shot:

Description:

Scene:                    Shot:

Description:

Scene:                    Shot:

Description:

# Music in the Movies

How does music affect film scenes?

In this assignment you will watch a film and listen carefully to the music being played during different scenes. You will then choose different scenes and describe the influence the music has on each scene. Use the following glossary to help you identify the type of music being played during scenes in the movie.

## Types of Music

**Acoustic:** Created without the use of electricity.

**Ballad:** A narrative, sentimental poem set to music.

**Blues:** Growing out of spirituals and work songs, Blues usually feature simple chords and improvisation on vocals and instrumentation.

**Classical:** Relating to European music during the latter half of the 18th and the early 19th centuries.

**Country:** A very simple and traditional style, Country stems from European folk music and other sources, and has since taken on other influences such as blues, rock, etc.

**Electronica:** A term representing any style of music made with electronic equipment.

**Folk:** A down-to-earth style focusing on universal truths, often with traditional acoustic instrumentation and a simple melody.

**Hard:** Genres with faster, louder, pounding beats.

**Hip-Hop:** Four elements make up Hip-Hop: The MC, DJ, Breaks and Beats. Rhymes performed by the MC center around subjects relevant to daily life.

**Instrumental:** Music without vocals.

**Metal:** Heavy, distorted guitars with simple melodies and loud, brutal percussion.

**Pop:** Has a catchy melody and relatively simple rhythm.

**Rock (Rock & Roll):** Pure Rock has a strong beat and a catchy melody backed by three or four chords.

**Smooth:** Genres with a relatively constant tempo and volume.

**Soft:** Lush, inoffensive and smooth, often very commercial.

Movie Choice: _____

Describe this movie in one or two sentences.

_____
_____
_____
_____

Scene # _____

Describe this scene.

_____
_____
_____

What type of music was used in the scene?

_____
_____
_____

Was the music fast or slow? What effect did this have?

_____
_____
_____

What do you think the filmmaker wanted the audience to feel by using this music in this scene?

_____
_____
_____

What was it about this music that had the greatest effect on this scene?

_____
_____
_____

Were there words in the music?
If so, did they say anything important about the movie?

_____
_____
_____

Do you think that this music was the best choice for this scene? Why or Why not?

_____
_____
_____

# Fact to Film: Creating a Documentary

Documentary filmmaking requires a great deal of planning and preparation. Most documentaries have these things in common: interesting subject matter, interviews or narration, film making equipment, live location footage, still scenery shots, and music.

**Before you begin planning your documentary, ask yourself these questions:**

· What message do you want your documentary to convey?

· What do you want your audience to "take away" from this film?

· Who will be the target audience and why is this message important to them?

· What images will work best to convey your message?

· Will you use interviews, narration, or a combination of both?

· What settings will you use as a backdrop to your film?

· Will you use still shots and what will they be?

· What type of music will strengthen or complement your message?

· What will sequence will your documentary be in?

**Using these questions, prepare a pitch to the class that describes your idea. Use the following headings to describe your documentary:**

· Documentary message

· Why this topic is important to the audience

· The images that will be used to convey the message

· Interviews, narration or both?

· Sequence of events

**Ask for feedback and refine your idea.**

When you have developed your idea, use the Creating a Storyboard sheet in the Appendix.

# Public Service Announcement

## What is a Public Service Announcement (PSA)?

A PSA is a brief TV message that informs or educates the general public for the greater good of the community.
PSAs often feature a famous person as a role model and spokesperson. Can you think of a PSA that you have seen on TV?

## Instructions

Work in small groups of 2 or 3. Depending on which FIN Kids screening you attended, your PSA will focus on (1) a message to stop bullying, (2) a message to promote diversity, or (3) another topic assigned by your teacher. You will create a 30-second PSA for television.

## Part ONE - Group Discussion

What could the main message of your PSA on

_____

be about? Brainstorm. Come up with as many ideas as possible!

Decide. What will be the main message of your PSA?  What specific message are you going to pass along  to your audience?

Who is the target audience for this PSA? What affect could it have on that audience?

Who will speak in your PSA? What type of person/ role model will your target audience listen to? Why? Which famous actors, musicians or TV personalities would you choose to deliver your PSA message? When is the best time for your PSA to appear on TV? (...during what show/s? ...on what channel/s? ...what time of day? ...why?)

## Part TWO - The Planning Process

The main message of this PSA is...

_____

_____

_____

The target audience will be...

_____

_____

_____

The best way to make a lasting impression and to get our message across to our target audience is...

_____

_____

_____

Keeping your target audience in mind, complete the following statement to determine the main point or theme of your storyboard:

After viewing our PSA on

_____

we want our audience to understand or feel...

_____

_____

_____

Now that you've chosen your audience and stated your main point, consider the following.
In order to draw the audience in, your PSA needs an attention-getter. Our attention-getter is:

_____

_____

_____

Select appropriate visuals, actors or photos to match your main idea:

**VISUALS:**

_____

_____

_____

**ACTORS:**

_____

_____

_____

**PHOTOS:**

_____

_____

_____

List the sounds, sound effects and music you will use to enhance your message:

_____

_____

- - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -

## Important points to remember for your PSA:

Make sure your PSA message is no longer than 30 seconds. Edit it. Practice reading it out loud at a comfortable pace until it is 30 seconds long.

Give your audience something to remember at the very end of your PSA!

Your PSA message must be well written with a clear beginning, middle and end.

Practice makes perfect. Practice! Practice! Practice! Practice before presenting your PSA to the class.

**PSA Storyboard Activity**

Now, create a storyboard for your PSA.

Use the "How to Create A Storyboard..." instruction sheet and storyboard worksheets or poster paper. (See Appendix)

# Writing a Film Review

Film review writing should be persuasive. Writing should demonstrate a clearly stated position on the film. Use this six-paragraph outline to walk students through the process of film reviewing. Practice film writing with your class before your trip to FIN Kids so that students have had the experience before reviewing the film you will see.

**Paragraph 1:**

Offer your overall impression of the film while mentioning the movie's title, director and key actors.

**Paragraph 2:**

Summarize the plot of the film. Compare the film to others or make a link to a book or play.

**Paragraph 3:**

How did the actors portray key character roles? Did they fulfill any expectations viewers might have had?

**Paragraph 4:**

Were any particular film techniques used in key scenes? How did the film techniques and music enhance the setting and themes of the film?

**Paragraph 5:**

Address how well the film represents the themes intended by the filmmaker. Offer evidence for your opinion.

**Paragraph 6:**

Ending paragraph—your last opportunity to convince the reader. Offer a suggestion that tells the reader to attend the film or not.

For a more detailed description of film reviewing:
http://www.xtec.es/~vfeliu/writing/revi3.htm

# Youth Film Competitions You Can Apply To...

**FIN Kids Film Competition**

• Films under 5 minutes

• Students under 18, from Atlantic Canada

• finfestival.ca/film-competition

**Youth by Youth Cinema Competition (Calgary, AB)**

• Films 30 sec – 7 minutes

• Students under 18, from around the world

• www.calgaryfilm.com

**Reel Youth Film Festival (Vancouver, BC)**

• Films under 10 minutes

• Students under 19, from around the world

• reelyouth.ca

*Search "Youth Film Competitions" on the web to discover more opportunities to submit your films from around the world*

# Film Festivals for you

**Chicago International Film Festival**

• Chicago, Illinois

• Longest running film festival in North America

• Takes place in October

• www.chicagofilmfestival.com

**Reel to Reel Film Festival**

• Vancouver, BC

• www.r2rfestival.org

**TIFF Kids**

• Part of Toronto International Film Festival

• tiff.net/tiffkids

**FIN Kids Festival Tour**

• Part of FIN Atlantic International Film Festival

• finfestival.ca/festival-tour

# Atlantic Canadian Film Organizations for You...

## Artist Run Centres

**Atlantic Filmmakers Cooperative**

• Artist-run centre for the production and presentation of creative films

• Offers programs, training and membership

• www.afcoop.ca

**Centre for Art Tapes**

• Artist-run centre that supports artists working in Electronic Media, as video, audio and new media

• Offers facilities, equipment and membership

• www.centreforarttapes.ca

## Film Industry Trade

**William F White International**

• Canada's largest provider of professional motion picture, television, digital media and theatrical television equipment

• www.whites.com/contact/halifax

**Current Studios**

• Post-production services

• currentstudios.ca

## Education

**Nova Scotia Community College – Screen Arts Program**

• www.nscc.ca

**NSCAD University– Film Program**

• nscad.ca

**DaVinci College - Digital Filmmaking**

• davincicollege.org

# Films for You

**National Film Board of Canada**

The the best Canadian destination for point-of-view documentaries, animation films, interactive projects and Canadian films.

Watch over 3,000 captivating documentaries, feature films and animation films for free.

Explore cutting-edge interactive projects that reinvent storytelling.

Rent handpicked and award winning Canadian feature films and indie docs from around the world.

• www.nfb.ca

**American Film Institute's 100 Years...100 Movies**

• www.afi.com/100years

**Best Films by Genre & Country**

• en.wikipedia.org/wiki/List_of_films_considered_the_best

# Glossary

*Film Categories*

### Animated feature

A film longer than 60 minutes that uses a process that creates an illusion of movement by inter-cutting stills, using graphics with movable sections, using step-by-step changes, or control wire activation, as opposed to filming naturally-occurring action at a regular frame rate.

### Animated short

A film shorter than 60 minutes that uses a process that creates an illusion of movement by inter-cutting stills, using graphics with movable sections, using step-by-step changes, or control wire activation, as opposed to filming naturally-occurring action at a regular frame rate.

### Documentary

A film or TV program presenting facts and information, especially about a political, historical, or social issue.

### Live action short

A fictional film of naturally occurring action that is shorter than 60 minutes.

### Live action feature

A fictional film of naturally occurring action that is longer than 60 minutes. Camera Techniques, Distance and Angle.

### Establishing shot

Opening shot or sequence, frequently an exterior General View as an Extreme Long Shot (ELS). It's used to set the scene.

### Angle of shot

This refers to the direction and height from which the camera films the scene. Conventionally, "factual" subjects should be shot from eye-level only. In a high angle the camera is placed above the eye-level of the character and looks down at a character, making the viewer feel more powerful than the subject or creating a feeling of detachment. A low angle shot places the camera below the eye level of the character, exaggerating his or her importance.

### Viewpoint

This refers to the apparent distance and angle from which the camera views and records the subject.

*Camera Techniques, Movement*

### Zoom

In zooming in the camera does not move. The lens is focused down from a long-shot to a close-up while the picture is still being shown. Gradually, the subject is magnified and attention is concentrated on details previously invisible as the shot tightens. It may be used to surprise the viewer. Zooming out reveals more of the scene (perhaps the location or to whom he or she is speaking) as the shot widens. Zooming in rapidly brings not only the subject but also the background hurtling towards the viewer, which can be disconcerting.

### Following pan

The camera swivels/turns to follow a moving subject. A space is left in front of the subject: i.e. the camera leads rather than trails the subject. A pan usually begins and ends with a few seconds of still picture to give greater impact. The speed of a pan across a subject can be used to create a mood and to establish the viewer's relationship with the subject.

**Surveying pan**

The camera slowly searches the scene. This type of pan may build to a climax or anticlimax.

**Hand-held camera**

A hand-held camera can produce a jerky, bouncy, unsteady image, which may create a sense of immediacy or chaos. Its use is a form of subjective treatment.

*Editing Techniques*

**Freeze-frame**

This gives the image the appearance of a still photograph. This is not a naturalistic device.

**Flashback**

This provides a break in the chronology of a narrative where events from the past are disclosed to the viewer.

*Use of Sound*

**Direct sound or live sound**

This may have a sense of freshness, spontaneity and "authentic" atmosphere; it may not be acoustically ideal.

**Studio sound**

Sound recorded in the studio to improve the sound quality and to eliminate unwanted background noise, e.g. dubbed dialogue.

**Sound bridge**

Adding to a film's continuity through the use of sound, by running sound—i.e. narration, dialogue or music—from one shot to another shot, which makes the action seem uninterrupted.

**Dubbed dialogue**

Post-recording the voice-track in the studio where actors match their dialogue to the on-screen lip movements. Not confined to foreign-language dubbing.

**Commentary/voice-over narration**

Commentary spoken off-screen over the shots shown. The voice-over can be used to:

• introduce particular parts of a programme
• add extra information not evident from the picture
• interpret the images for the audience from a particular point of view
• link parts of a sequence together

The commentary confers authority on a particular interpretation, particularly if the tone is moderate, assured and reasoned. In dramatic films, it may be the voice of one of the characters, unheard by the others.

**Sound effects (SFX)**

Any sound from any source other than dialogue, narration or music. Dubbed-in sound effects can add to the illusion of reality, e.g. a stage-set door may be enhanced by adding the sound of a heavy door slamming or creaking.

**Music**

Music helps to establish the pace of the scene. The rhythm of music usually dictates the rhythm of the cuts. The emotional colouring of the music also reinforces the mood of the scene. Conventionally, background music is not normally intended to be noticeable. It accelerates for a chase sequence and becomes louder to underscore a dramatically important action. Through repetition it can also link shots, scenes and sequences. Foreground music often finds its source within the screen events, e.g. from a radio, TV, stereo or musicians in the scene.

**Silence**

The juxtaposition of an image and silence can frustrate expectations, provoke odd, self-conscious responses, intensify our attention, make us apprehensive, or make us feel dissociated from reality.

*Graphics*

**Text**

Titles appear at or near the start of the film. Their font style, size, colour, background, speed, and so on, together with the music, can establish expectations about the atmosphere and style of the film. Additionally, captions are commonly used in news and documentaries to identify speakers, in documentaries, documentary dramas and dramatic narratives to indicate dates or locations. Subtitles at the bottom of
the screen are usually used for translation or for the benefit of the hearing-impaired.

**Graphics**

Maps, graphs and diagrams are associated primarily with news, documentary and educational programs.

**Animation**

Creating an illusion of movement, by inter-cutting stills, using graphics with movable sections, using step-by-step changes, or control wire activation.

*Narrative Style*

**Subjective treatment**

A "subjective point of view" involves treating the viewer as a participant. For example, when the camera is addressed directly or when it imitates the viewpoint or movement of a character, we are shown not only what a character sees but how s/he sees it. A temporary "first-person" use of camera as the character can be effective in conveying unusual states of mind or powerful experiences—dreaming, remembering, or moving very fast. If overused, it can draw too much attention to the camera. Moving the camera (or zooming) is a subjective camera effect, especially if the movement is not gradual or smooth.

**Objective treatment**

An "objective point of view" involves treating the viewer as an observer. The viewer watches from an omniscient vantage point or "privileged point of view." An objective camera effect might involve keeping the camera still while the subject moves towards or away from it.

**Mise-en-scene**

Refers to all the elements or details of the scene placed before the camera. A "realistic" technique where meaning is conveyed through the relationship of all things visible in a single shot. Composition is therefore extremely important. The way people stand and move in relation to each other is important. Long shots and long takes are characteristic.

**Talk to camera**

The sight of a person looking full face and talking directly at the camera establishes their authority or "expert" status with the audience. Only certain people are normally allowed to do this, such as announcers, presenters, newsreaders, weather forecasters, interviewers, anchor-persons and key public figures. The words of "ordinary" people are normally mediated by an interviewer. In a film, talking to the camera clearly breaks out of naturalistic conventions, and the speaker may seem like an obtrusive narrator.

**Tone**

The mood or atmosphere of a film: ironic, comic, nostalgic, romantic, factual, and so on.

**Shot**

The basic unit of film—a single piece of film without cuts. A shot is the moving picture seen from the time the camera is turned on until it is turned off. Shots are then strung together to form scenes and sequences.

**Scene**

A dramatic unit composed of a single shot or series of shots. A scene usually takes place in a continuous time period & setting and involves the same characters.

**Sequence**

A dramatic unit composed of several scenes, all linked together by their emotional and narrative momentum.

**Genre**

Broad film categories, including: documentaries, animated shorts, live action shorts, animated features, live action features, etc.

*Other*

**Plot**

The main events of the story line.

**Set**

A place that is built/constructed to represent the setting of the film.

**Setting**

The time and place of the story.

# NOTES

## NOTES

# NOTES

# NOTES

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