



WELCOME TO **17** **TownMeeting**
TELEVISION
AT **CCTV** **THE** Center for Media &
□ □ □ Democracy



**WE ARE A FREE COMMUNITY ACCESS
RESOURCE.**

**COME LEARN TO USE MEDIA.
SHARE YOUR STORIES AND OPINIONS
ABOUT THE WORLD.**

**TURN ON THE TV. (OR YOUR
COMPUTER WWW.CH17.TV) SEE YOUR
FRIENDS, NEIGHBORS AND**



**WELCOME TO THE CHANNEL 17
VIDEO ASSIGNMENT BOOK.
LET'S LEARN HOW TO USE A
CAMERA, TELL A STORY AND MAKE
OUR OWN MEDIA.**



**MY STORY ON
PAGE 16.**

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FOLLOW THE STORYBOARD

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PERSPECTIVE

IN THIS EXERCISE I WANT YOU TO TAKE ON THE PERSPECTIVE OF AN OBJECT. I AM DZIGA VERTOV, A RUSSIAN FILMMAKER. I WORKED FOR THE RUSSIAN GOVERNMENT FROM 1917 UNTIL THE 1940'S. ONE OF MY MOST FAMOUS FILMS, "A MAN WITH A MOVIE CAMERA," DETAILS, FROM A WIDE VARIETY OF PERSPECTIVES, RUSSIAN CITY LIFE IN 1929.



ASSIGNMENT 1

CHOOSE ANY OBJECT IN THE ROOM AND WRITE WHAT IT IS ON THE LINE: (FOR EXAMPLE "TRASH CAN")

**IMAGINE YOUR OBJECT HAS "EYES"
VIDEOTAPE 10-20 SECONDS FROM THE
PERSPECTIVE OR "POINT OF VIEW"
OF THE OBJECT.**



THE FRAME GAME

FRAMING MAKES
PICTURES
INTERESTING.
FRAMING IS HOW MUCH
OR LITTLE OF YOUR
SUBJECT YOU CHOOSE
TO SHOW WITH YOUR
CAMERA. FRAMING IS
ABOUT THE SPACE
AROUND YOUR
SUBJECT.

ASSIGNMENT 2

SET YOUR CAMERA IN A SECURE LOCATION OR HAVE A FRIEND HOLD IT. STAND IN FRONT OF THE CAMERA AND TURN THE LCD SCREEN TO FACE YOU.

PUSH RECORD.

1. HOW MUCH OF YOUR FACE CAN FIT INTO THE SCREEN?
2. BACK UP SO YOU FIT YOUR HEAD TO TOES.
3. PRETEND TO PUSH ON THE SIDE WALL OF THE "FRAME" AND HAVE SOMEONE MOVE THE CAMERA SLIGHTLY TO MAKE IT LOOK LIKE YOU ARE ACTUALLY "PUSHING" THE FRAME.
4. HAVE SOMEONE GENTLY SHAKE THE CAMERA. AN EARTHQUAKE! ACT AS IF YOU ARE IN AN EARTHQUAKE...

**MAKE SURE YOUR CAMERA IS
RECORDING ALL OF THIS!!!!**

ASSIGNMENT 3

BLUESCREEN

ALSO KNOWN AS CHROMA KEY OR **GREENSCREEN**.
ALLOWS YOU TO
SUPERIMPOSE PROPS AND
ACTORS ONTO A
PRERECORDED OR IMAGINARY
SCENE USING SPECIAL COLOR
AND FREQUENCY
REPLACEMENT TECHNOLOGY.

WHERE THE CAMERA
'SEES' BLUE (OR GREEN)
IT REPLACES IT WITH
ANOTHER IMAGE,
PICTURE, VIDEO OR
COLOR.



TAKE YOUR GROUP AND CAMERA TO THE
CONTROL ROOM. **DOCUMENT THE
PROCESS** OF CREATING BLUESCREEN (OR
GREENSCREEN) VIDEO.

TAKE YOUR TAPE OUT OF THE CAMERA AND
HAVE THE CONTROL ROOM OPERATOR
**RECORD YOU AND YOUR GROUP "ON
LOCATION"** IN THE BLUESCREEN
ENVIRONMENT.



ASSIGNMENT 4

HOW TO:

Videotape someone from your group demonstrating, an action such as tying your shoe, doing a somersault, making a telephone call or another action of your choice.

USE:

- *three different angles
- *three shot types such as medium, close-up or wide shots
- *keep it short



Video Portraits

ASSIGNMENT 5

CAPTURE SOMEONES IMAGE ON VIDEO. CHOOSE A PERSON AS YOUR SUBJECT AND RECORD 3 SECONDS IN CLOSE-UP OF THEIR:

1. FEET
2. HANDS
3. EARS
4. EYES
5. FACE.

LAST, RECORD YOUR SUBJECT FOR 10 SECONDS IN A LOCATION WHERE THERE IS LITTLE MOVEMENT. HAVE THEM HOLD VERY STILL WHILE LOOKING IN ONE DIRECTION WITHOUT MOVING. AT THE END OF TEN SECONDS HAVE THEM SLOWLY TURN AND LOOK AT THE CAMERA.

YOU HAVE NOW RECORDED THEIR "VIDEO PORTRAIT"



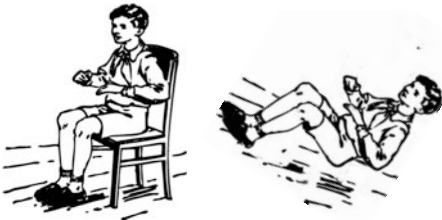
NOW YOU SEE IT, NOW YOU DON'T.

ASSIGNMENT 6

MOVIES USE SPECIAL EFFECTS TO MAKE THINGS LOOK, EXTREME, DRAMATIC, OLD, MAGICAL, ETC. MOST OF THESE EFFECTS ARE APPLIED AFTER FILMING, DIGITALLY, DURING EDITING. THERE ARE SOME FUN EFFECTS YOU CAN USE TO CREATE ILLUSIONS USING MATERIALS AT HAND.

THE DISAPPEARING ACT

1. WHEN RECORDING, PAUSE CHANGE THE ACTION AND THEN RESUME RECORDING. IT WILL LOOK AS THOUGH MAGICALLY THE ACTION CHANGED. FOR EX: SOMEONE SITTING IN A CHAIR, FREEZE ACTION, STOP RECORDING, REMOVE THE CHAIR START RECORDING RESUME ACTION (FALLING) YOU HAVE CREATED A SPECIAL DISSAPPERAING ACT.



DOLLY SHOTS

3. MOVE THE CAMERA SLOWLY AND SMOOTHLY (AS IF ON WHEELS OR "DOLLY")

TOWARDS THE SUBJECT WHILE ZOOMING OUT. OR MOVE AWAY FROM THE SUBJECT WHILE ZOOMING IN.

WITH PRACTICE CAN BE USED TO CREATE AN EERIE OR DRAMATIC EFFECT.

HOMEMADE FILTERS



2. USE SARAN WRAP, A THIN SCARF, A PLASTIC BAG OR SOMETHING ELSE THAT IS SEE THROUGH BUT CAN CREATE AN ILLUSION WHEN YOU RECORD THROUGH IT.

FORCED PERSPECTIVE

4. SET UP THE CAMERA TO RECORD DIFFERENT ELEMENTS IN EXTREME PERSPECTIVE TO ONE ANOTHER. ILLUSION FOOLS THE EYE INTO MAKING OBJECTS APPEAR FARTHER, CLOSER, LARGER OR SMALLER THAN THEY ACTUALLY ARE.



photo credit: <http://www.flickr.com/photos/stuandgravy/>

NOW YOU SEE IT, NOW YOU DON'T.

ASSIGNMENT 6

MOVIES USE SPECIAL EFFECTS TO MAKE THINGS LOOK, EXTREME, DRAMATIC, OLD, MAGICAL, ETC. MOST OF THESE EFFECTS ARE APPLIED AFTER FILMING, DIGITALLY, DURING EDITING. THERE ARE SOME FUN EFFECTS YOU CAN USE TO CREATE ILLUSIONS USING MATERIALS AT HAND.

LINES

5. PAY ATTENTION TO THE LINES IN YOUR IMAGE, BACKGROUND LINES, LINES OF THE SUBJECT ETC. VERTICAL AND HORIZONTAL LINES CREATE STABILITY, DIMINISHING LINES CREATE THE FEELING OF MOVEMENT OR INCREASE THE SENSE OF DIMENSION.



BALANCE, FORMAL AND INFORMAL



6. FORMAL BALANCE PUTS TWO EQUAL OBJECTS IN CONTRAST TO ONE ANOTHER, INFORMAL BALANCE WEIGHS THE SUBJECT/OBJECT TO ONE AREA OF THE FRAME.

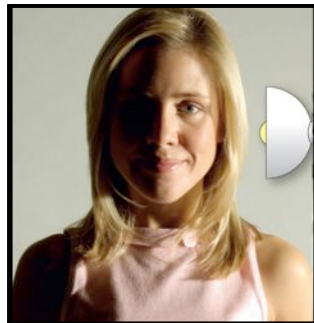
SELECTIVE FOCUS

7. ALLOW YOUR SUBJECT TO 'REVEAL' ITSELF BY CHANGING FOCUS FROM ONE PART OF THE PICTURE TO ANOTHER.



HIGH CONTRAST SHOT

8. WHERE IS THE LIGHT IN YOUR VIDEO, IS IT FLAT AND DIFFUSE OR DIRECT AND HIGH CONTRAST? SHOOT SOME SCENES IN DIFFERENT LIGHT ENVIRONMENTS, MAKE ONE HIGH CONTRAST.



NOW YOU SEE IT, NOW YOU DON'T.

ASSIGNMENT 6

MOVIES USE SPECIAL EFFECTS TO MAKE THINGS LOOK, EXTREME, DRAMATIC, OLD, MAGICAL, ETC. MOST OF THESE EFFECTS ARE APPLIED AFTER FILMING, DIGITALLY, DURING EDITING. THERE ARE SOME FUN EFFECTS YOU CAN USE TO CREATE ILLUSIONS USING MATERIALS AT HAND.

PANS - LEFT TO RIGHT AND RIGHT TO LEFT.



9. MOVE THE CAMERA SLOWLY FROM LEFT TO RIGHT TO CREATE NATURAL LOOKING MOVEMENT. RIGHT TO LEFT CAN BE USED TO CREATE TENSION. BEFORE YOU MOVE THE CAMERA, KNOW WHERE YOU ARE GOING AND WHAT YOU WANT TO 'LAND' ON OR 'REVEAL.'

TILT - ASCENDING/DESCENDING



10. USE TILT MOVEMENT TO CREATE DRAMA. UP GIVES THE FEELING OF LIFTING, TILTING DOWN CREATES THE FEELING OF DESCENDING.

CREATE A FRAME WITHIN A FRAME



11. USE OBJECTS IN THE ENVIRONMENT TO FRAME YOUR SUBJECT INSIDE THE VIDEO FRAME.

CREATE A VERY SIMPLE COMPOSITION

12. LIMIT THE OBJECTS AND COLORS IN THE FRAME TO CREATE A SIMPLE COMPOSITION. PAY ATTENTION TO THE SPACE AROUND THE



Public Service Announcewhat!?!?

A PUBLIC SERVICE ANNOUNCEMENT (PSA) IS LIKE AN AD, BUT INSTEAD OF SELLING YOU A THING IT IS TRYING TO CONVINCE YOU TO TAKE AN ACTION.

SEATBELT USE

ACTION: PUT ON YOUR SEATBELT WHEN YOU GET IN THE CAR.

BIKE HELMETS

IMAGE(S): CELEBRITIES WEARING HELMETS OR SCARY LOOKING CARS.

EXERCISE

STATEMENT (OR FACT):
"KEEPING FIT FEELS GOOD!"

BOOK READING

MESSAGE: IT IS IMPORTANT TO SPEND TIME READING AS PART OF EVERYDAY TO HELP YOUR BRAIN GROW AND YOUR MIND EXPAND.

NOW DESIGN YOUR OWN PSA...

ACTION:

IMAGE(S):

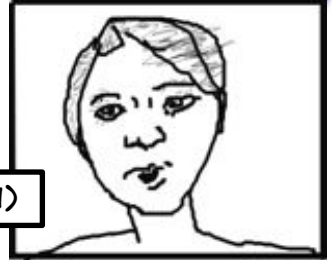
STATEMENT/FACTS:

MESSAGE:

How do YOU SEE YOUR STORY?



EXTREME CLOSE UP (ECU)



CLOSE UP (CU)



MEDIUM SHOT (MS)



WIDE SHOT



MEDIUM WIDE SHOT (MWS)



ESTABLISHING SHOT (ES)



BIRDS EYE



CAT'S EYE

Telling a Story with Pictures

ASSIGNMENT 8

HERE IS AN EXAMPLE OF A VERY SIMPLE STORYBOARD.



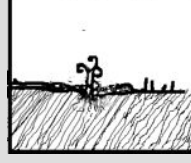
1. Medium Shot
planting



2. Close Up
watering



3. Wide Shot
sun



4. Medium Wide Shot
first growth



5. Wide Shot
full grown

Script: *"The process of growing plants begins with a tiny seed, with care, the right conditions and time it will grow and reward your patience with beauty and companionship."* instrumental music soft background overlay

MAKE UP YOUR OWN SIMPLE SCRIPT.
DRAW A STORYBOARD WITH SHOT DIRECTIONS.

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DESCRIBE THE SHOTS. USE THE TERMS YOU LEARNED:

SCRIPT:

USE THE STORYBOARD BELOW TO RECORD A SHORT PUBLIC SERVICE ANNOUNCEMENT ABOUT CHANNEL 17 AND THE CENTER FOR MEDIA AND DEMOCRACY.

ASSIGNMENT 9

AUDIO/STORYLINE

"Welcome to 294 North Winooski Avenue. You may not know it, but this place is totally cool!"



"It's the home of CCTV, the Center for Media and Democracy and Channel 17"



O.S (off screen): "This is community access, the door is open to you.."



Ask question: "What is the Center for Media and Democracy?"



SHOT TYPE DETAILS

Static M.W (medium wide) frame of talent standing next to the 294 sign.

Pan. Talent about to walk in the building's front door.

Hand-held C.U (close up) opening door.

Find Channel 17 person sitting at their computer. M.W shot with computer in frame.

STORYBOARD TEMPLATE

CU=CLOSE UP DETAIL OF A PERSON, OBJECT OR SCENE

MS=MEDIUM SHOT HEAD AND SHOULDERS, OUT FROM SUBJECT

WS=WIDE SHOT SHOWS THE WHOLE SCENE, WHOLE PERSON

ES=ESTABLISHING SHOT SHOWS WHERE SCENE IS TAKING PLACE

TELL A SHORT STORY OR PIECE OF A STORY HERE,

AUDIO/STORYLINE

music



C.U frame of the channel 17 poster in hallway.

MUSIC



W.S (wide shot) of talent walking down hallway towards the studio.

"Hi. this is channel 17 summer camp."



Wide shot of talent at studio desk. Include cameras.

"I have something to tell you."



Medium Wide shot of talent behind studio desk.

NAME:

DATE:

STORYBOARD TEMPLATE

CU=CLOSE UP DETAIL OF A PERSON, OBJECT OR SCENE

MS=MEDIUM SHOT HEAD AND SHOULDERS, OUT FROM SUBJECT

WS=WIDE SHOT SHOWS THE WHOLE SCENE, WHOLE PERSON

ES=ESTABLISHING SHOT SHOWS WHERE SCENE IS TAKING PLACE

TELL A SHORT STORY OR PIECE
OF A STORY HERE, USING WORDS,
PICTURES AND DESCRIBING THE SHOTS.

ASSIGNMENT 10

AUDIO/STORYLINE

SHOT TYPE
DETAILS

AUDIO/STORYLINE

SHOT TYPE
DETAILS

AUDIO/STORYLINE

SHOT TYPE
DETAILS

AUDIO/STORYLINE

SHOT TYPE
DETAILS

NAME:

DATE:

?Questions?

LOOK INSIDE THE WORD QUESTION AND YOU FIND A QUEST. A JOURNEY INTO THE LIVES, INTERESTS AND THOUGHTS OF ANOTHER PERSON, GROUP OR IDEA.

ASSIGNMENT 11

WHO
WHAT
WHY
WHERE
WHEN
HOW
AND
TELL ME...

1. DESIGN AN OPEN ENDED QUESTION, USING THE WORD **WHAT**.

FIND SOMEONE TO ASK. RECORD THEIR ANSWER USING A **CLOSE UP SHOT**.

2. DESIGN A QUESTION WITH ONE OF THE WORDS ON THE RIGHT THAT YOU WOULD ASK SOMEONE YOU JUST MET.

FIND SOMEONE TO ASK. FRAME THEM WITH A **MEDIUM SHOT**.

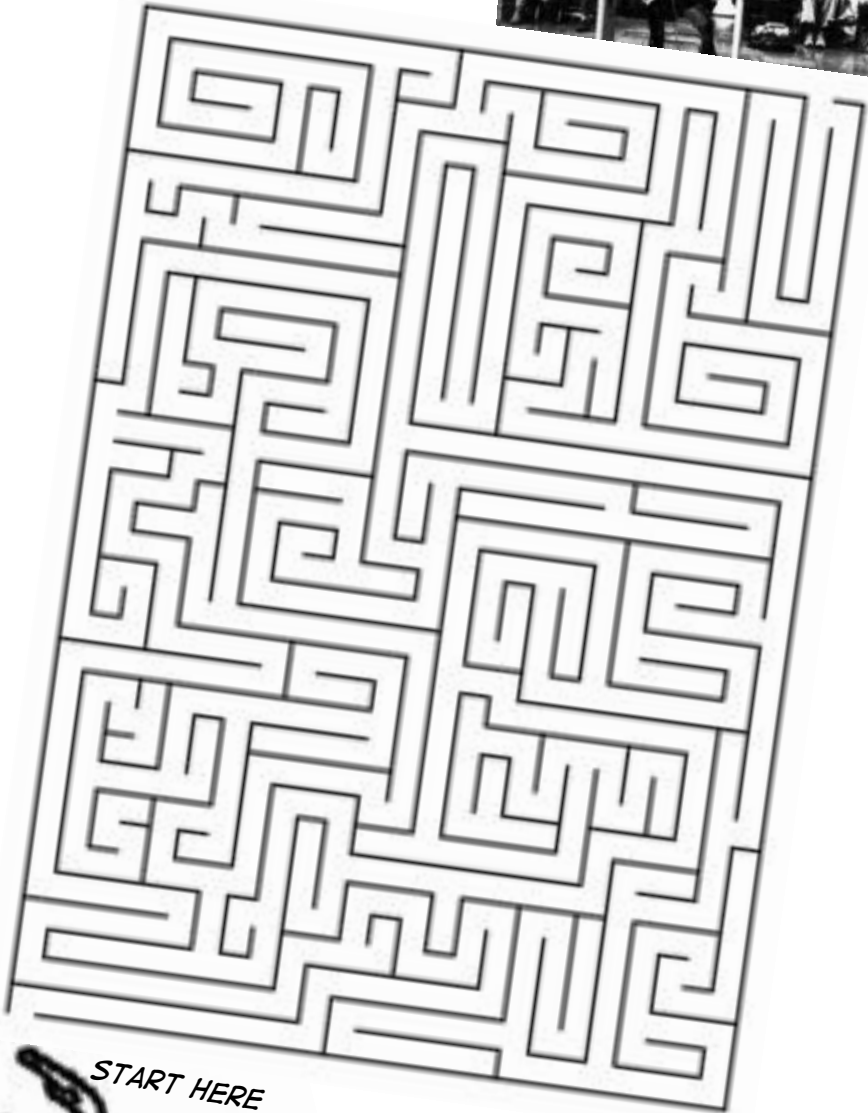
3. WHAT QUESTION WILL HELP YOU LEARN MORE? (THE FOLLOW UP QUESTION.)

ASK IT. RECORD THE ANSWER USING A **CLOSE UP SHOT**.

4. DESIGN A QUESTION THAT BEGINS WITH **HOW**.

RECORD THE ANSWER USING A **WIDE SHOT**.





START HERE



HELP ME
GET TO
THE
MEETING



The Story of A Young Inventor

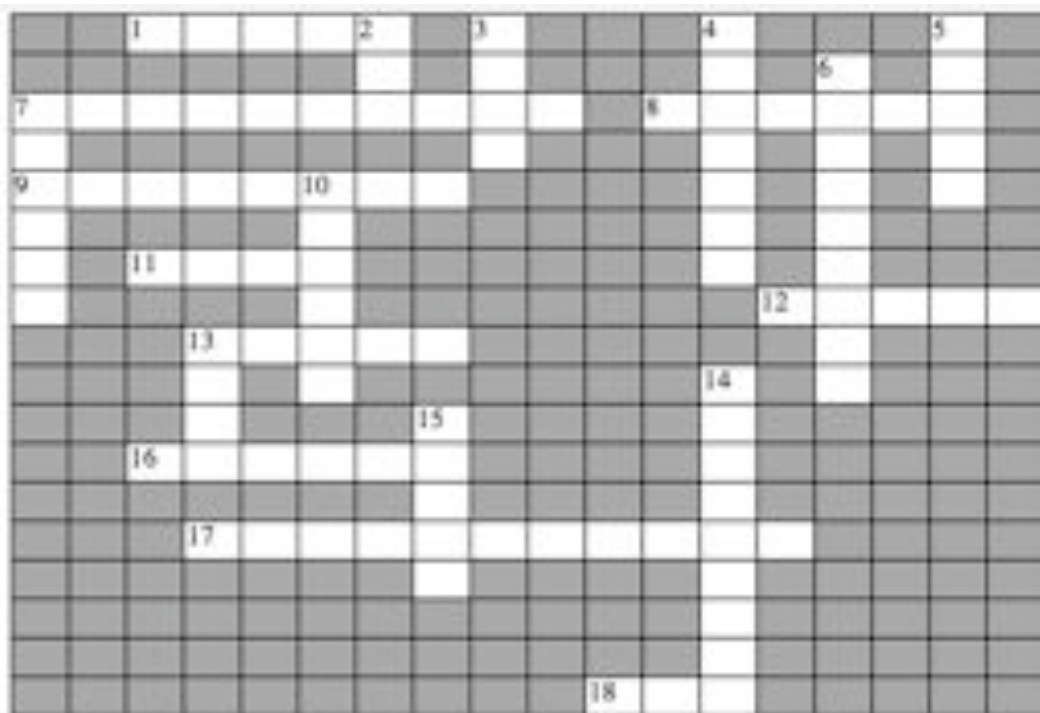
At the age of 11 in 1918, Philo Farnsworth moved to his new home in Idaho. This new home had something that his family had never lived with before, Electricity! Philo loved to read, but he had a particular knack for working with electricity. he fixed the farm equipment, he built machines to do farm chores that had usually been done by hand, and he imagined and tinkered. his family couldn't afford books, but the previous home's occupants had left behind a stash of science and invention magazines that he used to cultivate and nourish his imagination and discoveries. one realm particularly entranced him, the idea of sending "pictures through the air." some early names for these invention were: "radioscope," "teleamophone," "radiovisor," "telephonoscope," and finally "television." Philo studied, and met a teacher who aided and awed at his abilities. His burning ambition was to understand how pictures could be transmitted using electricity "The summer of 1921 found Philo T. Farnsworth, age fourteen, strapped to a horse-drawn disc-harrow, cultivating a potato field row by row, turning the soil and dreaming about television to relieve the monotony. As the open summer sun blazed down on him, he stopped for a moment and turned around to survey the afternoon's work. In one vivid moment, everything he had been thinking about and studying synthesized in a novel way, and a daring idea crystallized in this boy's brain. As he surveyed the field he had plowed one row at a time, he suddenly imagined trapping light in an empty jar and transmitting it one line at a time on a magnetically deflected beam of electrons." After this he worked on the plans and developed a drawing which he shared with his teacher, Mr Tolman. He left in Tolman's possession a diagram of his thoughts. At the age of 15 he had drawn the plans upon which the modern television of today was built. Around the same time another inventor also formulated ideas similar to Philo's and applied for a patent. Philo was able to use the drawing held by Tolman to prove that he too had "invented" television and his name was also attached to the patent. *source: <http://www.farnovision.com/tbwit/chapter1.html>*

**WHAT WOULD PHILO THINK OF THE TELEVISION OR
THE INTERNET TODAY?**

DRAW A PICTURE OF YOUR IMAGINED COMMUNICATION SYSTEM.



HOW WILL IT BE USED?



ACROSS

DOWN

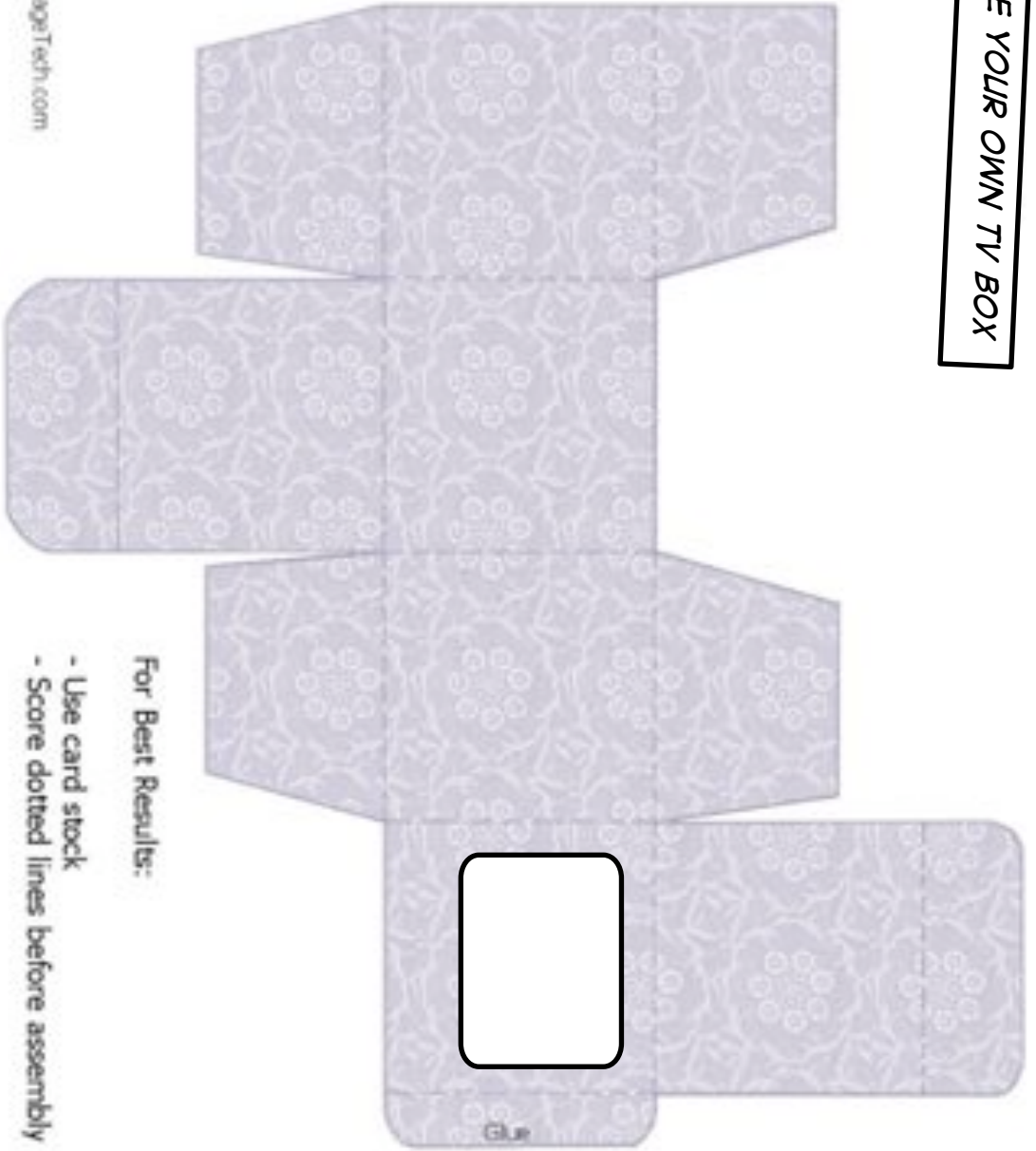
1. messages delivered through books, tv, ads, radio and more
2. they sell you something
3. to get closer to your subject using camera controls
4. things that really exist
5. what is created by the rectangular box of the television
6. form of government that takes into consideration each of its citizens needs
7. subjects in front of the camera
8. takes the video
9. ability to read and understand
10. what happens in front of the camera
11. person on the set asking questions
12. what you receive from viewers on a live show
13. what is being told, what a program is about
14. 5, 4, 3, 2, 1, action
15. to see clearly, to bring into vision
16. a room set up for recording television programs
17. what humans do with their eyes ears and mouths to understand each other
18. to move from side to side with the camera

WHY ARE WE WATCHING THIS BOX?



WHAT ARE THE PEOPLE DOING INSIDE THAT BOX? HOW CAN WE GET THEM OUT?

MAKE YOUR OWN TV BOX



For Best Results:

- Use card stock
- Score dotted lines before assembly

YOU CAN GLUE THIS PAGE TO CARD STOCK, CUT, FOLD AND MAKE YOUR OWN LITTLE TV. LITTLE PUPPETS ON STICKS WORK WELL AS THE RIGHT SIZE TALENT

*THANK YOU FOR BEING PART OF
CCTV - CENTER FOR MEDIA AND
DEMOCRACY AND CHANNEL 17/
TOWN MEETING TV BY MAKING
YOUR OWN MEDIA!*