

Visual Poetry

Bodies & Cameras in Motion Film

If nothing else, the cultures of outdoor, adventure, and environmental film is largely defined by—and even obsessed—with **MOTION**. Indeed, one of the principal strengths of film and video is to capture and convey movement and our adventure/outdoor films reflect that. People bike, skate, climb, surf, ski, fly, hike, walk, run, crawl, slide, and boat in or on nearly every corner of the earth.

Some call this motion-commotion “eye-candy.” Others call it “radical reels.” We’re going to call it “**visual poetry**.” And your job on this film is to create the best **visual poem** of some outdoor engaging and interesting pursuit(s).

Here’s the *twist*. You **MUST** include an **actual poem** and/or strong poetical piece of narration/voice-over as one cornerstone of your film. Literally.

As with all good poetry, what matters most are selection, rhyme, meter (pace), imagery, creativity, and contemplation. Maybe even more importantly is the rhythmically **blissful state** one can find one’s self in when reading/screening a great poem and the engaging messages delivered through the poem. Your poem should be rehearsed, timed, and ultimately “performed” as one track of audio.

The other cornerstones that you must include involve the following: **(a)** excellently composed camera movement shots, **(b)** slow-motion time-remapped footage and **(c)** strong sit-down interview footage.

GUIDELINES/REQUIREMENTS:

1. **OBJECTIVE: 3 minute STRONG CONCEPT sharply shot and tightly edited film**
2. **OFF CAMPUS!** This is an off-campus film in both concept and creation. No references, images, logos, or other paraphernalia should signify SMC.
3. **Poetic writing** delivered as voice-over, or other audio means. (Synch Song lyrics DO NOT QUALIFY).
4. Interesting **Concept(s)** or conceptual approach
5. **AWESOME visuals** captured with **meticulous composition angles/framing and well shot camera movements**
6. **Strong audio track(s)** including music, natural sound, voice, dialogue, etc.
7. **EXCELLENT editing style** which accentuates both the motions captured and the accompanying audio tracks

Due Dates:

☑ **Phase 1 Due TUES, Oct 11th:** One-page (SS) **Concept Treatment/IDEALIZATION** of your story (Who, What, Where, When, Story progression, etc.) and a SCENE-by-SCENE SHOT description LIST due at the beginning of class.

☑ **Phase 2 Due Oct 20th:** Rough cut (with music) of ONE ACT/SCENE due at beginning of class.

☑ **FINAL FILM(s) (both a MASTER H.264 HiDef and a Web version H.264 vimeo SD) Due: Beginning of Class on Thurs, Oct 27th**

AVING/EXPORTING YOUR THREE (2) FINAL DIGITAL FILES

Your final project needs to be captured, saved, edited and exported using Adobe Premiere. You are required to have 2 **final files** which will need to be saved on the **TLDAT server** and include the following:

1. **H.264 MASTER COPY.** Your final Project EXPORTED in Premiere as an H.264 file Under FILE>>EXPORT TIMELINE>> MOVIE>> GIVE this project file A UNIQUE TITLE which incorporates your LAST NAME
2. **WEB version (H.264 Vimeo SD).** Your final Project EXPORTED via Premiere as a **H.264 Vimeo SD**. Under FILE>>EXPORT>> ADOBE MEDIA ENCODER >> **H.264 Vimeo SD**.

Last, but not least, BEFORE you start shooting, **THINK** carefully about how you will approach each of the following:

1. The range of different kinds of motions you are going to shoot—**STORY? LOGIC? ASSOCIATIONS?**
2. The BEST and most **PROVOCATIVE CAMERA ANGLES** from which to shoot those motions
3. Your sequence of motions and the **SPEED** at which they occur in sequence
4. **Audio!!!** Natural Sound + Music + Voice-over