

Visual Poetry & Profile

Bodies & Cameras in Motion Film

If nothing else, the cultures of outdoor, adventure, and environmental film is largely defined by—and even **OBSSESSED**—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.”

Your job on this film is to create the best **VISUAL POEM** of some engaging and interesting adventure/environmental pursuit(s). Here’s the **twist**. You **MUST** focus your film on a profile of an Adventure Sports Instructor/Athlete. (See attached sheet for possible connections)

As with all good poetry, what matters most are **imagery, creativity, rhyme, meter (pace), 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.

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

GUIDELINES/REQUIREMENTS:

1. **OBJECTIVE: 5minute STRONG CONCEPT sharply shot and tightly edited film related to adventure and environmental course content.**
2. **OFF CAMPUS!** This is an off-campus film in both concept and creation.
3. **Side Story, Back Story, and Circle Story** (other interviews) are required for this film.
4. **AWESOME** visuals captured with **meticulous composition angles/framing and well shot camera movements**
5. **Strong audio track(s)** including music, **natural sound**, voice, dialogue, etc.
6. **EXCELLENT editing style** which accentuates both the motions captured and the accompanying audio tracks.

Due Dates:

☑ Phase 1 Due Thurs, Oct 17th:

- One-page (SS) Film **Concept Treatment/IDEALIZATION** (Who, What, Where, When, Story progression, etc.)
- **SCENE-by-SCENE SHOT description LIST** due at the beginning of class. **30 shots minimum described/mapped!**

☑ Phase 2 Due Tues. Oct 29th: 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 31st

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