

# INTRO TO FILM+CAMERAforDUMBERS

## PROJECT OBJECTIVE

Using this scene from Dumb + Dumber, recreate your own version in groups of no more than 6. The only thing you cannot change is the dialogue. The camera shots, movements, film style, settings, costumes, props, and characters can all be changed. Be creative. You must include the camera shots and technique instructions that are given. The camera shots do not have to be in any particular order.

You will create a storyboard before doing any filming. Your storyboard must have all sections filled in. The drawings need to be the best that you can do. You need to hand it in to the teacher when you are done for safekeeping.

1<sup>st</sup> step: Storyboard due \_\_\_\_\_ . No filming will begin if a storyboard is not handed in.

2<sup>nd</sup> step: Gather props and choose locations \_\_\_\_\_

3<sup>rd</sup> step: Begin filming \_\_\_\_\_

4<sup>th</sup> step: Upload and begin editing \_\_\_\_\_

## FILMING INSTRUCTIONS

1. Rewind your tape to the beginning of it
2. Record 30 secs of black at the beginning of the tape.
3. Record an opening shot that establishes the context of the video. You will hold the establishing shot for 5+ seconds. Use VWS (very wide shot)

### Checklist Camera shots can be in any order:

	1. film a <b>WS (wideshot)</b> and include more than one person in the shot
	2. <b>CA (cutaway)</b> shot of something other than the current action.
	3. <b>CI (cut in)</b> shot of a character other than their face
	4. Shoot an <b>OSS (over the shoulder shot)</b> of a conversation. Use both sides of the characters.
	5. Frame up a person walking in the shot. Use <b>PAN SHOT</b>
	6. Use <b>DOLLY</b> camera movement
	7. Frame up a person in <b>CU (closeup shot)</b> . (5+ seconds)
	8. Frame up a person in <b>ECU (extreme closeup shot)</b> . (5+ seconds)
	9. Frame up a person in <b>MS (mid shot)</b> . (5+ seconds)
	10. Frame up a person in <b>MCU (medium closeup shot)</b> . (5+ seconds)
	11. Use a <b>P.O.V. (point of view shot)</b> . (5+ seconds)
	12. Use a <b>TILT SHOT</b> . Move in only one direction (up or down).

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**DUMB and DUMBER: movie script scene**

**CUT TO:**

**INT. APARTMENT BUILDING STAIRWELL - NIGHT**

A thoroughly beleaguered Lloyd is trudging empty-handed up the steps to his apartment.

**INT. LLOYD & HARRY'S APARTMENT**

The door opens and Lloyd ENTERS. Harry is sitting on the couch, looking almost comatose.

**HARRY**

Where's the booze?

**LLOYD**

It's gone. I got robbed by a sweet old lady on a motorized cart.  
I didn't even see it coming.

Harry drops his head and lets out a MOAN.

**LLOYD (CONT'D)**

Harry...Harry... Come on, man, cheer up.

**HARRY**

It gets worse, Lloyd. My parakeet  
Petey he's... he's dead.

Lloyd looks touched by this.

**LLOYD**

Oh man, I'm sorry, Harry. What happened?

**HARRY**

His head fell off.

**LLOYD**

His head fell off?

**HARRY**

Yeah, he was pretty old.

Lloyd puts his hand on Harry's shoulder compassionately.

**LLOYD**

(hopeful)

Ahhhhh!...I don't suppose he had a warranty...?

**HARRY**

Nah, I bought him used.

As Lloyd thinks about the unfairness of life, he grows upset.

**LLOYD**

That's it! I've had it with this dump! We  
don't have food, we don't have jobs, our  
pets' heads are falling off.

**HARRY**

Okay, calm down.

**LLOYD**

No I won't calm down.

Lloyd flops down in a chair.

**LLOYD (CONT'D)**

What the hell are we doing here anyway, Harry?  
We've got to get out of this town.

**HARRY**

Yeah, and go where?

**LLOYD**

I'll tell you where: someplace warm, a place  
where the beer flows like wine, where beautiful women  
instinctively flock like the salmon of Capistrano.

(dramatic PAUSE)

I'm talking about a little place called Aspen.

**HARRY**

Aspen?

**LLOYD**

That's right, Aspen.

**HARRY**

I don't know, Lloyd, the French are weird.

**HARRY**

(upset)

Wait a second, I know what you're up to mister. You just wanna go to Aspen and find that girl who lost her briefcase and you need me to drive you there. RIGHT? Am I right?

**LLOYD**

Yeah?! So?

**HARRY**

Am I right?

**LLOYD**

Yeah?! So?

**HARRY**

Am I right?

**LLOYD**

SO?! So I want to go someplace where I know somebody who can plug us into the social pipeline?

**HARRY**

(torn)

No, no, no, no, Lloyd. I think we should stay here, hunt for jobs, and keep saving money for the worm store. I'm getting a little sick and tired of always running from creditors.

Lloyd moves to the window and looks out at the gray, wintry cityscape.

**LLOYD**

You know what I'm sick and tired of, Harry? I'm sick and tired of having to eek my way through life. I'm sick and tired of being a nobody.

But most of all, I'm sick and tired of having nobody.

There's a deadly SILENCE as they both think about this. Then Harry tries to lighten the mood. He opens his arms wide.

**HARRY**

Okay Lloyd. Aspen it is.

Harry has his arms wide open, waiting for Lloyd to give him a hug.

**LLOYD**

You better not be fooling me.

**HARRY**

Ah, okay. Yes, let it out have a good cry.

Lloyd is hugging Harry and crying into his shoulder. Lloyd stands and approaches Petey's cage. His eyes fill with tears.

**HARRY**

(emotional)

Petey, I made a promise to you once, man...

(thinking hard)

...and I'll be damned if I can remember what it was.