

# INTRO TO FILM+CAMERA

## PROJECT OBJECTIVE

Using this scene from Dumb + Dumber, recreate your own version in groups of no more than 4. 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

### FILMING INSTRUCTIONS

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)

CHECK LIST	CAMERA SHOT	DESCRIPTION & INFORMATION
	<b>WS</b> WIDE SHOT	Film a <b>WS</b> and include more than one person in the shot.
	<b>CU</b> CLOSE UP	Frame up a person in <b>CU</b>
	<b>ECU</b> EXTREME CLOSEUP	Frame up a person in <b>ECU</b>
	<b>MS</b> MID SHOT	Frame up a person in <b>MS</b>
	<b>MCU</b> MEDIUM CLOSE UP	Frame up a person in <b>MCU</b>
	<b>CA</b> CUT-AWAY	<b>CA</b> is a shot of something other than the action (not a person).
	<b>CI</b> CUT-IN	<b>CI</b> is a shot of a character other than their face.
	<b>OSS</b> OVER THE SHOULDER	Shoot an <b>OSS</b> of a conversation. Use both side of the characters. Make sure your framing doesn't leave a lot of "DEAD SPACE".
	<b>POV</b> POINT OF VIEW	Create a <b>POV</b> shot. The camera shot should be from the perspective of a character, what they are seeing.
	<b>PAN SHOT</b> Camera movement	Frame up a person walking using <b>PANNING</b> camera movement.
	<b>DOLLY/TRACK</b> Camera movement	Use a <b>DOLLY</b> camera movement to follow the action in the scene
	<b>TILT SHOT</b> Camera movement	Move in only one direction (up or down). A <b>TILT</b> shot should help create suspense and reveal a character.

**CAMERA SHOTS DO NOT HAVE TO BE IN ANY PARTICULAR ORDER. YOU SHOULD ALSO BEING USING MOST OF THE CAMERA SHOTS MORE THAN ONCE IN YOUR SCENE. A VARIETY OF DIFFERENT CAMERA SHOTS MAKE IT INTERESTING.**

**DUMB and DUMBER: movie script scene**

**CUT TO:**

**EXT. 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 (sad voice)

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.