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Québec 

ASSOCIATION DES CINÉMAS  
PARALLÈLES DU QUÉBEC

## FOREWORD

To all parents and teachers:

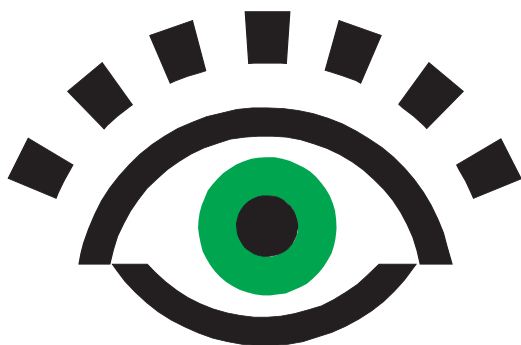
This booklet was developed by the "Association des cinémas parallèles du Québec" (ACPQ), with the support of the Ministry of Culture, Communication and Status of Women, to entertain youth and develop their critical awareness. More information about film production workshops and the free high school educational program "L'OEIL CINÉMA" are available at the ACPQ website [www.cinemasparalleles.qc.ca](http://www.cinemasparalleles.qc.ca).

When using cinematographic material for teaching purposes or for public screenings, make sure that all copyright laws have been complied with. We would like to remind you that it is forbidden to use a videocassette or a DVD rented from video stores and intended for private usage in public presentations, even within classromm settings.

Thank you to all those who collaborated in the production of this booklet.

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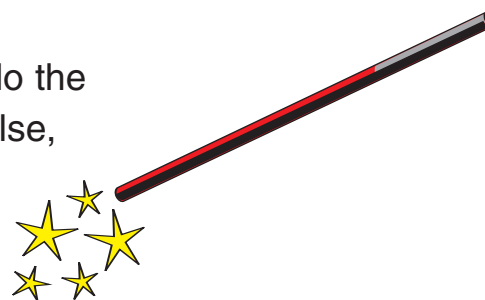
Under the direction of Martine Mauroy, director general of the ACPQ

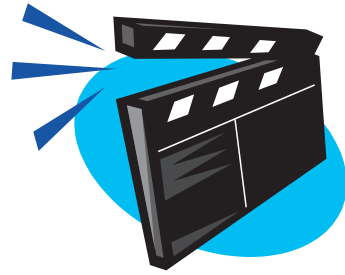


Every day, you see hundreds, even thousands, of images when watching TV, playing video games, on the Internet or at the movies. Where do you spend more time... at school or in front of a screen? Have you ever watched a film once, twice, three times... and yet you would still enjoy watching it again! Why is that?

Cinema opens up a world of wonders that introduces you to characters, tells you stories, and lots more. To better appreciate these images, we invite you to discover some aspects of the history of film, cinematographic language, and professions associated with filmmaking.

Depending on your age, you can choose to do the suggested activities alone or with someone else, at home or in class. Have fun developing your critical sense. Most important of all, don't forget that cinema is "cinemagical"!





# Cinema: Reality or Fiction?

Cinema is definitely real, but the images it projects are not always so. With cinema, everything is possible. Among other things, it is possible to play with space and location, the passage of time or even the age of characters.

When a film tells an imagined story, it is considered to be a work of fiction. If it projects reality, it is a documentary film. You have probably already seen many fiction films and perhaps a few documentaries about the lives of certain animals, for example.

Can you give some titles of film you have seen and state whether they are works of fiction or documentary films?



# *The History of Cinema*

Just like you, cinema has its own history. Cinema was conceived from the union of science and imagination. By the end of the 18<sup>th</sup> and the beginning of the 19<sup>th</sup> century, scholars had invented different optical illusions like the thaumatrope and the flipbook. You will be able to experiment with these inventions on the following pages.

Then photography arrived, but the images still had no motion. Later, it was discovered that 24 images per second were necessary to create the illusion of regular movement. From this scientific discovery, cinema was born to serve as a scientific tool and to entertain. It allows us to dream, to observe life, to preserve important moments of history, to get to know our culture and discover that of others. Only much later would television and modern visual technologies be developed.

1877

# CINEMA'S BIG DATES

1927

1877 ..... Émil Reynaud invents the praxinoscope, France.

1888 ..... Optical Theatre created by Émil Reynaud, France.

1895 ..... the Lumière brothers, Auguste and Louis, invent cinema:  
the **Cinématographe**, France.

1897-1905 . . First fiction films and first special effects: George Méliès, France.

1927 ..... First feature-length motion picture with sound: **The Jazz Singer**  
by Alan Crossland, U.S.A.

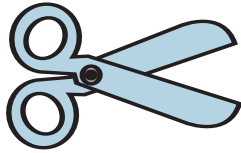
About 1930 First films shot on colored film reels in different ways in order to try  
out different technologies

1935 ..... First Technicolor film: **Becky Sharp** by Rouben Mamoulian, U.S.A.

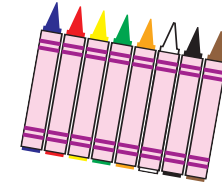
1953 ..... Introduction of Cinemascope by 20<sup>th</sup> Century Fox with it's own sound  
system. The first Cinemascope film: **The Robe** by Henry Koster, U.S.A.

1953

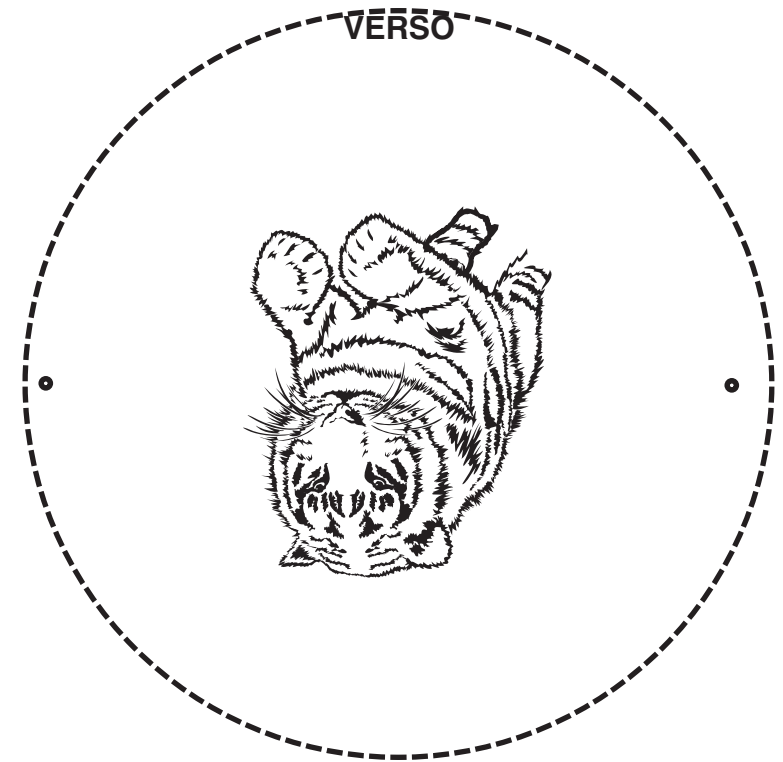
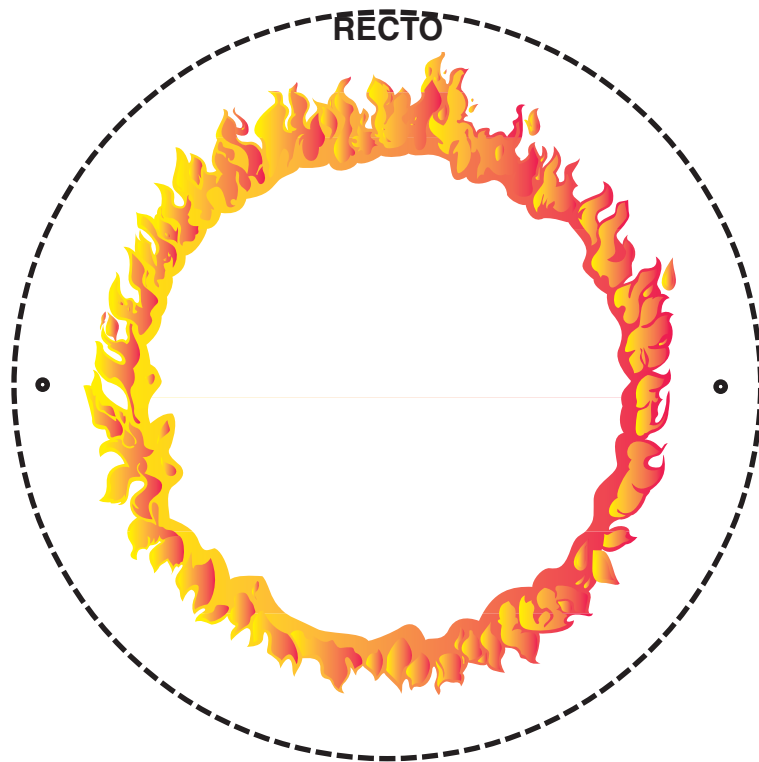
About 1975 Dolby Stereo sound is introduced in movie theaters, but the equipment required  
for the installation is very expensive and it takes a long time to make its mark.



## OPTICAL ILLUSION: THAUMATROPE



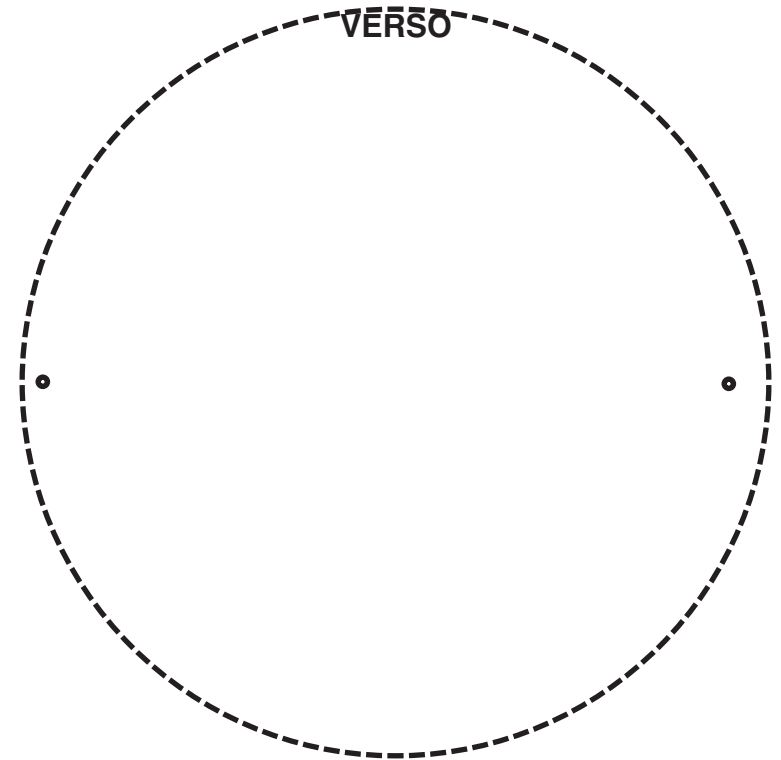
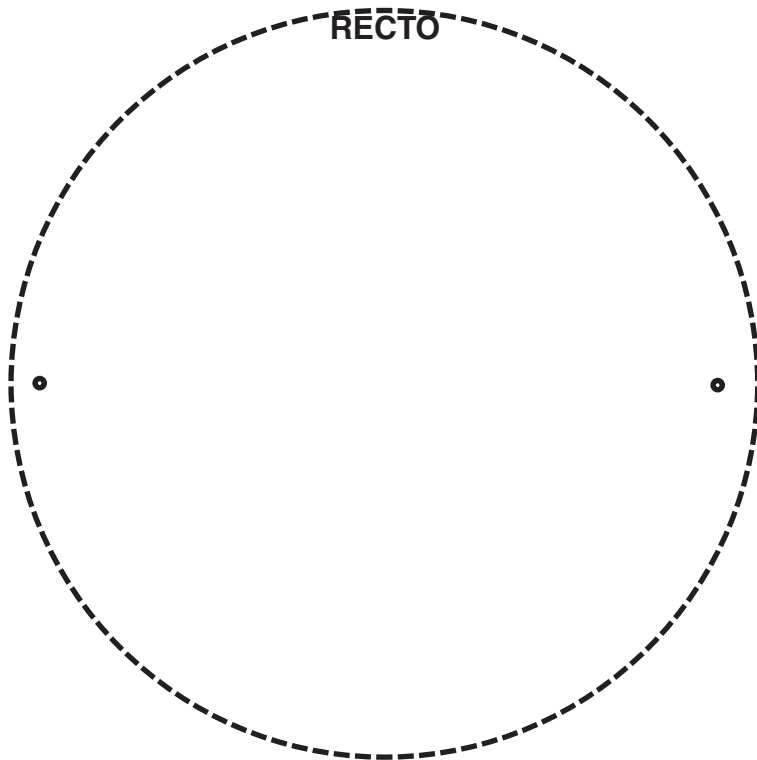
Cut out the two discs carefully following the dotted lines and glue them back-to-back. In order to make a stronger thaumatrope, you can stick a piece of cardboard in the middle. Make sure that the words "recto" and "verso" are both at the top, as the back disc has to be upside down for the illusion to work. Attach an elastic band to each side in the indicated holes. Spin the colored images quickly and you will see the tiger inside the ring of flames! This is called persistence of vision: the first image stays for a fraction of a second longer on your retina, at the back of your eye, when the second image also becomes imprinted, and so on and so forth.



## MAKE YOUR OWN THAUMATROPE



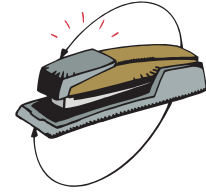
Draw your own pictures inside each of the two discs (for example: a fish and a fishbowl, a bird and a birdcage). Don't forget that the picture on the "verso" disc needs to be upside down. Cut out the two discs, carefully following the dotted lines, and stick them back-to-back. To make your thaumatrope stronger, you can glue them onto a piece of cardboard. Attach an elastic band to each side of the disc in the marked holes. Quickly spin your thaumatrope and admire the optical illusion you have created.



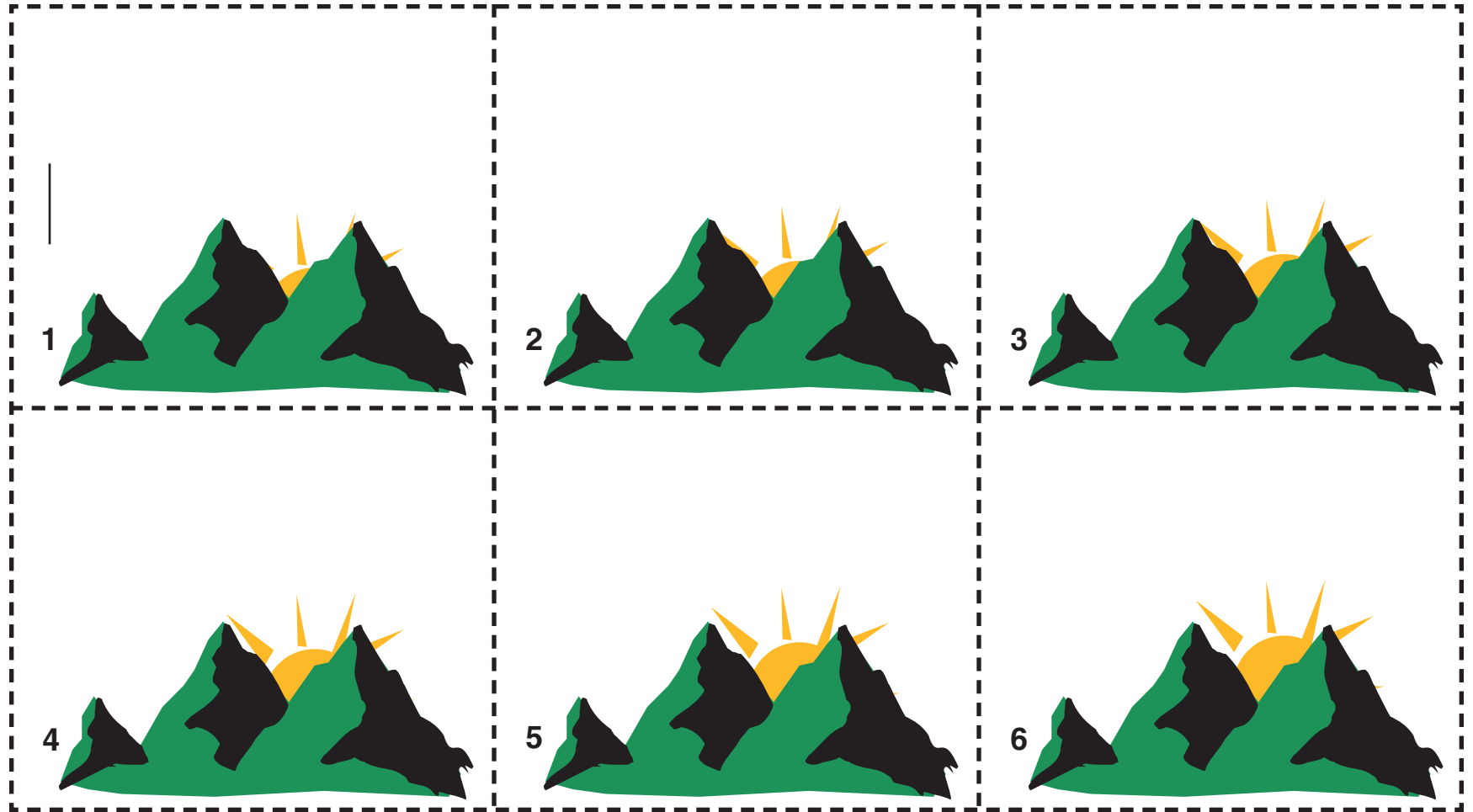


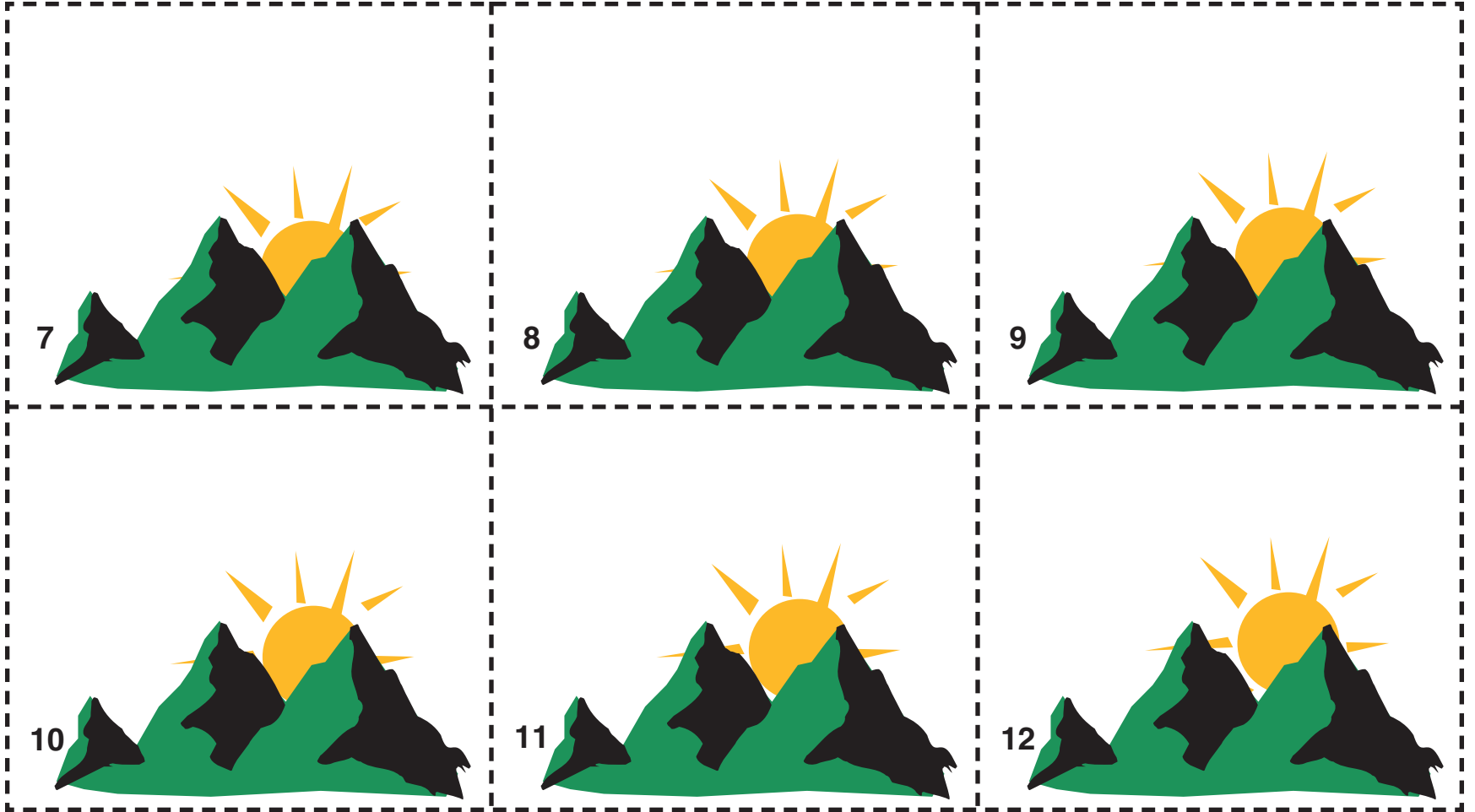


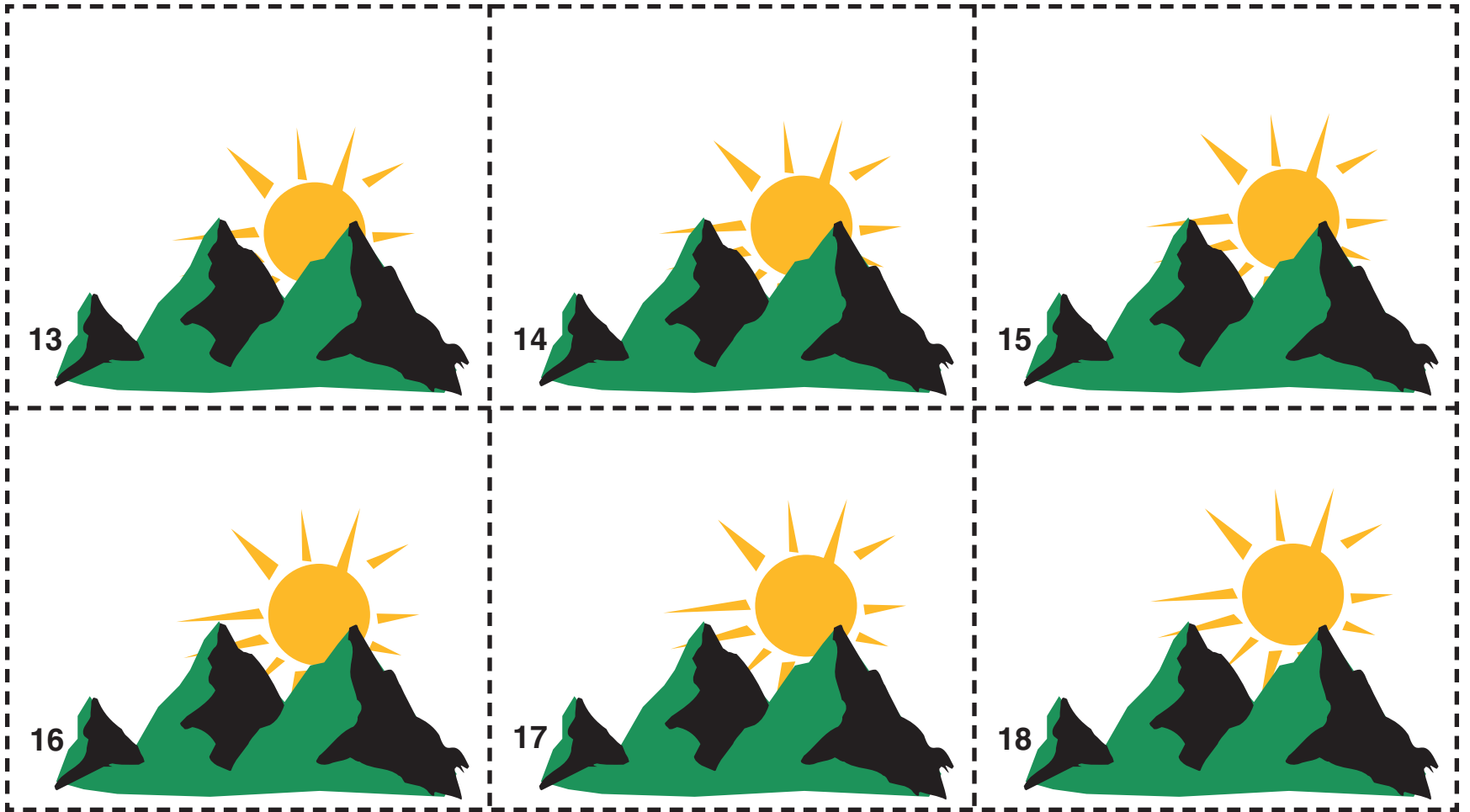
## OPTICAL ILLUSION: FLIP BOOK

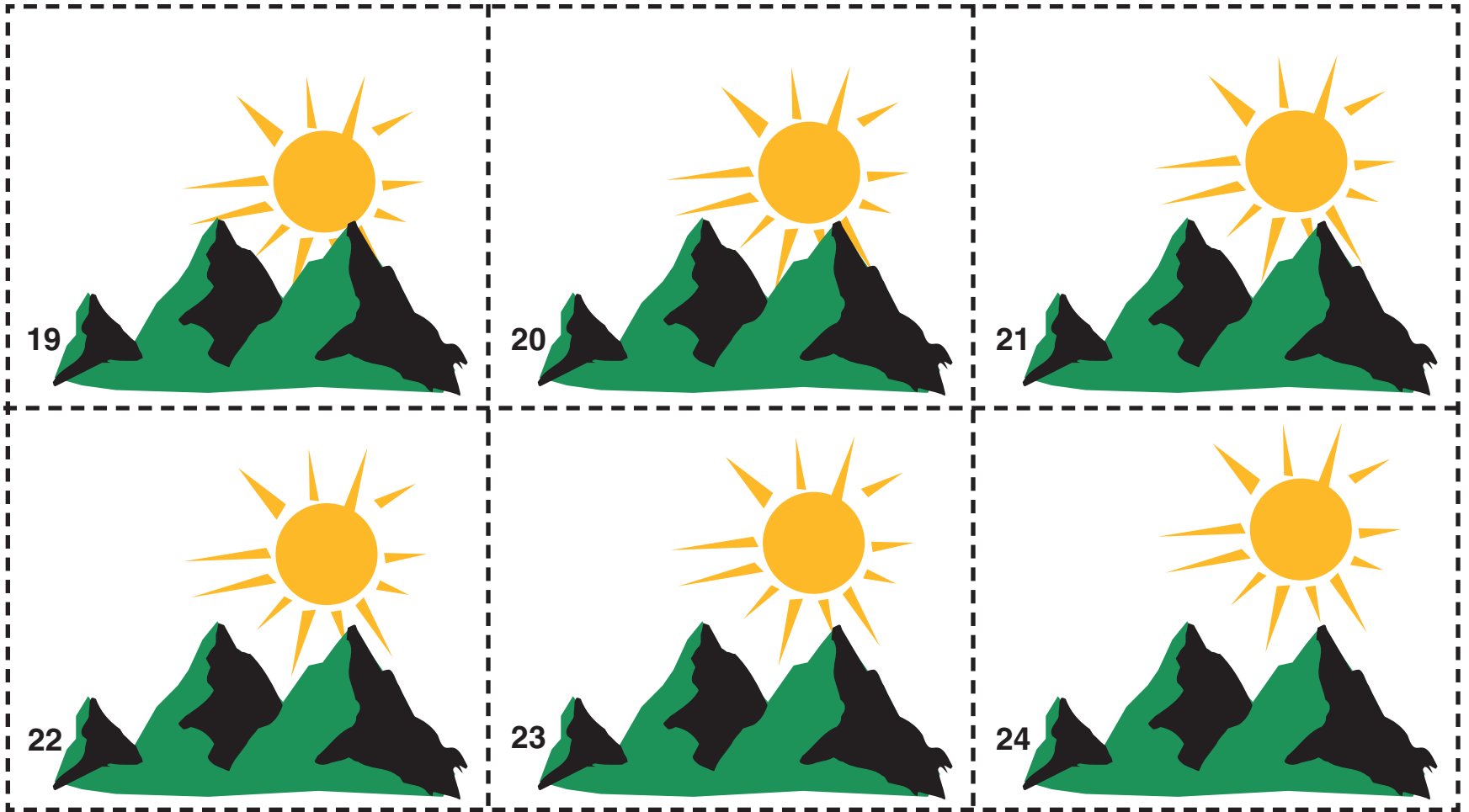


Cut out the 24 rectangles from the following four pages and put them in order. Staple them together using the mark on the first rectangle as a guide. Then flick the pages of the booklet between your fingers and watch the sunrise!







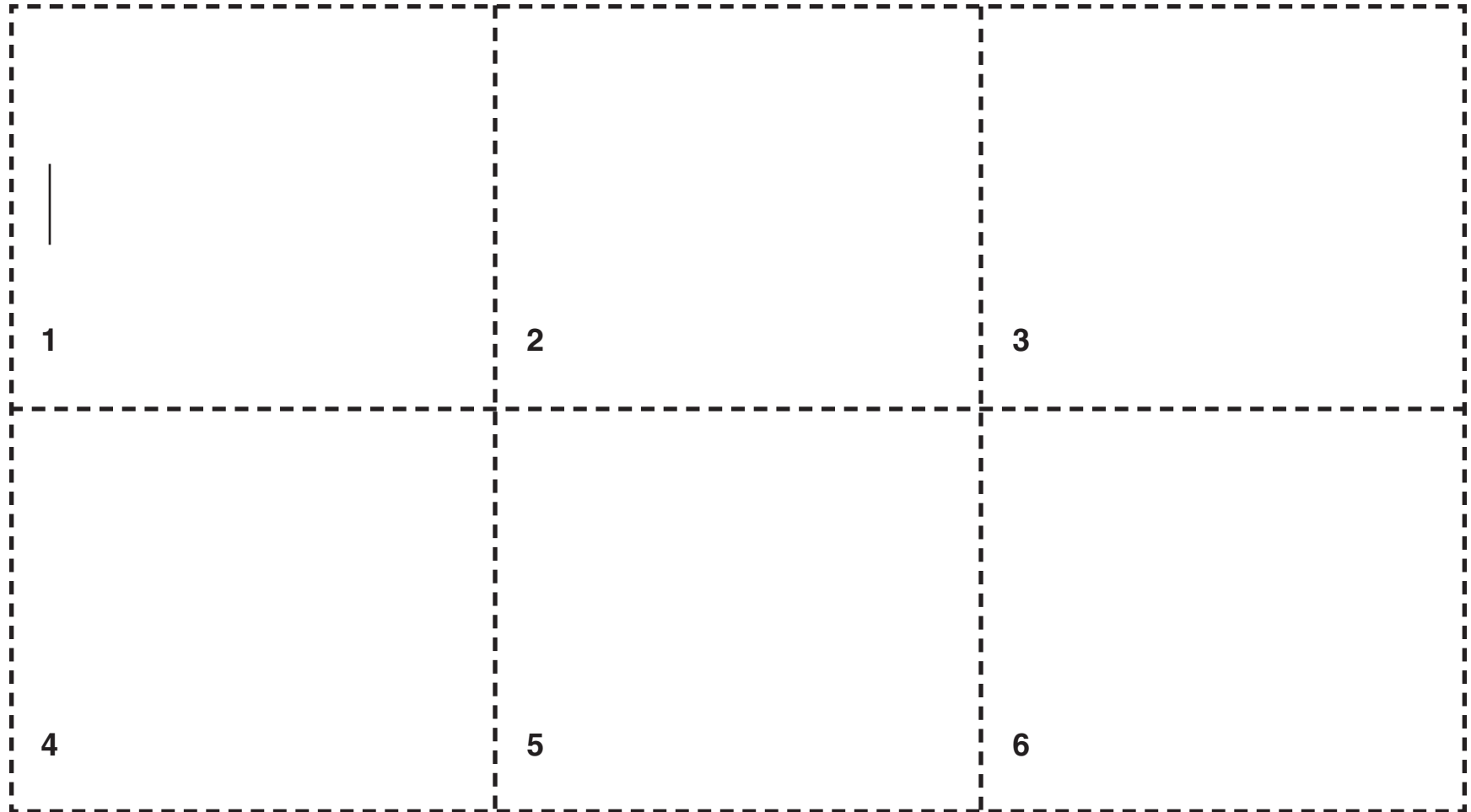


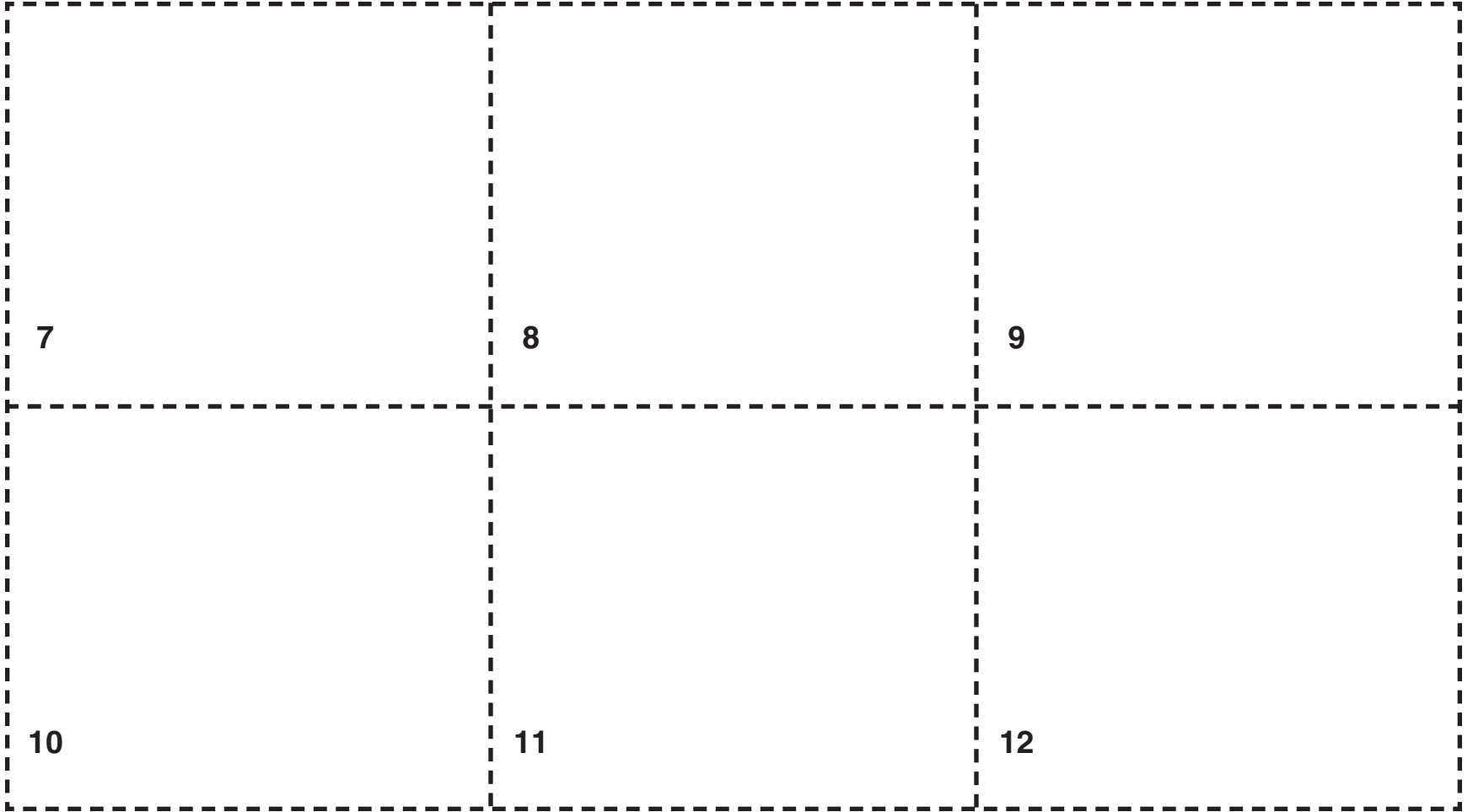


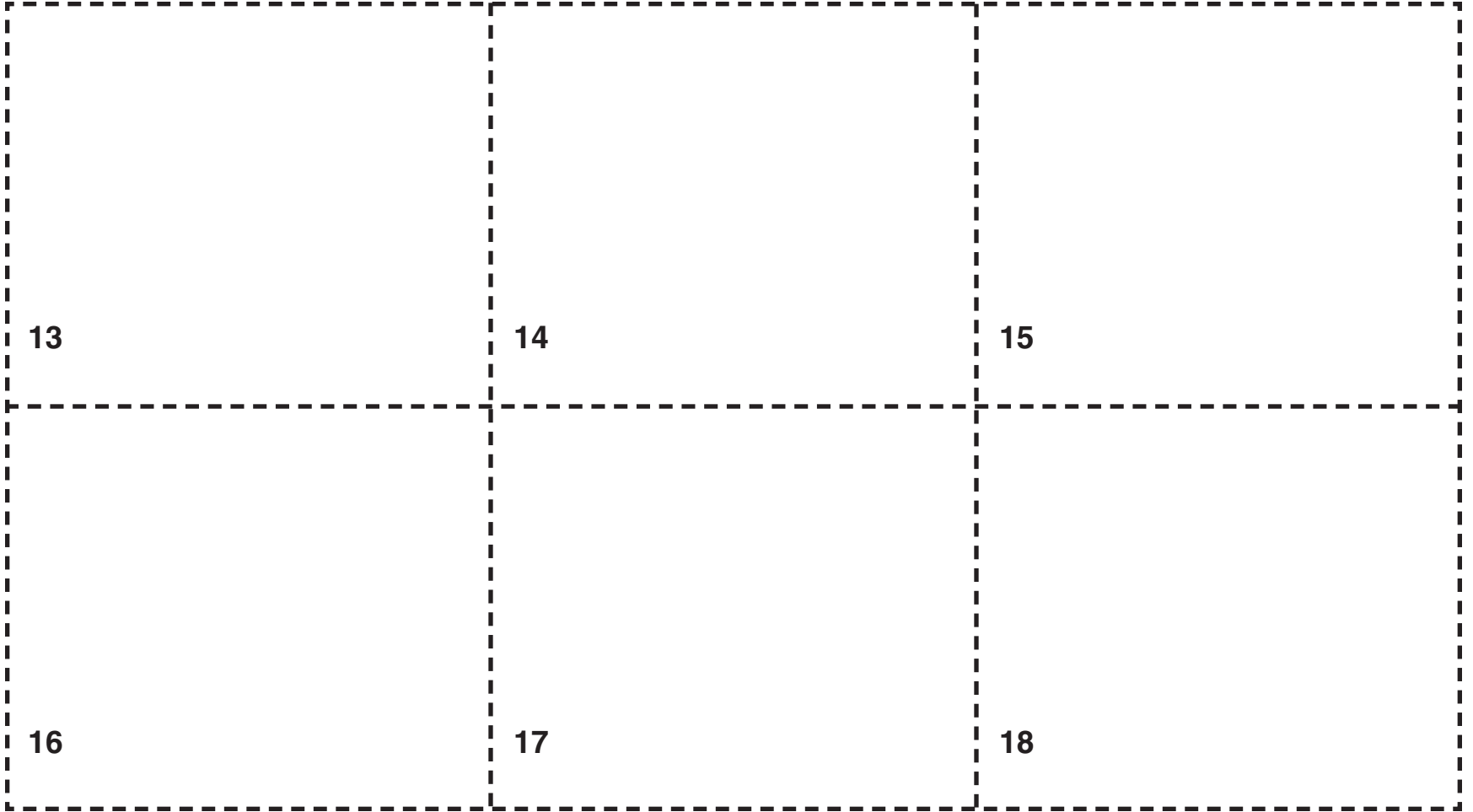
## MAKE YOUR OWN FLIPBOOK

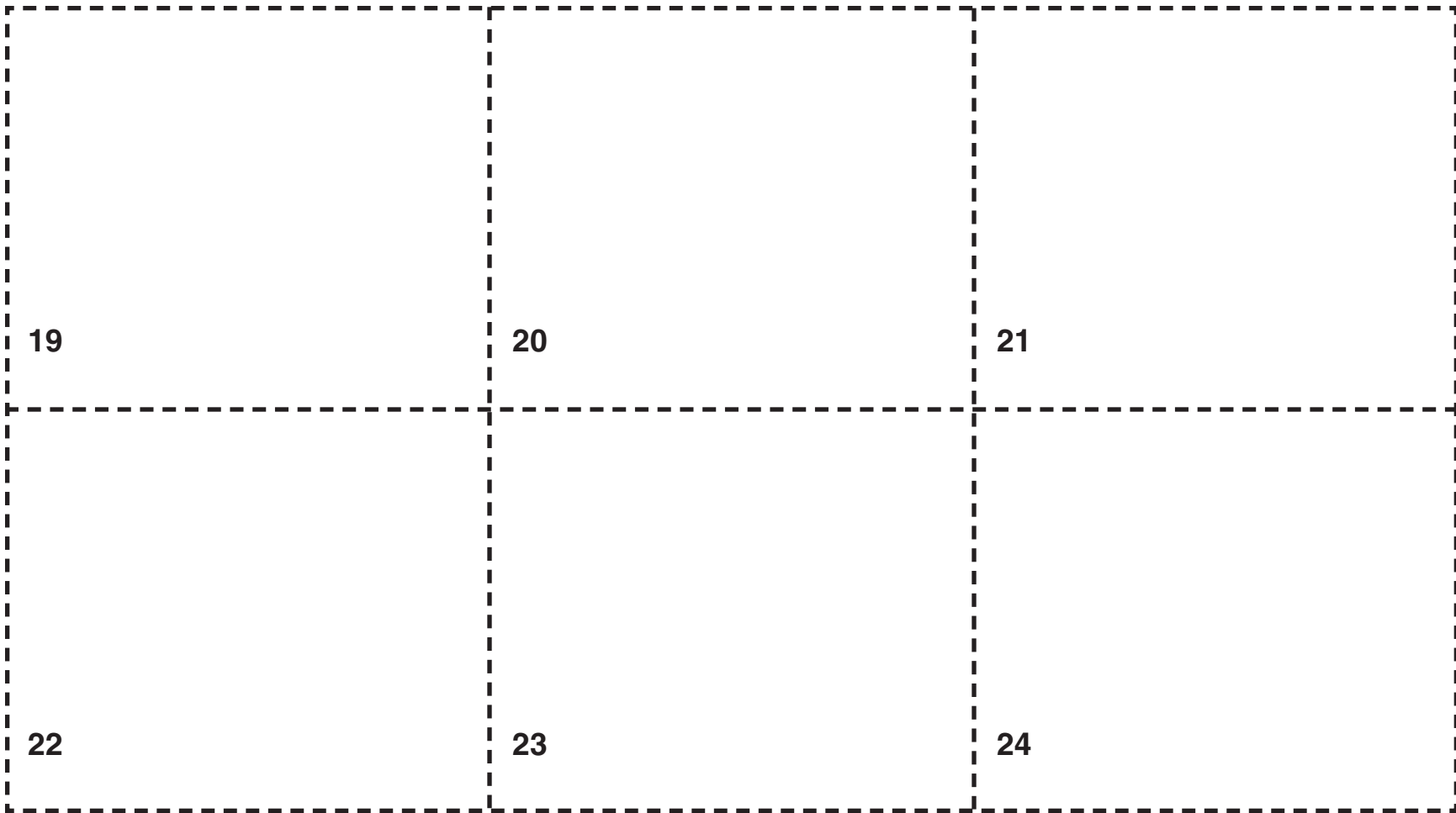


Cut out the 24 rectangles. Draw an animal or a person on rectangle 24. Cover it with the preceding rectangle and draw the same picture, modifying it slightly, for example, change the position of the legs to give the impression that it is running. When you have finished, staple the rectangles together using the mark on the first rectangle as a guide. Then flick the pages to see your very own image come to life!













# Shots

To tell a story on screen, we use the cinematographic language to give the film rhythm and a realistic tone. This language is expressed through a variety of shots that permit the viewer to discover the universe imagined by the creators. Each shot presents an element of the action and contributes to the build up of the story.

The most frequently found shots in cinema are: the long shot, the full shot, the medium shot and the close-up. Carefully examine the differences between these four kinds of shots as they appear on the following page. Afterwards, have fun drawing your own shots.

1



The **long shot** places the character in a general setting.

2



The **full shot** focuses more on the character, from head to toe.

3



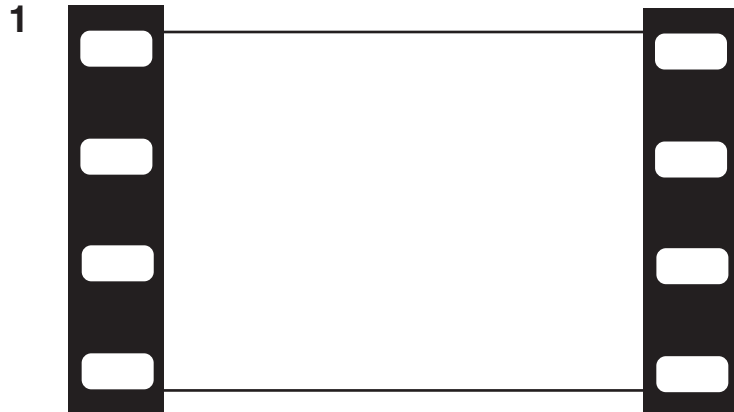
The **medium shot** shows the character with more detail from head to waist.

4

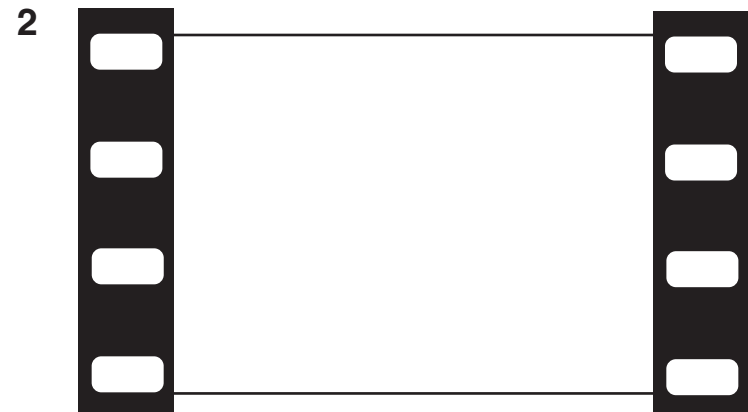


The **close up** shows the character's head and shoulders.

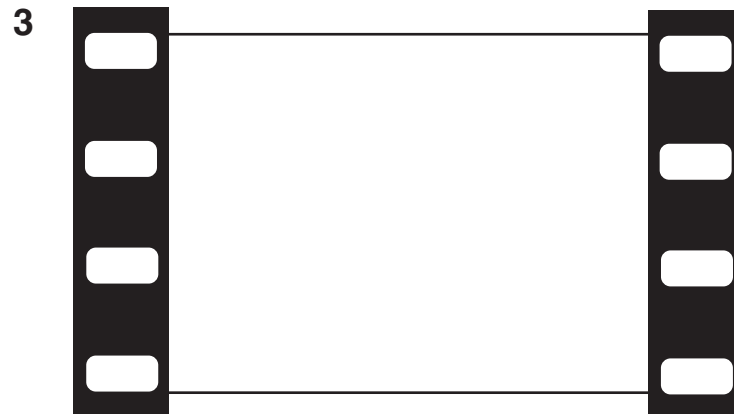
**Action!** Now it's your turn to create a film. Following the instructions, draw a different camera shot in each filmstrip. The title of your film is: ***Dodge Ball Competition!***



The **long shot** places the character in the schoolyard with the two teams.



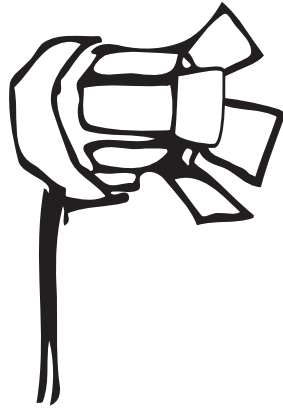
The **full shot** allows us to see the character from head to toe, ready to throw the ball.



The **medium shot**: We can see the character in more detail: his age, his traits, etc.



The **close up** of the character: He's happy, he's shouting, he has managed to hit the opposing team with the ball.



# A Scene

A scene is composed of a series of shots that are arranged in such a way as to make the story clear for the audience. A scene is a specific moment in a film that takes place in a single location. A series of united scenes form a sequence. The sequences are the main events of a film and together are what a film is comprised of.

In order to understand cinematographic language, you can compare it to a book:

A shot = a sentence

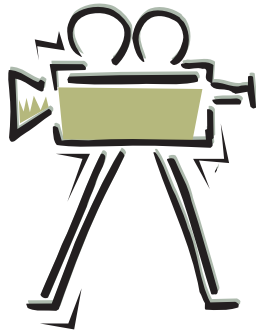
A scene (a series of shots) = a paragraph (a series of sentences)

A sequence (a series of scenes) = a chapter (a series of paragraphs)

A film (the series of sequences) = a book (the series of chapters)

# Camera

## Movements



The most important tool in the trade of cinema is, without a doubt, the camera.

Thanks to the camera, the story comes to life and the imaginary becomes reality. When shooting a film, the camera does not always stay static. It takes part in the action and sometimes moves around in order to show all the important elements of the story.

There are two main types of camera movements: the tilt and pan movements, as well as the traveling shot.

# The Tilt & Pan Movements

The camera turns gradually to reveal a location or a person.

If the camera pivots up and down, it is known as a **tilt up** or **tilt down**.

If the camera turns from side to side, it is known as a **pan left** or **pan right**.

If you want to visualize how a tilt or a pan shot would look, slowly move your head up and down and from side to side. You will be able to visualize those two types of camera movements.

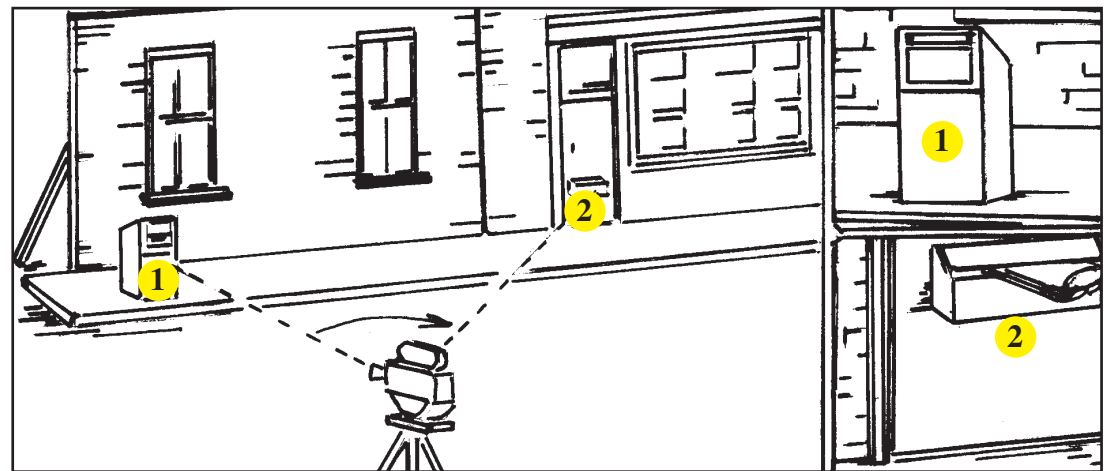


**Tilt up** ↑

## LEGEND

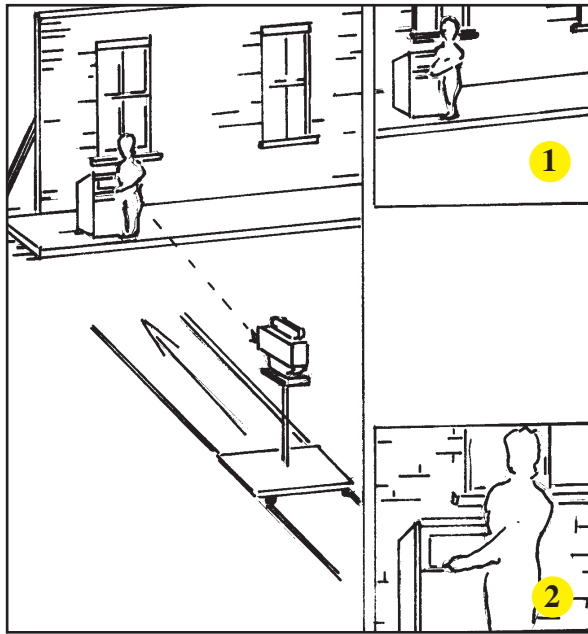
On the left: the shooting (with the camera)

On the right: what you see on the screen at the beginning and at the end of the camera movement



**Pan right** →

# The Traveling Shot



Dolly in ↑

The camera is fixed onto a support or a tripod. They move together on a wheeled platform called a dolly or on rails.

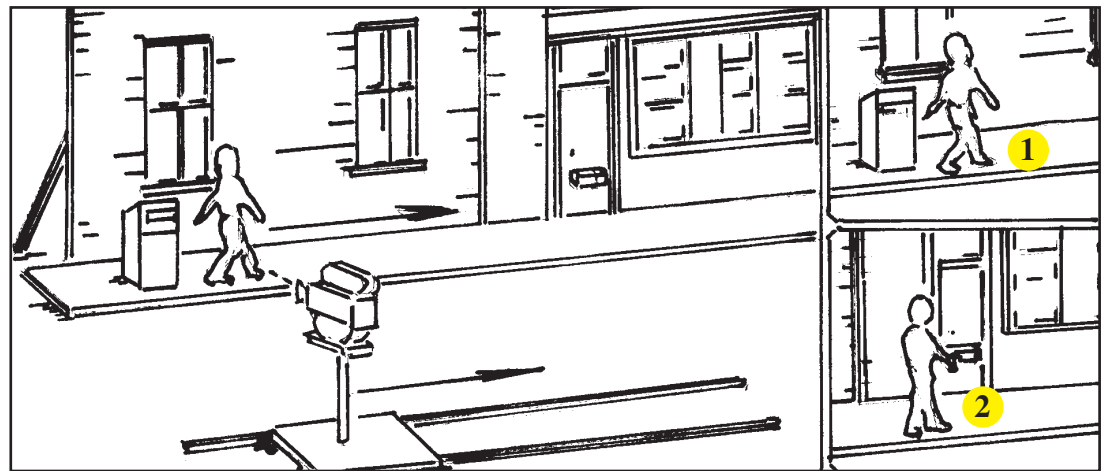
When the camera is moved forwards, we call it **dolly in**. When it is moved backwards, we call it **dolly out**. When it is moved to the side, it's a **tracking shot**.

Tracking allows the camera to follow a character, to create a particular atmosphere, or to draw attention to specific moments in the film.

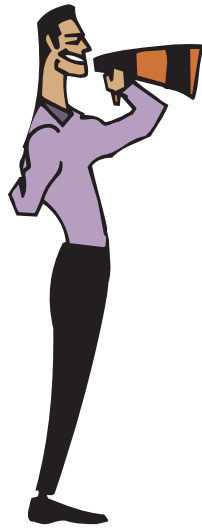
## LEGEND

On the left: the shooting (with the camera)

On the right: what you see on the screen at the beginning and at the end of the camera movement



Tracking shot →



# Film Professions

For a story to become a film, a team of specialists is required. They give life to the images. Some professions in cinema are better known than others, but filmmaking involves teamwork and each member of the team is important.

First of all, a scriptwriter writes the story. Then the director brings the story to life. As you know, some storytellers are better than others. There must be a member of your family who tells stories that make everyone laugh. In cinema, it's the same. The directors have their own way of telling stories to an audience and some are more successful than others. There are occasions when the same person is both scriptwriter and director of a film.





Making films is expensive. Finding all the money necessary to make a film is the producer's job. Actors and technicians have to be hired, materials have to be bought, locations have to be found and shooting deadlines have to be scheduled. This is known as pre-production (the period before the production).

You are now ready to begin shooting: this is called the production phase. On set, the director is the leader. He coordinates the actors and the technicians. You might know some of the positions of people who work with the director such as: the camera operator films the scenes; the director of photography takes care of the lighting; the boom operator and sound operator record voices and sounds. There are also the production designer, make-up artists, hairdressers, wardrobe department, prop department, special effects coordinator and a set photographer. The photos taken on the set will be used to document and promote the film.



Another very important job, but a lot less known, is that of the script supervisor. During a film shoot, the script supervisor has to pay close attention to details and take notes in order to ensure the film's continuity. Because a film is rarely shot in chronological order, the script supervisor checks details like the actors' hairstyles. When the scenes are cut together all details have to match for proper continuity.



A clapperboard, like the one on the front cover of this booklet, is used to identify all the shots. The film's title, as well as the scene, shot and take numbers are written on it. The clapperboard is filmed before every take. A take is a moment in the film shot that starts when the director shouts "Action!" and ends when he shouts "Cut!" Sometimes there are many takes before getting everything right. Don't forget that in cinema the success of a film depends on how well the crew works together.

# Who does what?

Draw lines between the jobs and the people who do them:

**Actor**

**Boom operator**

**Camera operator**

**Director**

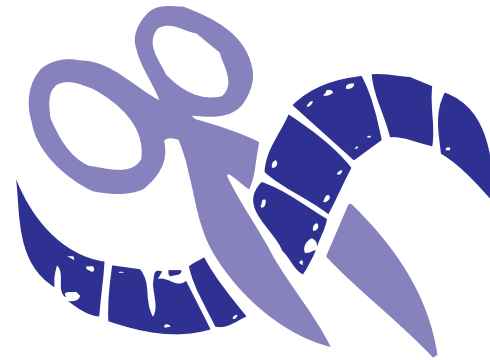
**Lighting Technician**

**Script**

Color this team at work on a movie set for fun!



When the film shoot is over, the work is still far from being done. The next step is post-production (the period after production). The film editor assembles all the scenes into their sequences. He works closely with the director and refers often to the notes taken by the script supervisor. At this point, the dialogue, special effects, music and all other sounds are added in. Everything has to be meticulously put together so that it looks and sounds believable.



The film is now ready to be shown in movie theaters. The distributor is in charge of promoting the film and getting it on the market. To generate interest in the film, he makes posters, preview trailers and commercials. Audiences can first see it on the big screen in theaters. After a few months, the film will be available on DVD, then on TV.

A teal-colored border resembling a film strip, with white sprocket holes on the left and right sides, framing the central text.

# THE E N D

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