

**Lesson Title:** The Chase

**Time Allotment:** 23, 45 Minute Periods

**Grade Level:** 10-12

**Enduring Idea:** Throughout the history of filmmaking, Montage has been used to create space and meaning through the interaction of video clips.

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### **OVERVIEW**

**Lesson Summary:** This lesson is designed to teach the CREATIVE concept of Montage Form, and the TECHNICAL concept of Pre-Production. Both of these ideas are important to the development of any sort of production, and are a natural next step from the Camera Angle Showcase. Students will be asked to create a simple 1-2 minute chase scene, after scripting, workshopping, and storyboarding their idea. Students will each individually provide a plan, but will be allowed to work in groups to produce a scene. Each student will edit their own copy of the scene to be turned in.

#### **Related Artists and Artworks:**

- Lev Kuleshov
- Cohen Brothers
  - No Country for Old Men
- Folding Ideas
- Kuleshov Effect Showcase
- Snowpiercer
- Edgar Wright
  - Hot Fuzz
  - Baby Driver
- Luc Besson
  - Taken 3

#### **Key Concepts:**

- Meaning is created between two interaction video clips.
- Screen can be maintained and used as a creative tool in storytelling.
- Eyeline can be respected or intentionally subverted to enhance or detract from meaning.

**Essential Questions:**

- How can meaning be created between two video clips?
- How can screen direction be used as a creative or narrative device?
- What is “eyeline” and how can it be exploited in filmmaking?

**PA Arts and Humanities Standards:**

- *Standard - 9.1.12.C*
  - Integrate and apply advanced vocabulary to the arts forms.
- *Standard - 9.1.12.E*
  - Delineate a unifying theme through the production of a work of art that reflects skills in media processes and techniques.
- *Standard - 9.1.12.G*
  - Analyze the effect of rehearsal and practice sessions.
- *Standard - 9.1.12.J*
  - Analyze and evaluate the use of traditional and contemporary technologies for producing, performing and exhibiting works in the arts or the works of others.
  - Analyze traditional technologies (e.g., acid printing, etching methods, musical instruments, costume materials, eight track recording, super 8 movies).
  - Analyze contemporary technologies (e.g., virtual reality design, instrument enhancements, photographic tools, broadcast equipment, film cameras, preservation tools, web graphics, computer generated marching band designs).
- *Standard - 9.3.12.B*

- Determine and apply criteria to a person's work and works of others in the arts

**PA Interdisciplinary Standards:**

- *Standard - 8.1.12.B*
    - Evaluate the interpretation of historical events and sources, considering the use of fact versus opinion, multiple perspectives, and cause and effect relationships. (Effect of the Soviet Film Institute on Modern filmmaking/post-production theory)
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**OBJECTIVES:**

**Skills:**

- Students will create a 1-2 minute chase scene, shot on DSLR, and edit it in a cohesive, understandable manner.
- Students will create a loose script and a storyboard that details the important steps, or "beats" of their scene.

**Knowledge:**

- Students will demonstrate the ability to assign roles and responsibilities within their film crew.
- Students will understand the effect of the edit, and how it influences the viewer.
- Students will demonstrate their understanding of the value of pre-production.

**Dispositions:**

- Students will discuss the aspects of a chase that makes a scene good or bad during an exercise in class.
  - Students will discuss the strengths and weaknesses of their classmates during a critique at the end of the project.
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## **ASSESSMENT**

### **- PRODUCTION**

- Artistic Initiative
  - How ambitious was the student in their pursuit of a good Chase? Are the cuts necessary? Is the flow easily understood?
- Craftsmanship
  - How much care was taken to ensure the final piece is presented as intended? Is there unintended footage that was left?
- Use of Media
  - How well did the student employ the media that was given? Did they correctly set up their document and export in the proper way? Did they use the equipment that was given to them properly? Did they break anything during production?
- Interpretation of the Assignment
  - How well did the student use the techniques learned in class? Did they use cuts and long shots effectively? How easily understood is their chase scene?
- Design and Composition
  - Is the chase enjoyable/compelling to watch? Did the crew make good decisions during productions to create a strong narrative?

### **- CRITIQUE**

- Participation
  - Did they give feedback to their peers? Were they actively engaged in discussion about their own work?
- Quality of Feedback
  - Did they use appropriate language and vocabulary when giving feedback to their peers? Was the feedback constructive?
- Respectful Dialogue

- Was the feedback given in a respectful manner? Was the feedback received well or in an argumentative manner?
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## **INSTRUCTIONAL PROCEDURES**

### **- DAY 1-2**

#### **- Introduction**

- This day will be an introduction to the chase project. We will start the class with a scene from Baby Driver, and talk about what makes it a good chase to watch. We'll discuss the transitions of the shots, and how they flow into each other while still remaining easily understood. After this, we'll watch it again, and really pay attention to the amount of care taken to ensure every cut is necessary. We'll build a list of parameters that make a good chase scene from this.
- After the Baby Driver scene, we'll watch a scene from Taken 3, and discuss what things this chase does differently, and what effect this has on the viewing. How does this alter our viewpoint and enjoyment of the scene? We will discuss the number of cuts in the scene, and why there are so many. We'll watch it again, and talk about how the cuts disorient us as the viewer, and what specifically is disorienting about the cuts and angles that are used.
- Once that is finished, we'll watch one last clip from Hot Fuzz. After the clip is over, we'll talk about what makes this clip fundamentally different from the other two, and how that might affect our production of our own chase scene. We will talk about obstacles in a chase, and how that creates a sense of Drama, though we will not go into great detail about this, as there is another project that explores this concept in a much greater sense.

- Instruction

- After we watch and discuss each of the chase scenes, we will, as a class, discuss the parts of each of these scenes that made them effective, or ineffective. A conversation will be had about establishing space, and how cuts are useful but dangerous in the creation of an action scene. We will introduce the idea of “Montage”, which will be heavily expanded on later in the project.
- Closure
  - At the end of class, we’ll go around, and have everyone give a preliminary idea of what kind of chase scene might be interesting for them to pursue. I’ll give the requirements for the first pre-production stage, and assign a summary of the chase and obstacles to be worked on next class.
  - *Day 2 will be workshopping the summaries and obstacle sheets*
- **DAY 3-4**
  - Introduction
    - We will start the class by watching one of the chase scenes that we watched the previous day. While we watch this, we’ll review the obstacles, and afterwards, we will discuss how the scene was set up. The idea of a setup will be brought in and reinforced. We will then move to individual review of each person’s chase scene.
  - Instruction
    - This day will be a discussion and planning day. We will discuss each of our chase summaries, and discuss a “setup” for each of these scenes. We will discuss the setups in each of the scenes we watched the day before, and how context can be very important to our enjoyment as a viewer. We will take the time to discuss each of our scenes, and the logistics of shooting each of them. Who might play each of the parts?

What locations are you planning on using? If it's not at school, when do you plan on shooting this? What equipment might you need?

- Closure
  - Once we've discussed each of the scenes, each student will be asked to create a cohesive, detailed shot list of the whole scene. The description of each shot will be no longer than 1 sentence, and they will use the terms outlined in the Camera Angle Showcase to properly describe what shots they will use in the film. They will be expected to come to the next class with this list completed.
  - *Day 4 will be overflow of reviewing individual chase scenes, and workshopping shot lists.*
- **DAY 5-6**
  - Introduction
    - We will start class with a review of someone's summary. As we review it, we will break down the summary into what we'll call "story beats". Moments where important events happen, important shots, and we will start to build the "cadence" of the film. As we do this, we will introduce the idea of a storyboard.
  - Instruction
    - Once we have an idea of the beats of a scene, we'll talk about how to transfer those into a storyboard, and what purpose the storyboard plays. We will discuss the drawing style needed for the storyboard, and how they don't have to be great, but they should show the kind of shot you want to use. After looking at some examples, everyone will be given a folder with some storyboard templates, and a shot list template for them to use during production. The rest of class will be time to work on storyboards.
  - Closure

- Once storyboards are finished, we will talk about shot variety. How are the shots different? Are they all mediums? Are they all long shots? How might you be able to break things up with some variety?
- *Day 6 will be for working on Storyboards.*
- **DAY 7**
  - Introduction
    - We will begin the day talking about good production practices. Coverage, takes, etc. We will discuss the 180 degree rule, and the basic principles of Shot-Reverse Shot. We will get ready to be fully in production mode for the next day.
  - Instruction
    - After learning about some good practices for production, we will all get our hands on some equipment. Students that are shooting in class will break up into crews, and students that are not will choose a piece of equipment to handle for the day. We'll walk through a full production method, and film a take of something using the equipment we have. A short discussion on syncing practices, and how we can make our lives easier down the line with audio/video syncing.
  - Closure
    - At the end of the shooting demo, we'll talk about importing our footage from the equipment, and how much time to budget for that. A last discussion about the importance of file organization, and we'll move on for production the next day.
- **DAY 8-12**
  - These will be production days. Students that are shooting at school will spend the time producing their films. Students that are shooting at home will do equipment checks the first day, and assist the in-school crews the rest of the days. The instructor will come around to check on students as they produce



their films after the first day is finished, and the equipment checks for the at-home students are finished.

- **DAY 13**

- Introduction

- Students will take this time to organize, label, and assess their footage that they've taken over the past few days. We will have time to make sure all of our footage is properly organized, and ready to edit.

- Instruction

- After the footage is organized, each crew will assess whether or not they were able to gather all the necessary footage that they needed for the chase. We will look at files, and compare them to storyboards and shot lists, finding any inconsistencies that may come up. Each crew will draft a new shot list for any additional footage that needs to be gathered. Individual crew feedback will be given, and the opportunity to make sure all members of the crew have access to all the footage will be part of this section.

- Closure

- As the class ends, we will go through a quick rundown of the remaining footage to be shot with each individual crew. Once this is done, we should all be ready to finish production on Day 14.

- **DAY 14**

- Reshoots. After the review on day 13, students will do any necessary reshoots.

- **DAY 15**

- Introduction

- The day will start with a discussion about editing as a practice, and establishing a few ground rules for the process of editing a film. We will have a discussion about the idea of understanding the location, and

how we can make sure that the viewer has a clear understanding of where the scene takes place.

- Instruction
  - This will transition into a discussion about the works of Lev Kuleshov, and his claim that the edit is the most important part of the film, and you can tell any story with the right edit. We will watch a breakdown of this through the lens of 10 Cloverfield Lane, and watch some examples of the “Kuleshov Effect” in practice. After this, students will set up their project files, importing all of their files into a premiere project. Students will also take this time to specifically name each of their files, to make for an easier time editing.
- Closure
  - After students have finished organizing, naming, and preparing their premiere project, we will talk briefly about the video tracks in premiere, and they will be prompted to think about how they might want to organize their footage in the video tracks. The camps of premiere editing will be introduced (1 track vs. 2 tracks vs. all tracks).
- Reflections
  - *What evidence did you collect to demonstrate that your students have met or are progressing towards the learning outcome?*
    - We all got a chance to look at some of our shots, and decide if they were effective or not, and I had extra time, so I ended up talking to some individual crews about the shots and organization they were using.
  - *What changes or adjustments had to be made during the lesson (justify those changes) to ensure students make adequate progress in meeting the learning objective?*

- This was a new part of the lesson, so no changes were absolutely necessary. I should get a hold of the movies though.
- *What changes will have to be made to the next lesson in order for students to be on pace in meeting the overall goal of the Lesson or Unit?*
  - I'm going to split this day up into two parts, and move some of it up before they start shooting. It's a good lecture, but I feel like it's out of place right now.
- **DAY 16-17**
  - Introduction
    - This will be our first editing day. Before we begin anything else, we will have a quick review discussion about shot interaction, and the creation of expectation in editing trends. It won't take long, I want to make sure they have the most time they can to edit.
  - Instruction
    - Students will use this time to begin a rough edit of their short film. Syncing audio will take lower priority than getting clips cut and placed.
  - Closure
    - As students come to the end of the time for the rough edit, we'll review the process for exporting. Students will export their projects, and we will be ready for the next day, which will be the first rough cut critique.
- **DAY 18**
  - Introduction
    - This will be our first critique of a project. It will be a rough cut critique, so before we start, we will have a class discussion about the purpose of the critique. We'll discuss the things that we should be looking for in each other's work, and how we can give feedback in order to improve all of our final projects. Extra reminders will be given that these are not finished cuts, and that everyone is in a different stage of production.

- Instruction
  - The critique will follow a basic outline that will carry us through all of our critiques in this class. We will watch it once, to get a feel for the narrative, then watch it again and look for the technical aspects. These two viewings will give us a solid idea of what needs improvement and what is working well already. We will give each crew a viewing, and talk about scenes that need reshoots, or sequences that are confusing to the viewer. Once we get one rough from each crew, if time allows, we can talk about individual cuts as narrative pieces.
- Closure
  - Once the critique is over, we will quickly review the plan for the next day in class. Each crew will quickly run through what they need for their final cut, and what changes to the rough they plan on making.
- Reflections
  - *What evidence did you collect to demonstrate that your students have met or are progressing towards the learning outcome?*
    - Both sections were good, with class participation. Everyone came out with a plan for the next day for their final cut.
  - *What changes or adjustments had to be made during the lesson (justify those changes) to ensure students make adequate progress in meeting the learning objective?*
    - None, actually.
  - *What changes will have to be made to the next lesson in order for students to be on pace in meeting the overall goal of the Lesson or Unit?*
    - This style critique is actually very useful for most classes, and this group is engaged enough for it to work well. No problems came out with them, so I think this can be a consistent style for this level of class.

- **DAY 19-22**

- These will be editing days, to go from rough cut to final cut. We may not need three days, but I will budget for it regardless.

- **DAY 23**

- Introduction

- This will be our final cut critique. Before we start, we'll discuss that these are finished pieces, and we won't be revisiting them again. Knowing this, we should be focusing on positive aspects, and places in production/post-production where we can improve our general process for the next time.

- Instruction

- This critique will follow the same basic framework as the rough cut. We will watch it once, then again, so we get a feel for both the narrative and technical aspects of the film. After that, we will discuss the strengths and weaknesses of each film, and where we think each crew can improve their practice. We will discuss difficulties in production/post-production that we all faced during this project, and how we might address those difficulties in the future.

- Closure

- After the critique, we will have a talk about the process, and begin with our next project. The first step will be deciding between a selection of films to do for a critical viewing and analysis.

- Reflections

- *What evidence did you collect to demonstrate that your students have met or are progressing towards the learning outcome?*
  - Most students that finished the project came out with something that met the requirements. Some students did not quite get the montage idea, but everyone did get some good practice with

production in, which I think is just as important. For those that we watched, everyone gave some thoughtful feedback. Some needed extra encouragement, but overall it was useful.

- *What changes or adjustments had to be made during the lesson (justify those changes) to ensure students make adequate progress in meeting the learning objective?*
  - Shooting days had to be slimmed down for the new schedule, and I ended up changing the order of some of the instructions, which did not benefit the class. This was also mixed up into virtual days, so we did a google meet critique.
- *What changes will have to be made to the next lesson in order for students to be on pace in meeting the overall goal of the Lesson or Unit?*
  - Definitely talk about coverage, shooting conventions, and other things BEFORE having students go out and shoot. Possibly a shorter exercise to illustrate the way students should go about shooting some actions would be good as well. Hopefully there won't be virtual days next time, that really threw a wrench into things.

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### **GENERAL REFLECTION**

- Reflections
  - *What evidence did you collect to demonstrate that your students have met or are progressing towards the learning outcome?*
    - Most students that finished the project came out with something that met the requirements. Some students did not quite get the montage idea, but everyone did get some good practice with production in, which I think is just as important.

- *What changes or adjustments had to be made during the lesson (justify those changes) to ensure students make adequate progress in meeting the learning objective?*
    - Shooting days had to be slimmed down for the new schedule, and I ended up changing the order of some of the instructions, which did not benefit the class.
  - *What changes will have to be made to the next lesson in order for students to be on pace in meeting the overall goal of the Lesson or Unit?*
    - Definitely talk about coverage, shooting conventions, and other things BEFORE having students go out and shoot. Possibly a shorter exercise to illustrate the way students should go about shooting some actions would be good as well.
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## **PREPARATION**

### **Instructional Resources:**

- Kuleshov Showcase
- Shot-Reverse Shot Presentation
- Hot Fuzz Clip
- Baby Driver Clip
- Taken 3 Clip
- Storyboard template
- Shot List template
- Nikon D3300
- Tripod, Dolly
- Location (wherever that may be)
- Talent (whoever that may be)
- Folding Ideas breakdown of the Kuleshov Effect'
- Adobe Premiere
- Photoshop, or paper/pencil

**Vocabulary:**

- Eyeline
  - Shot Reverse-Shot
  - Montage
  - Screen Direction
  - Lead In
  - Meaning
  - A Shot, B Shot
  - “Cut”
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**ADAPTATIONS/MODIFICATIONS****ADJUSTMENTS**

- HIGH PERFORMANCE
  - Students that are in a high performing group will be prompted to make their short film longer than some others. A 2+ minute chase should be fairly easily produced by a motivated crew.
  - Students will also be given the opportunity to use different equipment than usual, opting for equipment such as the Blackmagic Pocket Cinema Camera, or the Lumix GH4.
- LOW PERFORMANCE
  - Students that are in groups that are lower performing, will be prompted with a shorter chase scene, but still asked to make sure that it can be easily understood. Usually, the ability level in a group reaches a natural average, so any students who are low performing may be able to find success and in a role that is given to them in the group. Lower performing students often are skilled at acting on screen, or handling the camera (with some assistance). They can also be very successful at



moving lighting setups, and helping line up a shot by keeping other students away from the shooting area.

### **ACCOMMODATIONS**

- The classroom does not allow for physical accommodations, though there are some computers that will allow for wheelchair access, or other physical disabilities that require special access. Students that are lower performing than what is listed above (life skills, etc) will be prompted with a digital drawing project, or a video collage of some sort to be edited in iMovie.