Preparation for:
Movie Making Merit Badge

Moviemaking

Takeaways

- Create projects with technology
- Teaching others about that technology
- A Scout is Trustworthy

Complete the following requirements:

1. Write a story outline describing a real or imaginary Scouting adventure. Create a pictured storyboard that shows your story.

2. Create either an animated or live action movie about yourself. Your movie should depict how you live by the Scout Oath and Scout Law.

3. Share your movie with your family, den, or pack.

This adventure does not include plans for a den outing. If an outing is desired and there is an appropriate outing location in your area, such as a small film studio, an outing could be arranged.

Requirement #1:
Write a story outline describing a real or imaginary Scouting adventure.

The elements of a story

Characters - who is in the story?

Plot - what will happen in the story? What's the conflict? How does the story start? What is the climax of the story? How does the story end?

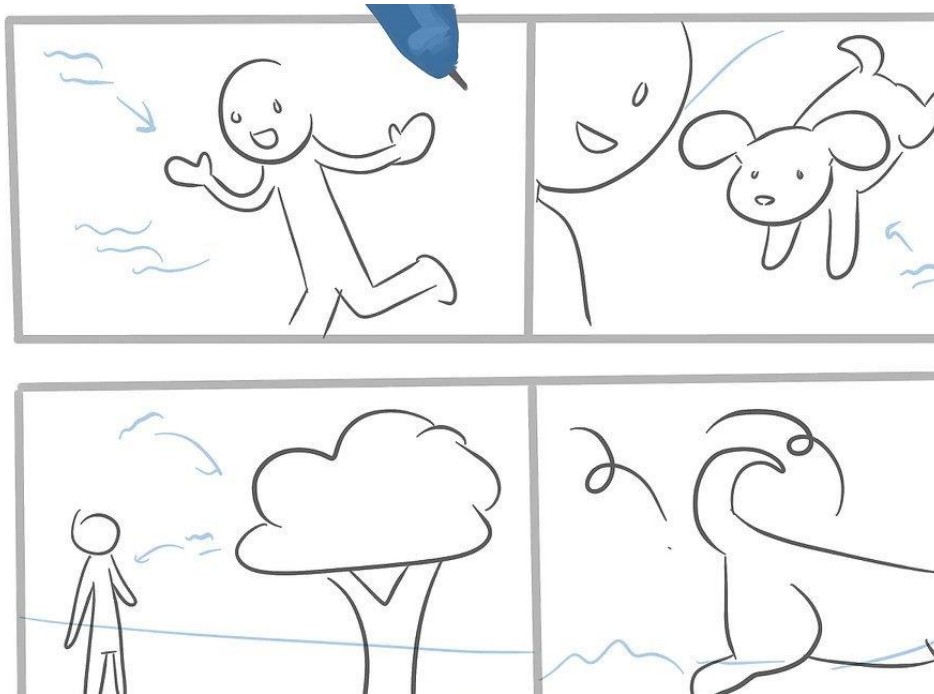**Setting** – where and when does the story take place? Are there multiple locations?

Outline the beginning, middle, climax, and end of the story.

Details are important in the script. When you hand out scripts, if it doesn't have many details a person could imagine it very different from you. To avoid that problem you should make a storyboard

Create a pictured storyboard that shows your story

A storyboard is a comic of the script. It shows what happens in every scene, but it's not very detailed. It needs to show what place they are at, the character's positions, what they are doing.

Storyboards show the shots you want to capture in the film. Long shots, medium shots, close-ups, etc.

12 Camera Shots for Filmmaking

THE AERIAL SHOT It's all in the name – this shot is filmed from the air and is often used to establish a location (usually exotic and/or picturesque).	
THE ESTABLISHING SHOT Again, it's in the name – this shot is at the head of the scene and establishes the location the action is set on, whilst also setting the tone of the scene(s) to come. It usually follows directly after an aerial shot in the opening of films and is beloved by TV directors.	
THE CLOSE-UP (CU) This is perhaps the most crucial component in cinematic storytelling and is arguably an actor's most important moment on camera. This shot is usually framed from above the shoulders and keeps only the actor's face in full frame, capturing even the smallest facial variations. As it eliminates any surrounding elements that may be relevant to the scene's narrative, it's really up to the actor's skill and focus to shape the story.	
THE EXTREME CLOSE-UP (XCU) This shot is traditionally used in films and focuses on a small part of the actor's face or body, like a twitching eye or the licking of lips in order to convey intense and intimate emotions. This unnaturally close view is used sparingly as the multiplication of the subtlest movements or details need to be justified in the dramatization and boldness of that particular scene.	
THE MEDIUM SHOT (MS) Also referred to as a 'semi-close shot' or 'mid-shot', this generally shoots the actor(s) from the waist up and is typically used in dialogue scenes. It aims to capture subtle facial expressions combined with their body language or surrounding environment that may be necessary to provide context.	
THE DOLLY ZOOM This shot sees the camera track forward from the actor whilst simultaneously zooming out, or vice-versa. So the foreground generally stays the same while the background increases or decreases across the frame. First invented by Alfred Hitchcock in Vertigo to create a dizzying, vertiginous effect, it's become quite the filming technique among the industry's top filmmakers.	

THE OVER-THE-SHOULDER SHOT This is where the camera is positioned behind a subject's shoulder and is usually used for filming conversations between two actors. This popular method helps the audience to really be drawn into the conversation and helps to focus in on one speaker at a time. Seeing as the non-speaking actor is seen only from behind, it's common for major production sets to substitute actors with stand-ins or doubles for these shots.	
THE LOW ANGLE SHOT This shot films from a lower point and shoots up at a character or subject, making them appear larger so as to convey them as heroic, dominant or intimidating. It's also another way of making cities look empty.	
THE HIGH ANGLE SHOT In contrast with the low angle shot, this one films from a higher point and looks down on the character or subject, often isolating them in the frame. Basically the direct opposite of the low angle, it aims to portray the subject as submissive, inferior or weak in some way.	
THE TWO-SHOT This is a medium shot that shows two characters within the frame. Pretty straight-forward but can be pivotal in establishing relationships between the characters.	
THE WIDE (OR LONG) SHOT This shot normally frames the subject from the top of their head to their feet whilst capturing their environment. It's typically used to establish the setting of the particular scene – so similar to the establishing shot, but focused more on characters and actors and the contextual relationship with their surroundings.	
THE MASTER SHOT Often confused with the establishing shot, this too, identifies key signifiers like who is in the shot and where it's taking place. However, unlike the establishing shot that has a tendency to focus more on location, the master captures all actors in the scene and runs the entire length of the action taking place. This allows for other smaller shots like close-ups or mid-shots to then be interwoven into the master, showcasing different angles of the same scene.	

Storyboard Template

Scene:			Scene:		
Scene:			Scene:		
Scene:			Scene:		

Requirement #2: Create either an animated or live action movie about yourself

Do the following:

1. **Cast your actors**.

2. **Make a list of all the stuff you'll need in the movie** (be thorough)

3. **Plan a shooting day**, and break down the schedule of when you'll be getting each shot.

4. **Get a camera** - most digital cameras and phones can shoot video. You'll be shooting multiple shots so you will need to practice starting and stopping the film.

5. **Film your shots**. You don't need to go in order. You just need to get the shots needed for a scene. You will also want to "slate" each scene. Slating is done by having someone not in the scene hold up a sign with the scene number listed and which "take" this is. Once they pull the slate out of the camera's view, say "Action!" so your actors can start the scene.

6. **Review the footage**. Once you've gotten your shots, go home and review the footage. Didn't get the shots you needed? Schedule retakes. Write down the shots you will use in the final edit of your movie.

7. **Edit your movie**. Computer operating systems come with decent video editors already installed, so there's no need to purchase expensive software. Use Windows Movie Maker or iMovie to edit your film together. Remember that you can trim scenes to cut out slates and you calling "Action!"

8. **Save your movies project**. Save it in a format you can share with your Den Leader and show on any device. MP3 is recommended.

Animated movies are made through various ways, but almost all involve taking shots of individual pictures.

Requirement #3: Share your movie with your family, den, or pack

Examples of Scout-made movies as inspiration:

https://youtu.be/JaOAPqYgq3s

https://youtu.be/NdQGJKEBLNo

https://youtu.be/ISQbe8NRWEw

https://youtu.be/e3hDG1gNMgM