

Chapter 1: Take the Red Pill of Media Justice:Ayesha's story The page is broken up into three panels

Panel 1) AYESHA JOHNSON (20's) stands at the foot of a coffin draped in an American flag. Surrounded by weeping family members she alone does not cry. A PREACHER (40's) is reading condolences from the bible. Leaves fall out of the frame and into the background of the next frame below it.

CAPTION

Tuscaloosa, Alabama
(link)

Preacher

Josiah was one to always ask the hard questions, the meaningful ones. And it is right to ask what meaning is there in his loss? Is there ever a meaningful death? especially...

Panel 2) Xochi Go-Go (20s) is spraying a mural on a wall. The mural features soldiers marching through bold graffiti words that say "IN A TIME OF WAR" facing the soldiers are young people holding up books. In the middle we see two twins with the soldiers helmet off we see that it the same face of the protester facing him. Xochi is outlined in motion paintning the wall with Connor Pok following her frenetic motion. They land on the right side of the frame leaning in the last free patch of the wall. Xochi is resting her head on Connor's shoulder winking.

CAPTION

Oakland, CA

Connor

Xoch. You killed it! The girls are going to love.

Xochi

Game knows game kid, Game knows game.

Panel 3) Shumi and Pinky Hossein, Ana Bogado,Charley Benally are leading a training in an industrial warehouse. Ana is gesturing front of projection, Charley, Shumi, and Pinky are mixed through

the crowd. Behind them on the projector is a slide about media consolidation

CAPTION

Los Angeles, CA

Ana

It takes courage to realize we live
in the belly of the beast. But tell
me whose ready for the red-pill of
media justice?

Page 2. The page features two horizontal panels. The first panel being large the second smaller featuring the last third of the page.

Panel 1: Centers on a ceiling shot of a round table. On the center of the table is opening title: THIRD WORLD MAJORITY PRESENTS: MEDIA JUSTICE NOW!

There is a pullout of Ayesha who sits on the bottom right hand side of the page, her right hand propping up her heavy head. The rest of the page has the other girls filing in and chatting until the meeting starts.

Connor is showing Shumi, Ana, and Charley the outtakes of Xochis panel. The girls are laughing and pointing the flip screen of the camera.

Pinky looks down at Ayesha's concerned but giving her space.

Xochi is at the opposite side of the table of Ayesha at the top left of the panel, behind her is the agenda on a whiteboard.

Xochi

Ladies...

CONNOR (winking)

...And Gender queers! (aside to the girls) Give us a moment we are looking at you in action!

Pinky

Xochi is right. We've got a lot to go over.

Xochi

As I was saying we are each presenting our pieces of the new curriculum...Ayesha...

Panel 2: A two-shot with Xochi and Ayesha. Something passes between the both of them. Ayesha looks up at her. There is an insert panel of her eyes. They are fierce and shining.

Xochi (softly)

Are you ready?

PAGE 3: The page is broken in up into three panels split in half connect at the top is an insert panel of light switch There is a final insert at the bottom right corner.

Panel 1: Ayesha stands up. Everything is light her computer is flipped on. She looks at the girls, frail but confident.

Ayesha

Lights...please. Now. Ever wonder why the media is so damned bad?

Insert 1: The light switch.

Panel 2: (This is symbolic of her being in the world of her powerpoint and introduces the flowing style of the comic of each character in the world of their presentations) With the lights dark, we enter her imagination. Ayesha is standing front of rows of television screens. Each screen with logos and different scenes from reality television, to news, to snow.

AYESHA

Its's hard to imagine. But with as much as we see and hear.

Panel 3: We see the televisions are part of the belly of large godzilla-like beast with seven heads. A variation of the TWM Poster. Ayesha dwarfed by the monster holds her ground.

AYESHA

Seven companies own everything we see, hear, read, and consume in the way of media. This is media consolidation. And it has implications for us about everything. And, it is one of the things we fight against when we talk about media justice.

Insert 2: A circular panel that transitions to the next page. Has Ayesha popping out out of a black background.

AYESHA

But what is media justice?

PAGE 4:

Panel 1: Features an image of Morpheus from the MATRIX. It has the still where his sunglasses show Neo choosing either the red-pill or the blue-pill.

Ayesha:

Remember this scenes in the Matrix? Where Neo has to choose between waking and knowing the truth, no matter how painful, or taking the blue-pill and return to sleep, never knowing, never freeing himself from the world which was a lie and coming to know the real truth no matter how painful.

Panel 2: Ayesha holding out a red-pill in her palm. From the red-pill many swirls spiral out and spill into the next panel

Ayesha:

We here are like Neo, taking that

pill of Media Justice. There is lots of ways to find your way to the movement. It can start like this by a couple of folks sitting down and talking about what's wrong with the media. And going deeper than whats on the surface. Do you think that the media all of a sudden became racist, sexist, and homophobic overnight? Concentrated media is part of the larger systems of oppression that are attacking our communities.

Panel 3: At the end of each swirl is a different strategy of media justice organizing: One swirl has a banner and protest signs, another features people holding a camera, another features a performer at a mic, another a newspaper.

AYESHA

When I talk about media justice. I dont want to talk about about another thing I am against I want to talk about something I am **for!** So I think about my human rights. I think about my human rights, and one of the basic rights I have is the right to communicate. And when the media is owned by and representative of the interests of people in power, well, than my right to communication is F***D. And I'm going to take back my right to commmunicate by any means necessary.

Panel 4: Shows Ayesha surrounded by all these symbols of different media justice organizing.

AYESHA

Taking back the media is hard but its worth it. Whether you are an alternative journalist, or someone who is trying hold a media outlet accountable in your commmunity, or a media-maker, we are all part of the

media justice movement...But just so we're clear, do we mean the same thing when we say media?

CaPTION

Media Justice includes organizers fighting for media accountability, alternative journalists, media makers, and grassroots policy heads working to change laws to make media more equitable.

PAGE 5:

Panel 1: Ayesha is leaning against a robot. On the belly of the robot it asks, What is media? Around the robot are lines defining different kinds of media including: books, movies, stickers, billboards, video games, etc.

Ayesha:

Marshall McLuhan said that the medium is the message. Well Media is anything which can communicate a message to an audience. You can think traditional media like books, movies, billboards, etc, but now anything can become a vehicle for broadcasting a message, there are screens on buses, download links from soda, and musical greeting cards. The important point is not just what is a media but who owns it.

Panel 2: The opening seven headed monster tv-bellied monster. Ayesha is scaling its body with hooks.

AYESHA

Remember him? This is the monster of media consolidation. Through government decisions supporting big companies, the media monopoly monster was born. As a result all media in the US is owned and

controlled by seven major corporations.

CAPTION

Aol, Time-Warner \$39.6 Billion, FOX \$17.5 Billion , DISNEY \$28.4 Billion, BERTLSMAN \$19.8 Billion, VIACOM \$26.6 Billion, NBC GENERAL ELECTRIC, VIVENDI UNIVERSAL \$30.1 Billion, SONY (listing their profits as well)

Panel 3: Shows Ayesha with one hand holding up a handfull of bills and other on her cocked hip. Around her are lines with the following figures: \$19 Billion Eliminates starvation/malnutrition, \$12 Billion Provides education to every child, \$23 Billion Reverses the spread of Aids/Malaria

Ayesha:

So what else could we use that money for instead of American idol?

PAGE 6:

Panel 1: Image of Sadamm Statues being torn down close up.

CAPTION

Sadaam's statue being ripped apart on the eve of the second war in Iraq.

Panel 2: Ayesha looking at the reader. Angry and upset.

AyESHA

So maybe you think this doesn't impact you...Well Remember this? This was the footage shown on the broadcast networks.

Panel 3: Ayesha with hundreds of mini' screens of the same statue being ripped down.

AYESHA

At the time it was shown repeatedly
Do you remember how you felt when
you saw it? I do. I was one of the
marchers who marched with millions
of people against the invasion. It
was historically the largest marches
against a war before a war had
started in the history of the world.
And then they showed this clip. Over
and over again. I hated myself. I
thought maybe the Iraq people wanted
us there and we were wrong, I mean
it look like thousand of people were
running to the square to thank us,
thanks us for freeing them~

Panel 4: Wideshot of the Saddam square, Circled are the military tanks, the small group of people, and the staged military presence. Ayesha is furious.

AyESHA

Then I saw this. This is the full
picture. See those blocks those are
tanks. That means this wasn't some
spontaneous act of freed iraquis,
this was a highly controlled
military press event. The thousands
of iraqis...try 50. The numbers
looks so large because of the tight
shot And these iraqi people weren't
even form iraq, they were
expatriates flown in, and later
became part of the iraqi interim
government!

Panel 5: Ayesha's face tears crying.

We were lied to-and what's worse
is that the media which should have
reported it carried the military
line. I only found this image on the
internet because I was looking for
more background. But a lot of people
don't even know the facts behind

this image. Based on this event we're in a war-and somethings can't be fixed and somethings can be taken back...

PAGE 7:

Panel 1: Ayesha head down on the table sobbing. The girls surrounding her. The outline of her cousin's casket ghosted in teh background.

Panel 2: Ayesha stands up. Wiping her eyes.

AYESHA

I'm okay...I'm just raw. I miss him...still.

Panel 3: Ayesha hesitant than stands tall around the three branches of government a symbol of the judicial, executive, legislative, and

AYESHA

That's why media justice is so important.
The media is called the fourth estate by the "founding fathers" because the media is an unoffical counterbalance to the other arms of the government (legislative, judicial, and executive branches of government being the other estates) but now the media is for-the-state with news stations embedded with military and independent journalists being held as insurgents.

Page 8: A balance. On one side is many people on the other side is a young person trapped by a television set with prison bars on the inside.

AYESHA

Media is the place we decide things as a society. It shapes public opinion and public opinion shapes policy. So if we don't know the right facts than we are going to make the wrong choices.

Page 9: The thre panels are split with a space for Ayesha to hold out her hands.

Panel 1: A women carrying her things in her bag from internment The panel has a banner that says it is censored.

Panel 2: A family behind barbed wire at wounded knee.The panel has a banner that says it is censored.

Panel 3: Harriet Tubman on the underground railroad. The panel has a banner that says it is censored.

Ayesha:

The media didn't just one day become racist, sexist, and homophobic over night, at some level the media has always represented people who were in power and censored the stories of people who survived the indigenous genocide, slavery, and internment.

Page 10: Mirror of previous panels

Panel 1: A young man constructing his own camera in the internment camera.

Panel 2: Indigenous ceremony and dance

Panel 3: A circle of slaves singing slave songs

Ayesha:

But then just like now people knew how to trick the devil. How do you

think people did it? Story is key.
We have been storytelling our way to
freedom from the beginning of time.
Because if we can't imagine
ourselves free how can we even begin
to fight for freedom? Whether its
slave songs, indigenous ceremony and
dance, or people making their own
equipment to write or shoot their
stories of resistance we have never
stopped telling stories.

Page 11:

Panel 1: Ayesha spent looking down the girls looking at her

AYESHA

And we never will.

Panel 2: Ayesha walks out the door.

XOCHI

Let her go guys.

Panel 3: Ayesha posting in front of Xochi's mural.

Panel 4: Close up of Ayesha's eyes

Ayesha:

Goodbye, cuz.

Chapter 1: Resources:

Media Monopoly Map and List of Profits

Media Justice History Skits

Chapter 2: Bust a frame:

Page 12:

Panel 1: Connor is sleeping inside his car. His whole car is filled with his stuff. Curled on the backseat.

CAPTION

Chapter 2: Bust a frame

Page 13:

Panel 1: Connor unpacking a bag of tolietries in the TWM office.
To

Panel 2: Connor brushes his teeth.

Panel 3: Connor splashes water on his face.

Panel 4: Connor binds his breasts.

Panel 5: Cellphone insert of Connors phone as he calls home..no response.

Page 14:

Panel 1: Connor faces the rest of the girls:

CONNOR

I'm Next!

Panel 2: A scene from 300

Connor

I got into this because as a drag king, gender queer, tranny I have never seen myself on t.v.

Panel 3: Collage of tranny whores and upscale queer images.

Connor

I was tired of being someone's whore
or victim.

Page 15:

Panel 1: Connor's mom kicking Connor out of the house. Pulls
Connor by the ear and hits Connor with a broom.

Connor's Mom

You not an American. You my
daughter. You my daughter. Who
taught you to be this filthy...

Panel 2: Medium Connor afraid of knowing which bathroom to pick.

Panel 3: Connor fighting some transphobic folks blood dripping
down his face.

Bully 1

Fucking freak, you want to be a man,
take it like a man, b***c

CONNOR

Life in the margins is bigger than
the stereotype and defies the
soundbyte.

Page 16:

Panel 1: Connor staring into a camera.

Panel 2: P.O.V. Of the camera of Connor

CONNOR

It's hard to know where to begin.

Panel 3: Connor watching the t.v and on the computer and puts up a
square made by the thumb and index finger of both of his hands.

CONNOR

So I frame the framer.

Page 15:

Panel 1: Connor holds up the stereotype image from the first page.

CONNOR

When I work on a story about me or my community I start by monitoring how we are talked about. Thats because I want to be specific and concrete when I tell my story...and I dont want to repeat ignorance by using their lame frame to talk about my truth.

Panel 2: See the same image in a frame. In the frame are the words used to or implied by the image.

CONNOR

These words imply a set of values. After writing these words I can get sense of the assumptions that underwrite these values

Panel 3: See the same image in a frame with extrapolated values on the outside. Connor kicking through it.

Connor

Now I can get to work on busting the frame

Page 16:

Panel 1: Connor writing down his values

CONNOR

I write down what is important to me about my values about who I am

Panel 2: Connor hangs a frame around himself. On the frame are terms he wants to use to describe himself: genderqueer, tranfantastic, etc.

CONNOR

My pre-production is just getting started. Now with my political framework in place, I am going to start on my story.

Page 17:

Panels 1: A group of caveman sitting around a fire. A storyteller litt dramatically by the fire is telling a story.

Connor

We have always told stories. Stories are the way we make meaning of our lives and the highest form of thinking.

Panel 2: A Close-up of a cave painting.

CONNOR

Stories are the gold standard for artificial intelligence.

Panel 3: A robot painting his own version of the cave painting.

CONNOR

When robots can tell stories, we will have understood a small bit of what it is to be sentient.

Panel 4: The robot and caveman looking up at the stars.

Caption

We are made not of atoms but of stories -- Muriel Rukeyser

Page 18:

Panel 1: Connor facing the reader.

CONNOR

So what is your story?

Panel 2: Connor split down the half. One side is white and the other side is negative picture.

CONNOR

Sometimes people get caught up in trying to understand if they should tell a documentary or fictional version of their story. But the reality is...

Panel 3: Connor's face closeup.

CONNOR

There is no reality. All storytelling is construction and subtraction. Reality does not carry stories. Not a one. Reality is a mess.

Panel 4: A film set in degrees of set up, one end empty, the other fully dressed with actors.

CONNOR

Fictional storytellers, start with an empty space without words, light and movement.

Panel 5: A city scene that fades to a focus on a small child playing with a butterfly and the rest of the background blurred.

CONNOR

Documentary Filmmakers start from everything. They add in, we leave out.

Panel 4: Connor sitting up in the same black and white space and playing with a rainbow sphere of energy that comes from Connor's heart and mouth and between Connor's hands.

CONNOR

So don't get hung up on listing the facts. Follow your inspiration, the emotion behind the story and let that be your guide.

CAPTION

Still need a little help keep turning.

Page 19:

Panel 1: Connor facing an auditorium, Connor facing a group of kids, and Connor facing the mirror.

Connor

Who's your audience. Your audience determines everything. Is it for your community your school or your self?

Panel 2: Connor partying with his friends one version that is clean for his mom and the other the real deal.

CONNOR

Just like how what you did Friday night changed depending on whether you were telling it to your parents the next day or your homies at school. You will omit and add details depending on your audience. This is critical for an organization story, because if you are planning to use your film for your members versus decision makers like people in congress, you might not use slang or other insider language depending on its use.

Panel 3: Connor and the TWM gals surveying and audience

CONNOR

For organizational stories we also recommend folks go through a documentation plan where you really understand what your audience for your film really consumes in terms of media. If you are not sure than ask and survey. Lord knows that you dont want to make an internet movie if your audience doesn't even use computers!

Panel 4: Connor on the floor writing on a piece of paper in his room.

CONNOR

Connected with your audience with **goal** or **theme** of your story. Some of you will be telling a story connected to a campaign for your organization and some of you are telling a story about your lives, and for many of you its the same thing. So write that down.

Panel 4: Connor's list of goals and themes for his story. (With a n insert of Connor winking!)

CONNOR

Its okay if it changes over the time of your writing but at least you are starting from somewhere. A filmmaker needs to be able to be suprised by where the creative process takes them, but still be aware of where they started.

Panel 1: A crowd of people

CONNOR

There are as many kinds of stories
as there are people in the world.

Panel 2: Close up of their faces and variety of expressions.

CONNOR

A story can be as simple as a haiku
or as complex as War and Peace. But
the main thing for you is to know
what kind of structure you want to
use in your film/digital story. Is
it a poem, a cypher, is it linear or
is it circular. Examples of non-
traditional structures for stories
include journal entries, letters,
poems, songs, and raps

Panel 3: Blurred faces

CONNOR

Sometimes you don't know until you
are done, because the story is
finding itself as its being made.
But it can help to know what people
have done before to uncover your own
process.

Panel 4: Greeks in togas reading in an amphitheater

CONNOR

In western storytelling people
reference the dramatic arc (which
comes to us from the greeks) for
traditional storytelling structure

Page 21:

Panel 1: The dramatic arc. The bottom right of the act labeled

the question or problem, the center of the arc is labeled the crisis or addressing the question or arc of the problem, and the ending is a resolution of the problem.

Connor

So here is the dramatic arc. Love it or leave it, but we all know it.

Panel 2: Dramatic arc featuring two queer girls. At one end of the arc two girls meet cute, and the center they fight, and at the end they walk off in to the sunset.

CONNOR

Lets see how it works in a big budget homo movie. Girl meets girl, a the middle of the movie there is some conflict where they are kept are apart, and of course in the end, they break up, or in my movies, stay together and walk off in the sunset.

Panel 3: Connor turning off a projector.

CONNOR

But real life doesn't always work like that.

Panel 4: Connor looking out the window, writing.

CONNOR

Sometimes the hardest thing about life is that the closest most difficult problems never get resolved.

Panel 5: Connor walking off into the sunset

Connor

But that acknowledgement can be resolution enough.

Panel 1: Dramatic arc that is left blank for the reader to think about their own.

Connor

So think about your arc. And use that arc to filter the most important details you need in your story. Anything that doesn't feed that arc is not important.

Page 23:

Panel 1: Connor surrounded by the twm gals.

CONNOR

Another thing that is really important is thinking about the characters in your digital story.

Panel 2: Connor surrounded by the twm gals with their ht, weight, birthdates around them

CONNOR

Whether its yourself or another person, people can make the mistake of confusing a list of facts about person as being the same thing as a story.

Panel 3: Xochi eating ice cream, Shoshi and Pinky fighting and pulling each others hair, and Ayesha is djing.

CONNOR

Character is in the details. Think about what your character experiences and how they interact with the problem or question in your dramatic arc.

Panel 4: These characters jumping out of a comic book and into a "real life".

CONNOR

You want to make sure that whatever you share about the characters that you **show** not **tell** these observations, because it makes the characters come alive. This can be the hardest thing to do. Especially when you are trying to find this that symbolize their struggle with the problem

Page 24:

Panel 1: Ayesha at her cousins funeral.

CONNOR

It's hard. But finding a descriptive way to externalize the problem for audience is the best way for the audience to connect and participate with the story you are creating. Take Ayesha. We know she's anti-war. But instead of just saying that, starting a story about her anti-war resistance with the death of her cousin...

Panel 2: Connor looks solemn back at a close up of Ayesha crying.

CONNOR

Well that makes it more real.

Panel 3: Abandoned anti-war protest flyer and signs.

CONNOR

And more powerful than any jargon.

Page 25:

Panel 1: Connor strapped in a strait jacket.

CONNOR

One final thing! Don't get stuck the business, grant, or school language trap!

Panel 2: Montage of kids bored in school, and people bored at work.

CONNOR

A lot of people think they don't like to write because of the way writing it approached in school and at work. Its dry and formulaic and lacks a point of view!

Panel 3: Showing same kids and people in a cypher.

CONNOR

So let your hair down. Experiment. This is not an assignment. This is your freedom!

Chapter 2 Resources:

- 1) Story brainstorm
- 2) Documentation Plan
- 3) Writing Prompts

Chapter 3: Eyes on the Prize: Visualizing your film

Page 26:

Panel 1: Xochi sketching in her book.

XOCHI

I'm an artist. All my films come from the way I see the world through my art.

Panel 2: Xochi's book laid next to a large version of the image on a mural.

Xochi

I have always done graffiti.

Panel 3: Cityscape with corporate brands.

Xochi

Just because corporations have the money to express themselves in my hood, doesn't mean I have to pay...

Panel 4: Close-up on cityscape with corporate brands commented on by graffiti. Xochi winking!

XOCHI

...To play in my city.

Page 27:

Panel 1: Xochi walking down the block

Xochi

Creating a film has many parallel tracks. While you are working on your story you can also be building the visual language of your film.

Panel 2: The back of Xochi's head and elements of inspiration on her block. Kids playing, the factory, billboards, etc.

Xochi

Me, I am a percolator. I collect the details of my films in happy accidents. When I start working on a film I start a production book. In my production book I take pictures and cut out inspiration images to help me discover the look of my film.

Page 28:

Panel 1: Xochi's production book, with sketches, and cut up images of the previous scene.

XOCHI

Over time these collected images tell me a lot of the style of the story I am going to create. They give me concrete examples of the kind of colors I want to use, poses and positions of people that I want to replicate, tone and mood that I want to create, and visual compositions I like. You got to be patient though, because art is something that is always happening in the front and back of your brain.

Panel 2: Xochi with her production book and storyboards.

XOCHI

After my script is ready then I take my production book and am ready for inspiration. I then take my script and begin to visually plan out how I would like to bring the script to life through my storyboards.

Panel 3: Xochi sketching in her storyboard

Xochi

Storyboards are also what help you communicate your vision for you film with other people helping you own your project. They convey the images, sounds, effects/transitions and camera movements that make up your film. You can draw in your ideas, or cut up images from magazines, or download pictures from the internet, the main thing is to

get a start on opening up your imagination.

Panel 4: Xochi addressing the audience.

XOCHI

Stuck? Different people have different ways their imaginations take on their stories. Some people find their way through the writing, some through the images, and others through the sound. Either way a good way if you are struggling with storyboards is to think about the kind of shots you might use to tell your story.

CAPTION

But what are the kind of shots I can use?

Page 29:

Panel 1: Xochi, here are the different kind of shots you can use.

Panel 2: Wide shot. A landscape shot of a banner in a march. A flatbed truck with a speaker right behind the banner.

XOCHI

Wide shots are landscape shots. They often establish where you are in the story. So use them to give details to your audience about when and where and who your characters are for you story.

Panel 3: Long Shot. Two characters doing capoeira with each other in a display at the march.

XOCHI

Long shots show the entire length of the character. Usually because you

are showing some critical action or key story point that is reflected by showing the whole bodies like in the case of dance, fight.

Panel 4: Medium Shot: A speaker talking passionately behind a bullhorn, banners and poster unfurling.

XOCHI

"Head and Shoulder...Head and shoulders" (musical notes). This is the stock shot of docs where you shooting a subject from the shoulders up or hip up depending on if they are sitting or standing. One thing to note...when you are shooting a medium shot its a balancing act between too much that its the background having story details that tell you about the character. Play with it until you get a sense of your own style.

Panel 5: Close up: A kid at the march smiling.

XOCHI

Close-ups are shots the subject tight fully filling the frame. They are storytelling shots so use them well.

Panel 6: Extreme Close up

Xochi

The ECU gets right in and shows extreme detail. You would normally need a specific reason to get this close. It is too close to show general reactions or emotion except in very dramatic scenes.

Panel 7: Xochi smiling

XOCHI

These shots are building blocks. Use and mix them up when you are creating your storyboard and see how your story grows

Page 30:

Panel 1: Xochi walking across the frame looking like she is doing the music man walk. Behind her is large block letters like school house rock that says MOVEMENT!

Xochi

Connected to the shots you may use are also the camera/image movement in the image. Sometimes this is done while shooting the image and other times it is done afterwards as an effect. In either case you need to know these terms for your storyboards and for yourself as you build out your story.

Panel 2:

Xochi

Movement is also not objective. A lot of times people think about a scene and they want to cover every angle, just because they can. But remember every scene every image has a purpose and a point of view. Use that as a filter for everything whether its what is in focus or not, the movement. Let the movement be part of your storytelling.

Panel 2: With a camera Moving Left and Right to the screen. The panel is split reflecting what she is seeing moving left to right with an arrow marking the movement.

Xochi

Pan. Panning is moving the camera left and right to the screen.

Xochi

Tilt. Tilting is moving the camera or frame up or down.

XOCHI

Dolly. Moving the camera and trip on a moveable platform, can be forward or backward, left or right

XOCHI

Truck

XOCHI

Zoom. Zooming in or out magnifies the image or makes smaller your frame of focus. Use it to make your audience immediately aware of what's important story wise in your film.

Xochi

Focus! Using or directing the focus for in your frame as way to tell your story is using something called depth of field.

Page 31:

Panel 1: Xochi with her camera everything in focus.

XOCHI

Depth of field, is using the kind of lens that you have to keep some things in focus and something blurry.

Panel 2: Xochi holding up her lens

XOCHI

Depth of field can be shallow with wide lens and be deep with narrow

lenses.

Panel 3 and 4: The same seen with xochi. One with her background in focus the other not.

XOCHI

The one on the left has a shallow depth of field. The picture on the right does not. Which one you like has to do with where your story is at and if the back ground has information that is important.

Panel 6: Showing Xochi move through the fram where the depth of field changes.

XOCHI

You can also shift the focus by changing the depth of field during a shot. It's a stylistic choice of course but this can bring movement and define pacing in your film.

CAPTION

Up Next Elements of Composition and lighting!

Page 32:

Panel 1: Xochi cross legged in front of a gigantic camera.

XOCHI

Now some of you are going to be scanning pictures, taking pictures, and shooting video or film. Even with found material you are going to need to be concious about how you create your images.

Panel 2: Xochi framing the audience with her fingers in front of her face

XOCHI

Composition is everything!

Panel 3: Xochi walking from a painting to T.V. screen playing a scene like a painting.

XOCHI

Inspirations for composition come from everything and are culturally specific. A lot of the language of western film comes from western painting.

Panel 4: Xochi walking in front of a still from a Sembene Ousmane film walking in front an akira kurosawa film. With paintings from the those cultures

XOCHI

But every culture has it reference. What's your reference?

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Panel 1: A blank box with Xochi.

XOCHI

Now some of you are going to be downloading pictures from the internet while others will be shooting film, video, or digital stills. Either way a handy way to frame up a picture is to think about the rule of thirds.

Panel 2: Xochi in the same box with 3 horizontal lines and 3 vertical lines.

XOCHI

The rule of thirds begins by dividing your frame into 9 imaginary lines.

Panel 3: Tiny Xochi's running to the corners of where the three boxes intersect.

XOCHI

The rule of thirds is about balance. When composing a shot you generally want to place your subject at the intersection of these lines. Think of a tic-tac-toe. Where the lines intersect in the middle are sometimes called power-points. Using the rule of thirds doesn't work always, but try it out and see if it doesn't make your compositions more interesting.

Panel 4: Examples of rule of thirds. Xochi in front of her graffiti. A couple kissing against a crowd, etc.

XOCHI

Here are some examples. When using the rule of thirds on a subject that is a person, the person's eyes are your primary focal point. OR here see how the highlights of my mural hit the intersection points. Play with it until it feels right.

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Panel 1: Xochi holding a light bulb.

Xochi

Alright kids. Now we are going to talk lighting. Lighting is really important, and whether on if you are shooting on the fly or planning a shoot there are still plenty of things you can do to improve the look of your shot by giving a few thoughts to lighting your topic

Panel 2: A still life of a ball flat. The second panel shows the lite directly in front of it

XOCHI

The reason why we light is to give death. The art of the camera is the art of shadows and light. There is as much told in the story of what can't be seen as what is illuminated. Take this ball. On a practical tip you could place the lite directly in front of the ball and it will be seen, but its completely flat, meaning there is no depth its just dull.

Panel 3: A still life of a ball with the key lite from the right..

XOCHI

Now move the light to the right. See how the ball becomes more 3 dimensional and a little more interesting. This first light is called the key lite. Now notice that the area closest to the lite source is brighter, while the area farther away is darker. If we wanted a little bit more detail into that area we would add a second lite.

Panel 4: A still life of a ball with a fill lite from the left.

XOCHI

What do you think of that? The distance of the fill lite to the subject is really up to you. Play with what makes the most sense to your style. Also notice that with the current lites we don't get a sense of the ball standing out from the background. Is there away to fix that?

Panel 5: A still life of a ball with an edge light on the back

XOCHI

Adding an edge lite/hair lite can give just a sliver of lite to the back of the subject so that it stands out from its background.

Panel 6: The final ball with three lite sources.

XOCHI

This is what people are talking about when the talk about 3 point lighting.

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Panel 1: Xochi being lit by 3 point lighting.

Xochi

Now you see how it works on a person.

Panel 2: Xochi walking through different sets

XOCHI

Now 3 point lighting isn't for everyone. And a lot of times you are making due with what you have. So for example if you are outside or in someone's house and you can't bring lights don;t be afraid to use what you have.

Panel 3: Xochi holding up a fill to someone outside.

XOCHI

Now if you are outside the big thing is to help bring shadow back to a face so they aren't blown out by the sun. If you can use a bounce card or

a white poster board to bring light to reflect light back into their face or to shade them so that they aren't blow out.

Panel 4: Xochi holding up a black card and a white card.

XOCHI

Remember whites and lite colors are reflective surfaces and will reflect lite back on a subject. While darks and blacks absorb lite and will suck color. Use this as a rule to figure out what can help you achieve the best lighting for your subject.

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Panel 1: Xochi holding a camera.

XOCHI

Alright, now all of you are going to be using a camera some point to tell your story. This part is not a manual on how to you use your specific camera, it about good camera technique in general so you can make the most of you shoots as possible. Lets break down what you need to do in terms of before, during, and after you shoot.

Panel 2: Xochi holding up a camera bag

Xochi

Okay before you shoot. Make sure you have your camera bag ready. In your camera bag you will want to have a flashlight, lens cleaner, your log sheet, extra batteries, battery charger, slate, pens and pencil, and gaffers tape.

Panel 3: Xochi's face with a big fingerprint smudge and flecks of dirt on the camera.

Xochi

Cleaning your camera lens is very important. Especially if you are going to be shooting in really rigorous conditions. One important thing to check is if there is dust or fingerprints on you lens. If you find stuff, then put lens cleaner on the fabric (never on the lens itself) and then gently wipe in circular motions until the lens is clear.

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Panel 1: Split panel with shooting crew and slate, and editor screwing her face up in front of the screen.

XOCHI

You will also want your camera report and slate. Sometimes you will be in conditions when you will not be able to take the time to divide your shots up with slates and record your takes... But trust me the more you document your takes the more you editor will trust.

Panel 2: Batteries with tape on the back of it. Xochi holding up two batteries. In back of her is a camera crew flipping out.

XOCHI

Batteries. Can you imagine setting up the interview of a lifetime and you don't have juice and there is no way to plug in either. Don't get caught in that situation bring at least two back up batteries. If your battery has a power gauge on it

great, if not use this simple tip. When your battery is fully charged put a strip of colored tape on it. When its used up strip it off. That way you can easily distinguish between used and fresh batteries. Also if you can please bring any ac adaptors or car adaptors for any last minute charges or emergencies. You'll thank me for it later.

Panel 3: Xochi taping up cables, cloth and anything else. She has her best MacGyver action on.

XOCHI

It seems basic, but really bring some tape, gaffers tape if you can afford it. That way if you have cables and stuff you can secure them and your shooting set safely. You can also use it to set marks, and bring you macgyver on.

CaPTION

Gaffers tape is special tape use to wire cables because the adhesive won't stick to the cable. Try it out!

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Panel 1: Xochi with some basic paperwork.

XOCHI

Finally bring your paperwork. For a smooth shoot in the field you are going to want to bring your camera report/log sheet and interview questions.

Panel 2: CU of the header camera report/logsheet.

XOCHI

When you are out on the field. It is

important that you fill out your camera report and logsheet.

Panel 3: CU of camera report

XOCHI

The camera report is important because it helps you keep the look of your film consistent between different takes and different scenes. Write down your exposure, aperture and shutter speed.

Panel 4: CU of Logsheet

Xochi

The logsheet helps you keep track of your interviews and the general order of shots you made. This will help you editor to quickly scan your material when you editing.

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Panel 1:

Xochi

During the shoot you want to make sure that you check for lens flare. That your settings haven't changed. And that you are charging any used batteries while you are shooting.

Panel 2:

XOCHI

After your shoot wrap up your wires carefully. Turn in your paperwork. And make sure your camera is set up for the next shoot.

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