

FILMING SHAKESPEARE PART 2

STUDENT WORKSHEET #6

Consider visual and creative concepts for filming your story.

WHAT YOU'LL NEED



- A copy of the soliloquy from *Macbeth* Act 2 Scene 1 (attached) or another extract from one of Shakespeare's plays.
- A film camera (video camera, phone or tablet).
- A computer with internet connection ready to play [this video](#).
- A safe and accessible location for filming.

BEFORE THE ACTIVITY



First, **watch** [the video](#) on techniques for Filming Shakespeare featuring DOP (Director of Photography), Joshua Heath. Note down *at least three* tips mentioned by Joshua.

Now **watch** [the video](#) *15 Essential Camera Shots, Angles and Movements in Filmmaking*.

List five of the camera shots outlined in the video. For each camera shot, give an example from a film or TV show you have seen where this type of shot was used. Why do you think it was used for each scene?

ACTIVITY



Try these exercises to put some of the ideas discussed in the video into practice.

1. READ

Read the extract (attached) from *Macbeth*, Act 2, Scene 1. In this moment, Macbeth is contemplating killing King Duncan, when he sees a dagger floating before him in the air. This is a soliloquy, a private speech shared only with the audience.

2. INTERPRETING THE SCENE

Now **answer** the following questions:

- What is the tone of this scene?
- How is Macbeth feeling in this moment?
- Where is Macbeth during this soliloquy?
- How would you want an audience to feel if they watched this moment in the play?
- What colours might you associate with this moment in the play?
- What kind of location could you use to film this moment in the play?
- What sounds or music might accompany this moment in the play?
- How might you use light to film this scene?
- What might Macbeth be wearing in this scene?

ACTIVITY CONT.

3. COVERAGE (how you plan to capture this moment in the story on film)

- Make a **list of camera angles** that you think would suit this moment in the play. You can refer to the camera angles you listed earlier, or rewatch the video on camera shots.
- On the script, note next to each line of text which **camera angle** you would use. For example, if you want a close-up on Macbeth's face when he says a particular line, circle that line and note what you want the camera to do.
- If you like, draw up a **storyboard** of frames to show the detail of each shot, in chronological order. See below for an example of a storyboard. It can be as simple or as complex as you like and is used as a map for when you get to the filming stage.



Figure 1:
wikihow.com/Draw-Storyboards
License: Creative Commons

4. EXTENSION ACTIVITY: FIND YOUR CREATIVE VISION

- Filmmakers (and artists in general) often borrow or 'steal' inspiration for their creative vision from other sources such as stories, poems, nature, music, short stories, architecture, fine art etc (Shakespeare was a great thief of stories, after all!)
- Steal inspiration for your scene by researching and finding three - four different works that you could use to create your unique vision for your scene.
- For example, you might be inspired by lighting in an artwork, the colours of a location, a song, a music video, or maybe a film that has interesting or unique cinematography.

5. TEST SHOOT

- Ask a friend to play Macbeth, and **film** the scene! This doesn't need to be a polished final product; you are just testing out ideas!
- As you film, you may find that you'd like to try other camera angles you hadn't originally considered. Try new ideas out on the spot, you can always watch them back later and see which ones you found most interesting.

ACTIVITY CONT.

8. COMPOSITION

- Now consider the **composition** of your shot and your **style** of shooting.
- What **camera angles** did you use – wide shot, close up, mid shot? How did the angles you chose to shoot in create meaning? A low angle shot filmed from below the actor, for example, can make an actor look larger and more intimidating. Was the camera held still for the duration of the shot or did it move around? What effect did this create?

9. RESHOOT

After you have discussed all these decisions and your preferences, you can **re-shoot** the scene on another day, implementing your new choices.

10. SHARE YOUR FINAL SCENE

Share the final scene with your class – discuss how many different versions there were, using the same section of text!

AFTER THE ACTIVITY



Show your favourite version of the scene to friends and classmates – Ask them what they found most effective and answer any questions they have. Was anything unclear?

You can consider any ideas they may have against your own thoughts. Remember, you don't have to take all ideas on board!

Following receiving feedback, **re-shoot** the scene if you like and note how the changes you made impacted the tone of the scene.

SCENE EXTRACT



MACBETH ACT 2, SCENE 1

Macbeth

Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee.
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible
To feeling as to sight? or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat-oppressed brain?
I see thee yet, in form as palpable
As this which now I draw.
Thou marshall'st me the way that I was going;
And such an instrument I was to use.
Mine eyes are made the fools o' the other senses,
Or else worth all the rest; I see thee still,
And on thy blade and dudgeon gouts of blood,
Which was not so before.

ABOUT JOSHUA HEATH

Joshua Heath currently shoots and edits commercial and creative photo and video projects. After completing his Masters in Documentary Photography at Sydney University in 2008,

he participated in numerous photographic and fine art exhibitions. In 2005 & 2006 he was awarded the SOYA prize in photography and in 2009 was flown to Cannes France to participate in the Sony World photography student exhibition. In 2010 he was one of the four founders of 'Kind Of Gallery', working hard to establish the gallery in Darlinghurst Sydney. In 2016-2017 he worked on the feature film 'Kings of Baxter' as the cinematographer, which aired on Foxtel Arts. In 2019 his band DreamGood released three singles and their debut album in July.

Joshua has worked on many short films, documentaries, music video's, books and exhibitions. Moving between photography, cinematography, directing, editing, writing, music composition and painting naturally. With a strong focus on storytelling and a love for conceptualising and collaborating, Joshua continues to be a dynamic creative who enjoys the pursuit of art and fostering a stimulating creative community.