

Intro to Video Editing I

Queens College Art Department | Fall 2019

Professor Sofia Paraskeva | sofia.paraskeva@qc.cuny.edu

Week 2: 09/14/2019

Syllabus Website: introvideo-f19.copperbluemediacom

Blog: ivefall2019.tumblr.com

ARTS 207 - 01

Saturday 1:00 pm - 4:50 pm

IB 212

Photography is the process of rendering observation self-conscious.

John Berger

Understanding a Photograph, 1972



Georges Méliès, France

First Horror Film

The Haunted Castle, 1896

"Cinema of Attractions" 1906-1907

- filmed by stationary camera
- distinct dramatic scenes
- interrupted by visible editing
- use of special effects
- substitution splice - stop motion substitution or stop-action
- multiple exposure
- pseudo-tracking shot using a chair
- explored viewer curiosity

Narrative film started with the static camera

Editing later adopted:

- varied camera angles
- intercutting
- juxtaposition
- time-lapse photography
- dissolves
- hand-painted color
- storyboards
- non-linear story telling

Storyboards

Storyboard:

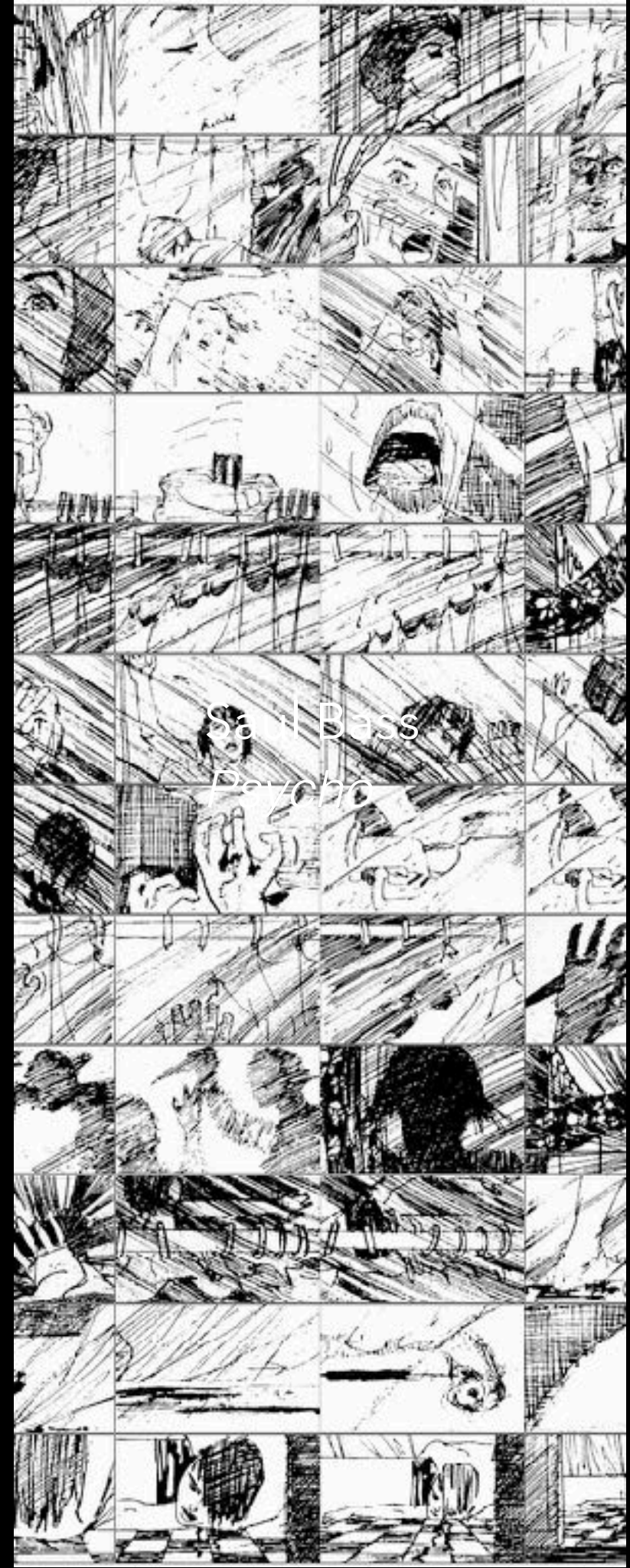
A storyboard is a graphic organizer in the form of illustrations or images displayed in sequence for the purpose of pre-visualizing a motion picture, animation, motion graphic or interactive media sequence.

Storyboards

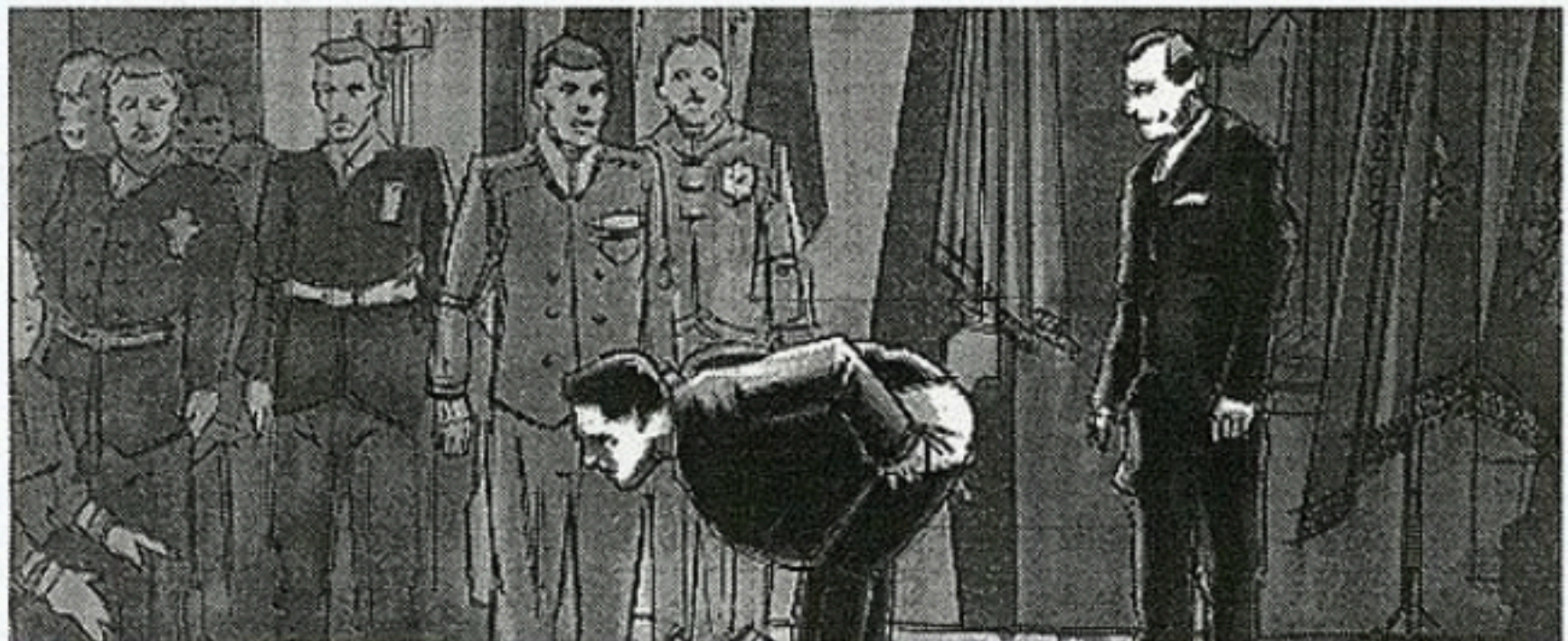
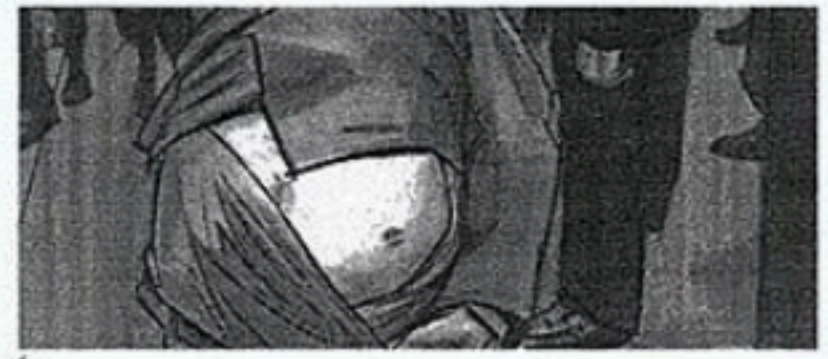
- In Advertising: 23 shots would cover about 30 seconds narrative on broadcast TV. On a storyboard 23 shots could be 2 to 4 pages. Shots are 1-2 seconds long.
- In Film: A one page script with dialogue translates to 1 minute on screen. A 110 page script is a 1 hour and ten minutes length movie. A feature length movie storyboard would be hundreds or thousands of shots. Shots often last longer than 2 seconds.
- A storyboard usually contains 8 to 12 frames per page. For example, a 90 minute feature length movie has 1800 shots and a 150 page storyboard with 12 frames on each panel.

Storyboard Examples

Saul Bass
Psycho

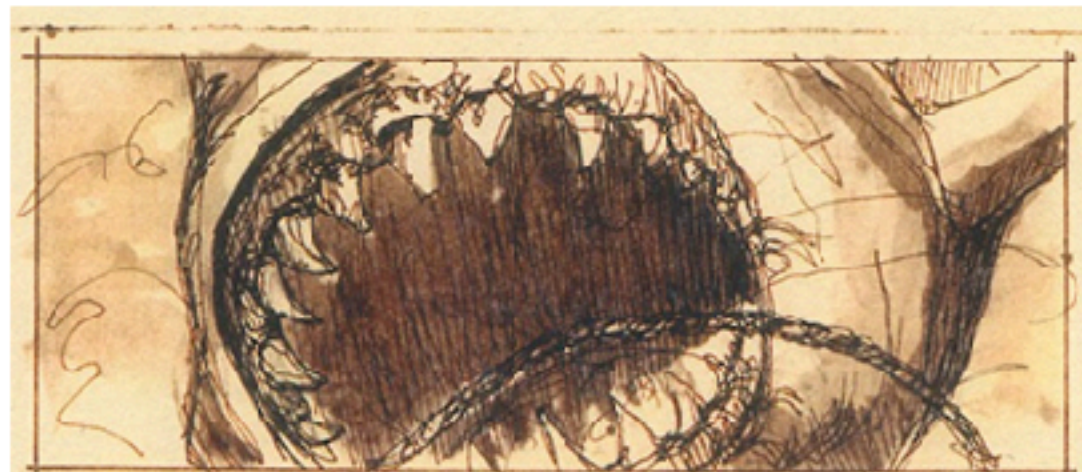


Chris Bonura
Forest Gump





203 a / SHARK TURNS ON SIDE / ROPE
IN MOUTH - MOUTH CLOSES ON ROPE
(R. TO L. SHARK) (R. TO L. PLATE SHARK)



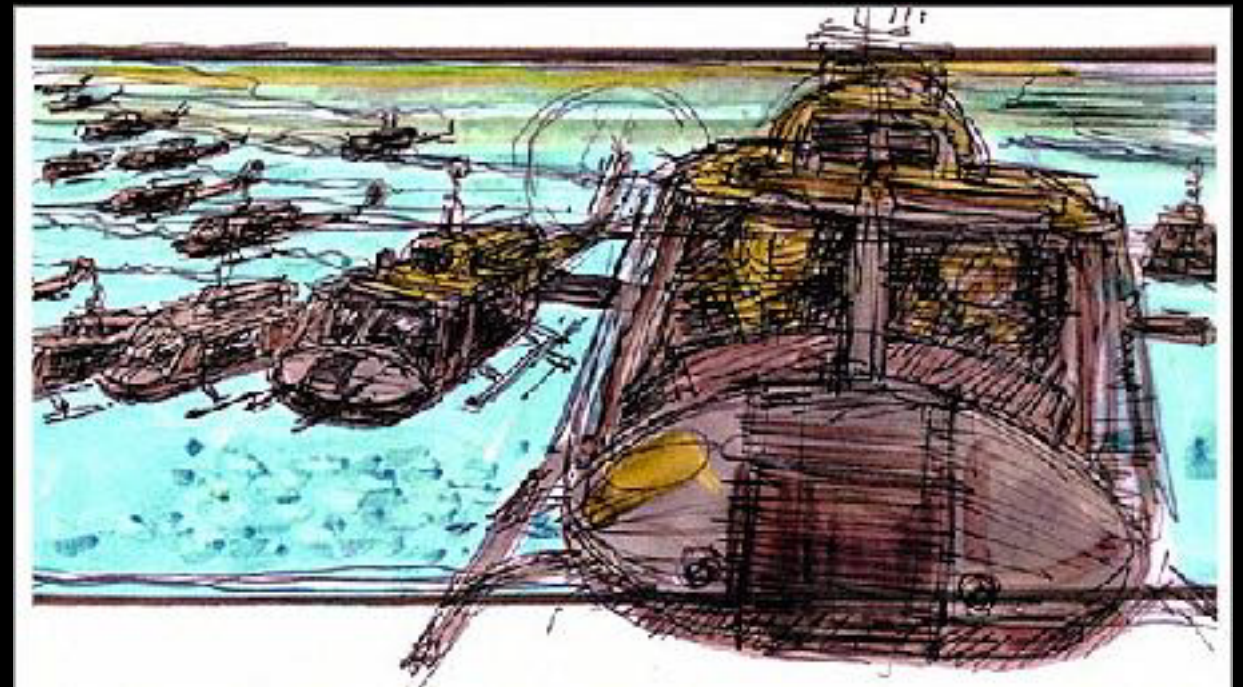
203 b SHARK MOVES INTO CLOSE
SHOT OF MOUTH (R. TO L. SHARK)



246A / SHARK IN CABIN - BRODY
SHOVES AIR TANK IN SHARK'S
MOUTH

Joe Alves
Jaws

Dean Tavoularis
Apocalypse Now



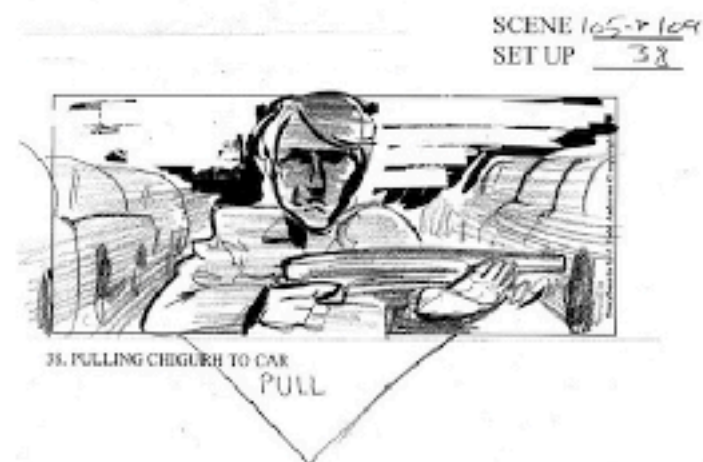
J. Todd Anderson
No Country for Old Men



12. LOW ANGLE WIDE - THE TRUCK IN THE BG AS MOSS FEET ENTER AND HE RECDUS TOWARD THE TRUCK, BLEEDING ONTO THE STREET



27. WIDE ON ACCIDENT SITE CHIGURH ENTERS



43. WIDE LOW ACROSS THE STREET LOOKING AT THE CAR CHIGURH DIVED BEHIND AS THE SHOTGUN CHEWS IT - MOSS FEET ENTER AS HE WALKS TO THE CAR AND STOPS - PICKS UP CHIGURH'S GUN

MISHA'S FIRST LESSON

STORYBOARDS

SCENE 7A-8C
INFO

page # 5



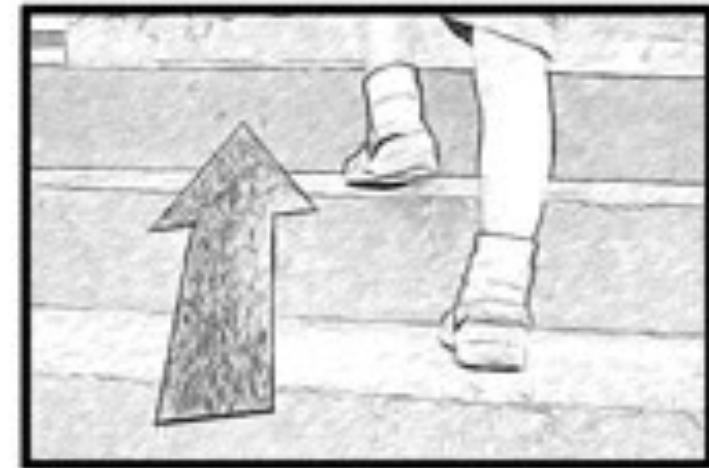
POV/SHOT TYPE: street/pan follow
 ACTION : walk to door
 KEY DIALOGUE :

TIMING : 12 seconds
 EDIT/SOUND : humming



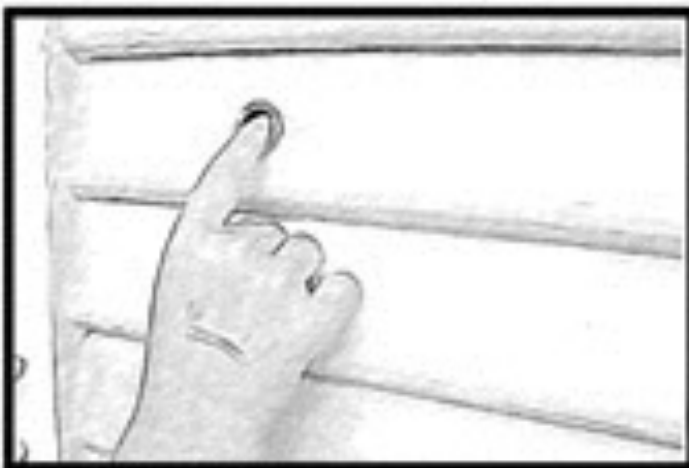
POV/SHOT TYPE: close up
 ACTION : wild hands play
 KEY DIALOGUE :

TIMING : 4 seconds
 EDIT/SOUND : piano (poorly)



POV/SHOT TYPE: static close up
 ACTION :
 KEY DIALOGUE :

TIMING : 2 seconds
 EDIT/SOUND :



POV/SHOT TYPE: close up
 ACTION : hand comes INTO frame
 KEY DIALOGUE :
 TIMING : 1 sec
 EDIT/SOUND : Doorbell (musical)



POV/SHOT TYPE: sliding pan down
 ACTION :
 KEY DIALOGUE : "Be right there!"

TIMING : 4 seconds
 EDIT/SOUND : Music stops



POV/SHOT TYPE: PULL BACK/UP
 ACTION :
 KEY DIALOGUE : both singing
 "when a man loves a woman"
 TIMING : 15 sec
 EDIT/SOUND : fade2black/music

CONFIDENTIAL

"CS2C: Fun with Storyboards" by Kenneth Chan



Establishing shot of classroom.
One student snoring. One sits up
in alarm over assignment.



Student feels overwhelmed.
Voiceover: "I've never done this!"
Camera pans slowly to make space.



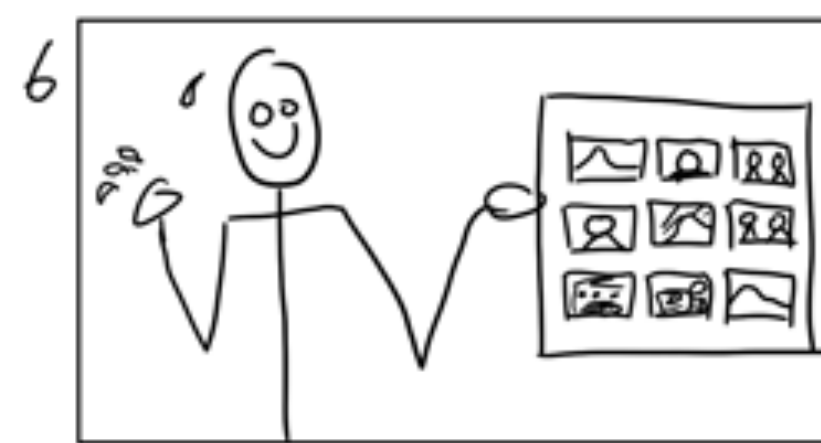
Ideas surrounded by blurry thought
bubble. Brainstorm may also be video
montage surrounded by blurry frame.



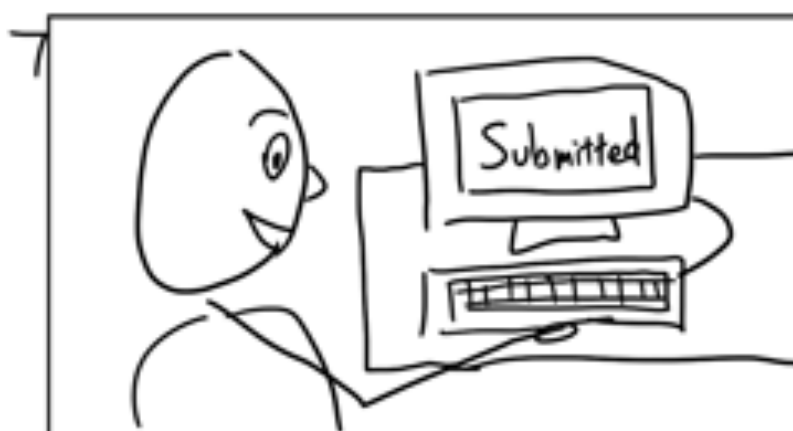
Moment of clarity. "Aha!"
Ding or chimes; lightbulb moment.



Working in a dark dorm room.
Sounds of clock ticking and pencil
scratching on paper.



Proudly shows off finished
storyboard. Wipes sweat off brow.
Victory music. Zoom in on storyboard.



Submitting via Coursework.
Fade out as if ending.



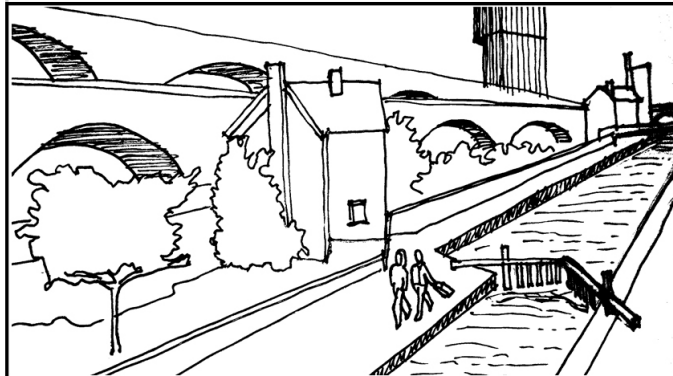
Back to the classroom. Keep as
similar as possible to original.
"Elaborate on your storyboards!"



Back to the drawing board.
Looking haggard but determined.
Fade out.

Title: PEARS FROM AN ELM TREE	Scene	3. EXT. CANAL BASIN	Number Of Shots	FIVE
	Daytime	MORNING	DP	

VERY WIDE SHOT



SHOT 1 - still image / Slight pan on the city

ACTION: Both walking by the canal basin.

SOUND: No dialogue / slight ambient noise

TWO-SHOT / FRONTAL MID-SHOT



MASTER SHOT

SHOT 2 - Pull-back shot

ACTION: Rosario breaks the ice

SOUND: Dialogue

OVER-SHOULDER SHOT



SHOT 3 - still image

ACTION: Rosario finds out Akio is not from Japan

SOUND: Dialogue

MEDIUM CLOSE-UP



SHOT 4 - Still image

ACTION: Akio tries to convince Rosario

SOUND: Dialogue

FRONTAL MID-SHOT to CLOSE-UP OF ROSARIO



SHOT 5 - still image / no movement

ACTION: Rosario walks towards the camera

SOUND: No dialogue

TWO-SHOT / FRONTAL MID-SHOT



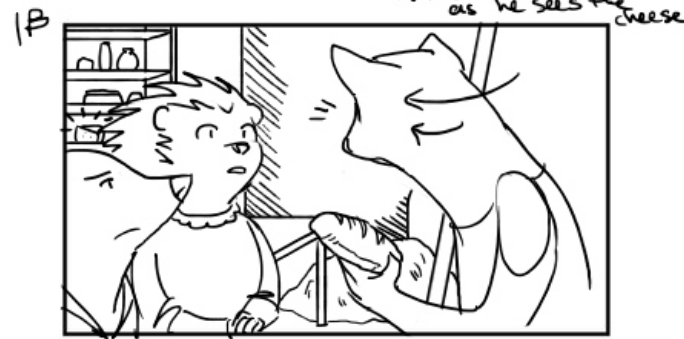
MASTER SHOT

SHOT 2 - Pull-back shot

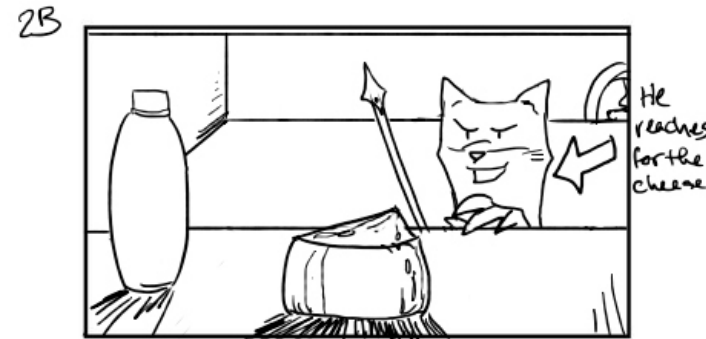
ACTION: Rosario tries to convince Akio

SOUND: Dialogue

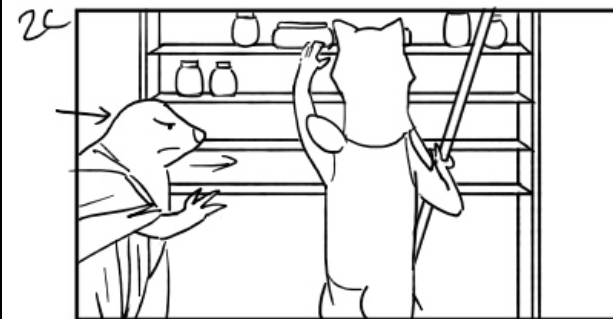
RPR 09/16/10



SPLITNOSE: "OY! BLACKTOOTH!"



SPLITNOSE: "THESE TWO ARE RIGHT PROPER MISERS! BREAD AND CHEESE!"



Urthclaw bum rushes Splitnose



URTHCLAW: "DON TOUCH IT, YOU'M GURT BULLY!"



SPLITNOSE: "OR WHAT? STAY BACK IF YOU KNOW WHAT'S GOOD FOR YOU!"



SPIKE: "YOU LEAVE HIM ALONE!"



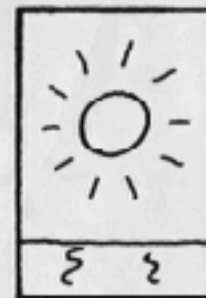
CAMERA PANS RIGHT TO FOLLOW SPLITNOSE.
SPLITNOSE: (LAUGHING) "WATCH YOURSELF BLACKTOOTH,"



SPLITNOSE: "-THERE'S MORE OF THE LITTLE TERRORS."

transition that shows the blanket before Splitnose lifts it

Sequence



Scott McCloud, pg. 5
Understanding Comics, 1993

What to include in a storyboard:

- Camera shot, angle, e.g. Long-Shot of house exterior.
- Camera movement if relevant, e.g. camera pans left to right to reveal woman's face.
- Time of day or light conditions if relevant, e.g. morning light rays shine through hair.
- Description of the action, e.g. woman sleeps.
- Sound if relevant, e.g. birds singing in the background.

The Camera



Plate Camera



Nikon EL2 35mm film camera



Bolex H16 16 mm film camera



D-SLR
Digital Single Lens Release



iPhones & other mobile phones are great with shallow **depth of field**, i.e., when camera is near the subject. If you are further from the object photographed everything is in focus, which can be rather static.

The Camera

- Camera Frame – Shot Composition
- Camera Angles
- Camera Movements
- Camera Lenses
- Camera Aperture and Shutter Speed control
- Depth of Field and Light

The art of filmmaking

Making a film/video is dependent on the interplay between Form & Content.

Form includes the means of production such as the use of Camera, Editing, Light and Sound.

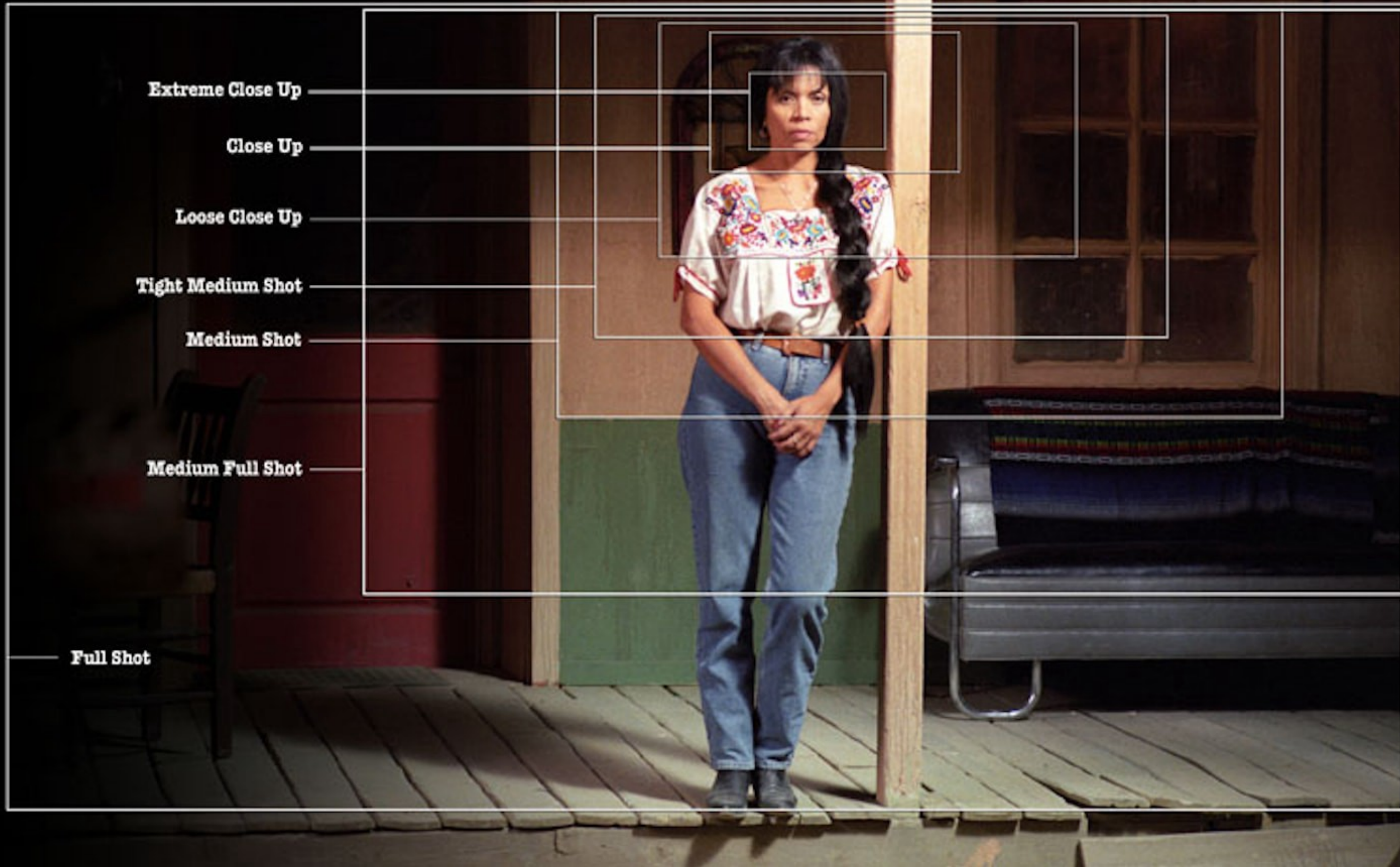
Content is the Message or Story the Film/Video writer intends to convey.

The art of filmmaking

Camera angles and camera movements, stylistic elements such as lighting as well as editing and sound, combine to create a sequence of images that convey meaning.

Camera Shots / Angles

Camera Shots



Camera Shot Examples

Camera Shots

Close up - CU

Big Close up - BCU

Extreme Close up - ECU/XCU

Medium-Shot - MS

Medium-Long Shot - MLS

Long Shot / Wide Shot - LS/WS

Extreme Long Shot / Wide Shot - ELS/EWS

Bird's Eye view

Over the shoulder

Point of view - POV

Dutch angle/Canted angle

Camera Shots / Angles

Close up - CU

Big Close up - BCU

Extreme Close up - ECU/XCU

Medium-Shot - MS

Medium-Long Shot - MLS

Long Shot / Wide Shot - LS/WS

Extreme Long Shot / Wide Shot - ELS/EWS

Bird's Eye view

Over the shoulder

Point of view - POV

Dutch angle/Canted angle

High Angle

Low Angle

Aerial

Creating meaning with technical & stylistic choices

- Meaning in cinema is created through:
Technical and Stylistic elements such as lighting, color, camera angles and movement, and sound
- Cultural Codes & Signs such as props, lifestyle portrayed and clothes are also signifiers

Shot Composition | The Rule of Thirds



Points (or lines) of interest should occur at $\frac{1}{3}$ or $\frac{2}{3}$ of the way up (or across) the frame, rather than in the center. In many "people shots", the main line of interest is the line going through the eyes often placed $\frac{1}{3}$ down the frame.

Peter Jackson,
Lord of the rings, 2001

Shot Composition | Head Room & Nose Room



Using Camera angles
to create Meaning

The relationship between the camera and the subject/object being photographed, i.e. the ANGLE, gives emotional information to an audience, and guides their judgment about the character or object in shot.

The Close-Up



Luis Buñuel,
Un Chien Andalou, 1929

The Close-Up



Stanley Kubrick,
The Shining, 1980

Camera Shots | The Close-Up



Darren Aronofsky,
Requiem for a Dream, 2000

When the close-up is used as payoff

Camera Shots | Establishing Shot

An establishing shot is the first shot of a new scene, designed to show the audience where the action is taking place (framing the action). It is often a long shot (wide shot) or extreme wide shot.

The Establishing Shot



Establishing shot in
Tom's Restaurant in
Seinfeld, 1989-1998



Establishing shot in the
opening of a scene in
Suicide Squad, 2016

Camera Shots | Extreme Long Shot

Extreme Wide Shots are typically used to show a character in his environment, often very small.

There are many different uses for the extreme wide shot, but mostly it is about context.

Where is our character?

It can be used for dramatic effect, for example, showing an extreme close-up right next to an extreme wide shot or to show just how insignificant, powerless or small a character is in the vastness of the space in the frame.

The Extreme Long Shot



Camera Shots | Over the Shoulder

Much of film dialogue is shot with the use of Over-the-Shoulder shots

Camera Shots | Over the Shoulder

Much of film dialogue is shot with the use of Over-the-Shoulder shots



Observe the insert of Extreme Wide Shot in between tighter shots for dramatic effect

David Ayer,
Suicide Squad, 2016

A Low camera angle can make a character or object seem larger than life, empowered, dramatic and scary.

Low Camera Angle



The New York Times Building

Low Camera Angle



Orson Welles,
Citizen Kane, 1941
Low Angle

A High Camera angle makes the object or character smaller, and less significant. The object or character often gets swallowed up by their setting

High Camera Angle



Darren Aronofsky,
Requiem for a Dream, 2000
Camera Angle & Movement

An Extreme close-up can be used for dramatic effect especially when juxtaposed with a long shot.

Extreme Close-Up



Darren Aronofsky,
Requiem for a Dream, 2000

Intercutting

Camera Movements

Camera Movements

Tilt Up / Down

Pan Left / Right

Zoom

Pedestal

Tracking shot

Dolly

Rackfocus

Hand-Held

Steadicam

Crane

Aerial

<https://www.videomaker.com/article/c10/10775-the-9-classic-camera-moves>



Orson Welles,
Citizen Kane, 1941
Camera moving through objects

The Dolly - Zoom



Alfred Hitchcock,
Vertigo, 1958

The Dolly - Zoom



Martin Scorsese,
Goodfellas, 1990

The Dolly - Zoom



Steven Spielberg,
Jaws, 1975

The Dolly Zoom: More
Than A Cheap Trick



Danny Boyle,
Trainspotting, 1996



Camera Movement Examples



Lars Von Trier,
Breaking the Waves, 1996



Jean Luc Godard,
Notre Musique, 2004



Jean Luc Godard,
Notre Musique, 2004

Project 1:

Project 1 Due: Sequence Stories. Imagine you are making an in-camera edited film. With a camera of your choosing shoot a story in **10-18 still frames**. Describe the action in each shot.

Steps to complete Project 1:

- Choose a story – choose a simple enough story to be able to cover it successfully with 10-18 frames (short form, not a feature length story)
- Shoot the story – 18 shots that represent the narrative, Use camera angles that help tell the narrative
- Edit the frames together into a storyboard (1-3 pages) Use Close-ups where appropriate to intensify drama & emotional identification with character

Project 1 - Step 1:

1. Choose a story:

- choose a simple enough story to be able to cover it successfully with 10-18 frames (not a feature length narrative)
- 10 to 18 shots typically cover about 12 to 20 seconds of action on screen. Limit your story to suit the length of this short story format.
- Your story should be able to be described in a couple of paragraphs on a single page.

Project 1 - Step 2:

2. Shoot the story:

- Shoot 10 to 18 shots that cover the action in the narrative
- Use camera angles that help tell the narrative, establishing shot, long shots, medium shots, POV, high angles, low angles, extreme long shots, where effective, close-ups and extreme close-ups where appropriate.

Project 1 - Step 3:

3. Edit the story:

- Edit the frames together into a storyboard
- Use close-ups where appropriate to intensify drama and emotional identification with character
- Each page should have 6 to 12 frames with information on each shot:
 - Description of the action
 - Camera angle eg, MS
 - Camera movement if relevant
 - Sound description and dialogue