

Intro to Video Editing I

Queens College Art Department | Spring 2019

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Week 2: 02/01/2019

Syllabus Website: introvideo-s19.copperbluemediacom

Blog: ivespring2019.tumblr.com

ARTS 207 - 01

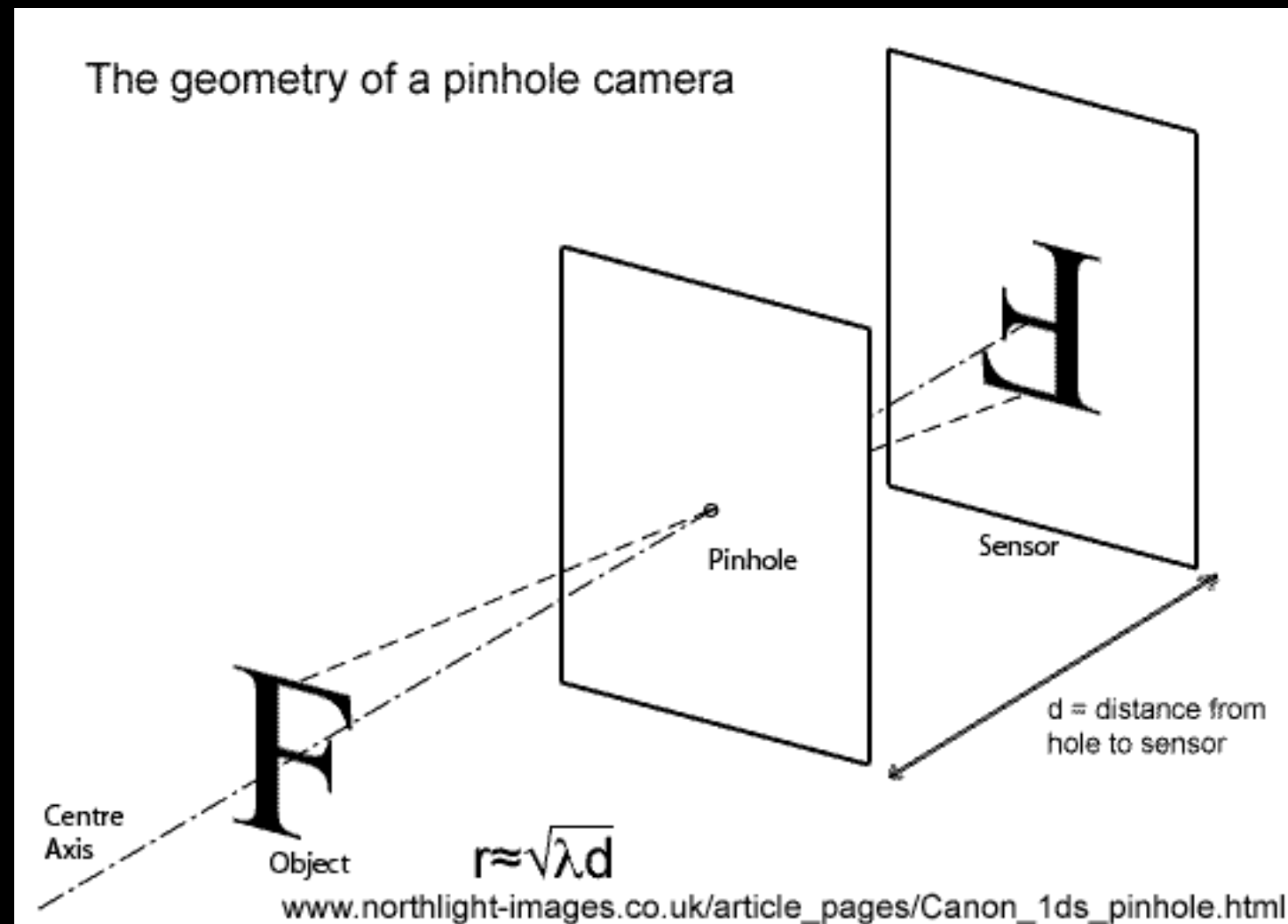
Saturday 1:00 pm - 4:50 pm

IB 212

Photography is the process of rendering observation self-conscious.

John Berger

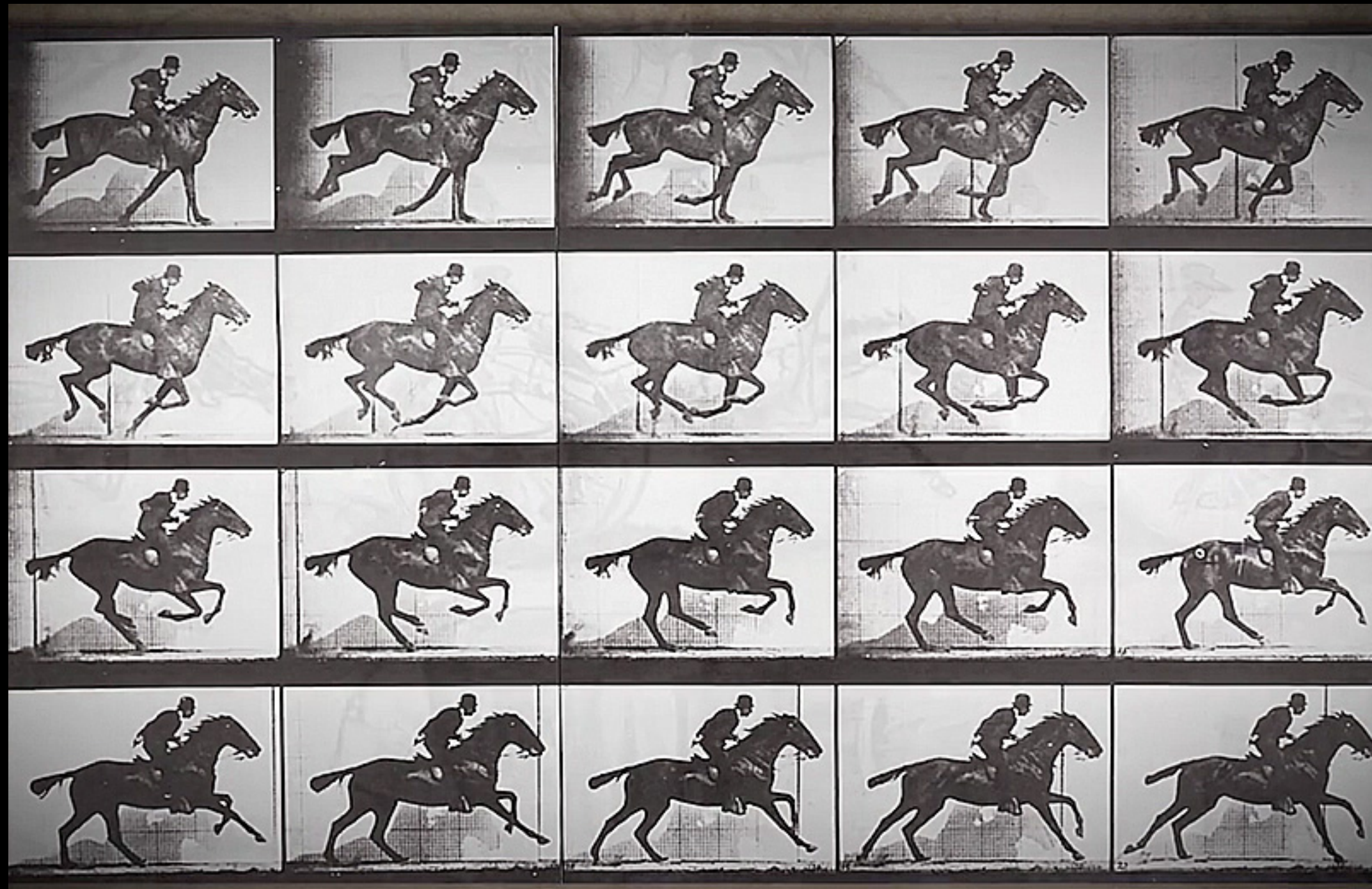
Understanding a Photograph, 1972



Pin-hole Camera - "Camera Obscura" – how it works



Eadweard Muybridge's
zoopraxiscope



Eadweard Muybridge's
cinematic legacy

First Science Fiction Film
Special effects and storytelling
- foundation of narrative film



Georges Méliès, France
A Trip to the Moon, 1902



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 static camera.

Editing later adopted:

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



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.



Example of shallow depth of field

Steve McQueen,
12 Years a Slave, 2013

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

Camera shots/Angles

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

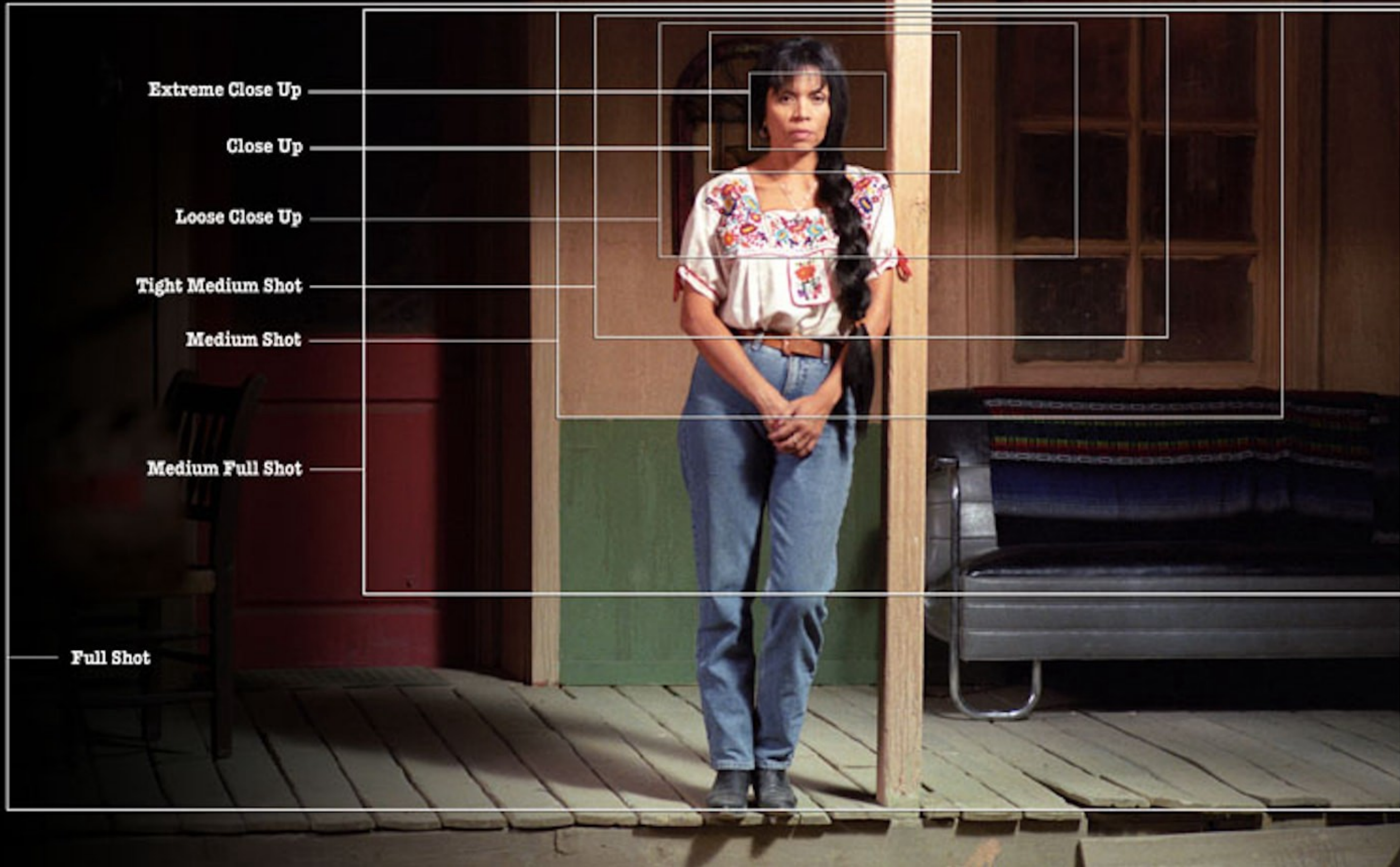
Bird's Eye view

Over the shoulder

Point of view - POV

Dutch angle/Canted angle

Camera Shots



Camera Shot Examples

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 to show just how insignificant, powerless or small a character is.

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

Camera Shots | Long Shot

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



Opening of a scene in
Suicide Squad, 2016



Tom's Restaurant in
Seinfeld, 1989-1998

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.

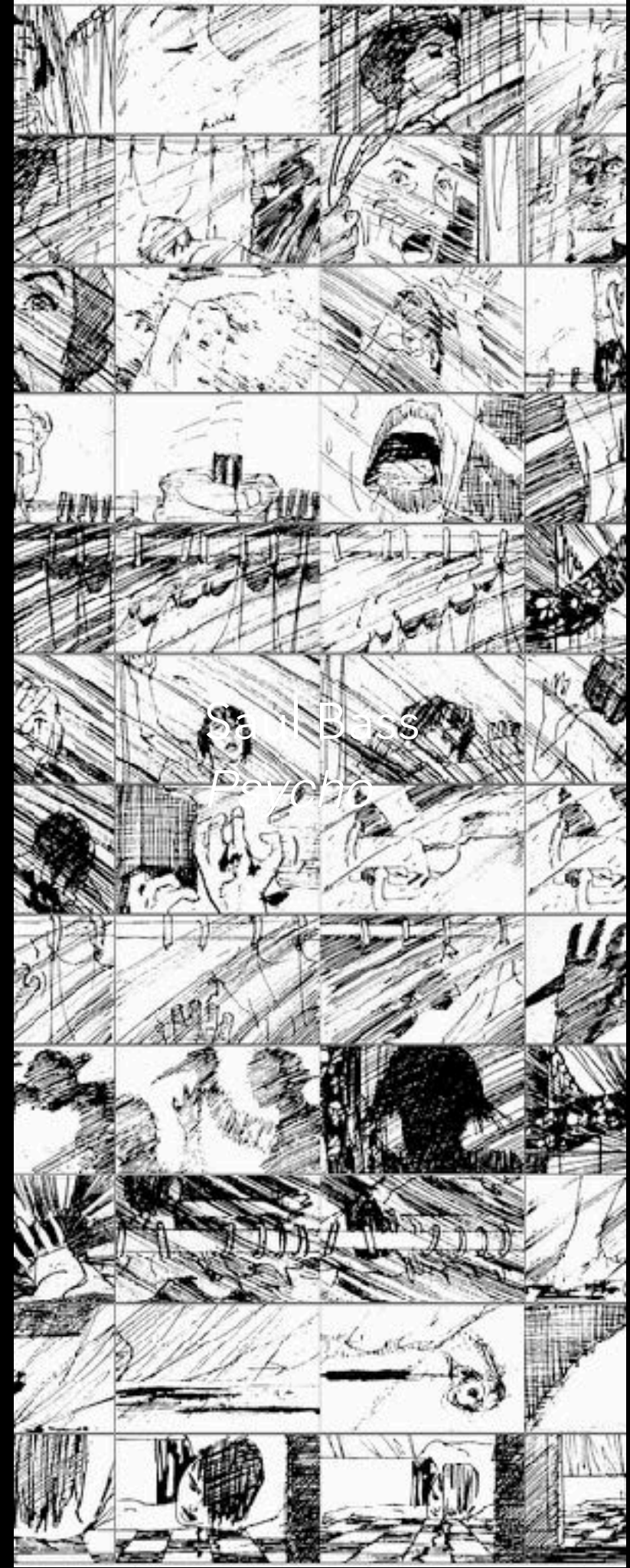
Peter Jackson,
Lord of the rings, 2001

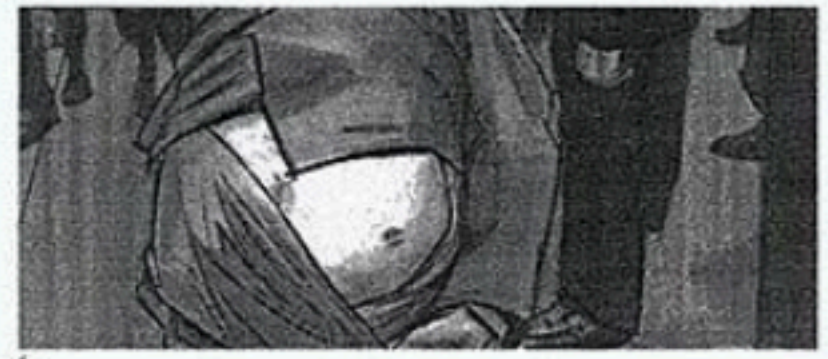
Shot Composition | Head Room & Nose Room



Storyboard

Saul Bass
Psycho

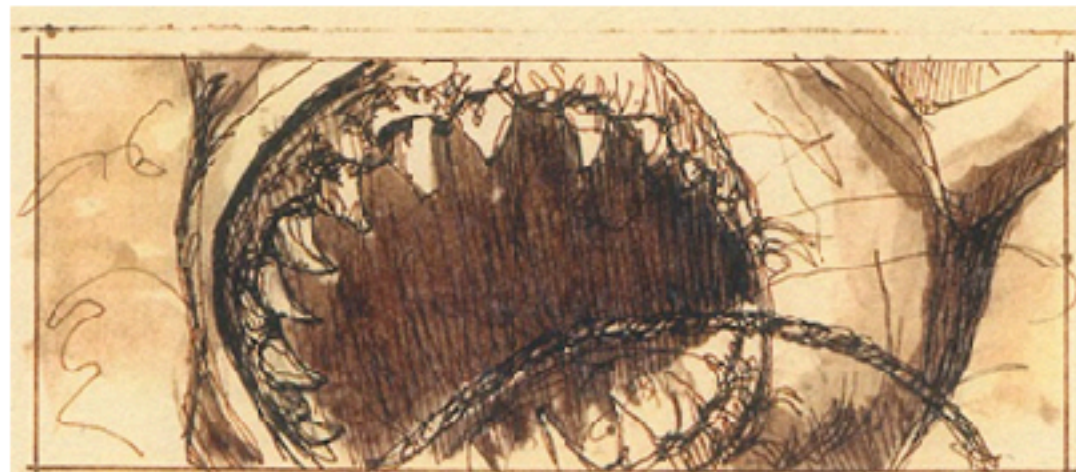




Chris Bonura
Forest Gump



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



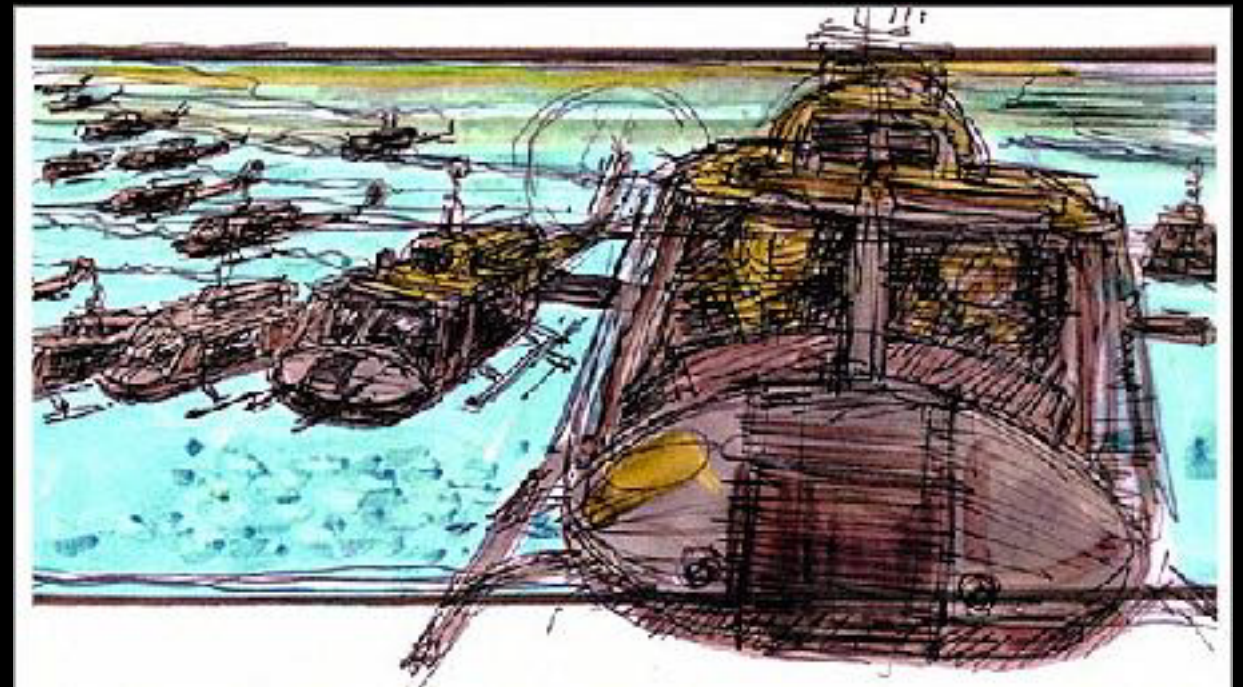
203 b SHARK MOVES INTO CLOSE
SHOT OF MOUTH (R. TO L. SHARK)



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

Joe Alves
Jaws

Dean Tavoularis
Apocalypse Now



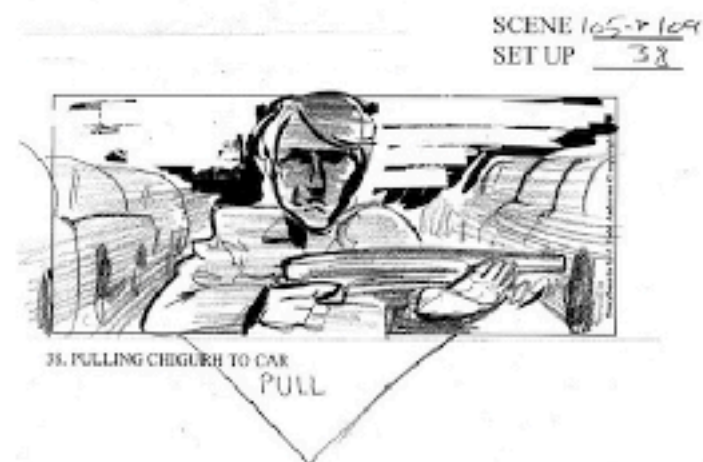
J. Todd Anderson
No Country for Old Men



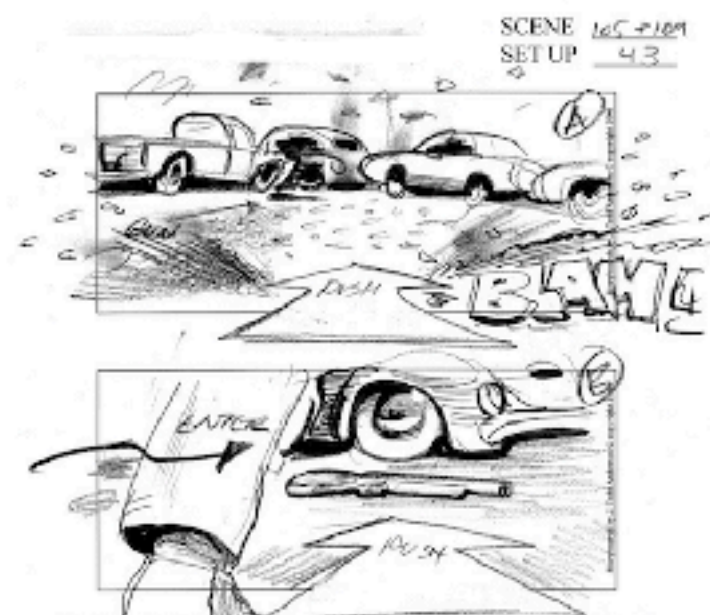
12. LOW ANGLE WIDE - THE TRUCK IN THE BG AS MOSS FEET ENTER AND HE RECDUS TOWARD THE TRUCK, BLEEDING ONTO THE STREET



27. WIDE ON ACCIDENT SITE CHIGURH ENTERS



38. PULLING CHIGURH TO CAR
PULL

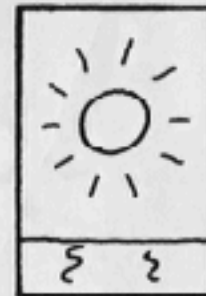


43. WIDE LOW ACROSS THE STREET LOOKING AT THE CAR CHIGURH DIVED BEHIND AS THE SHOTGUN CHEWS IT - MOSS FEET ENTER AS HE WALKS TO THE CAR AND STOPS - PICKS UP CHIGURH

What to include in a storyboard:

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

Sequence



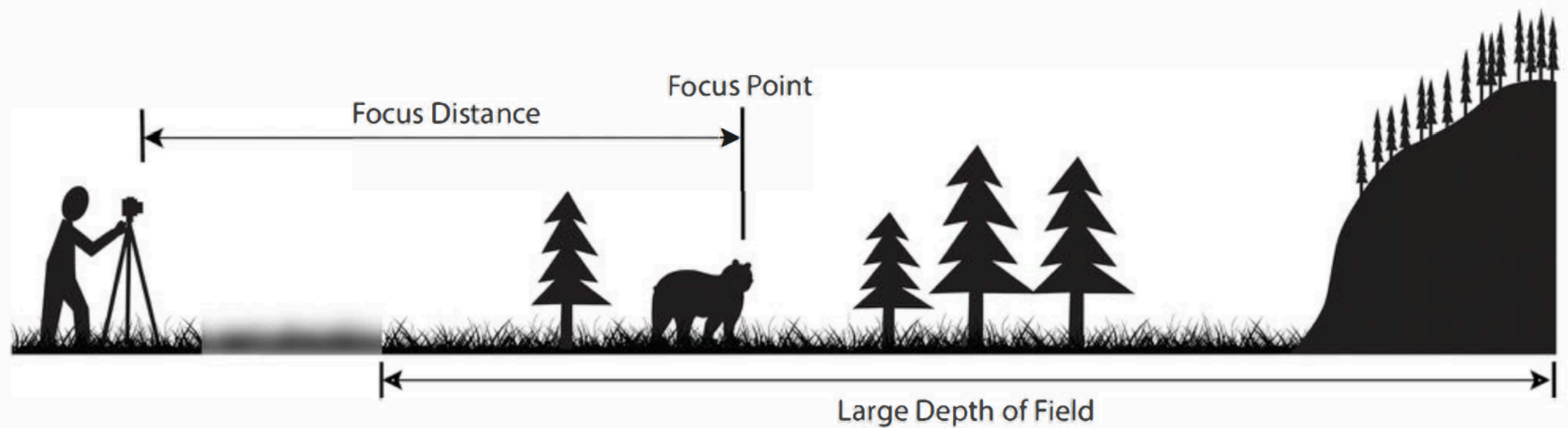
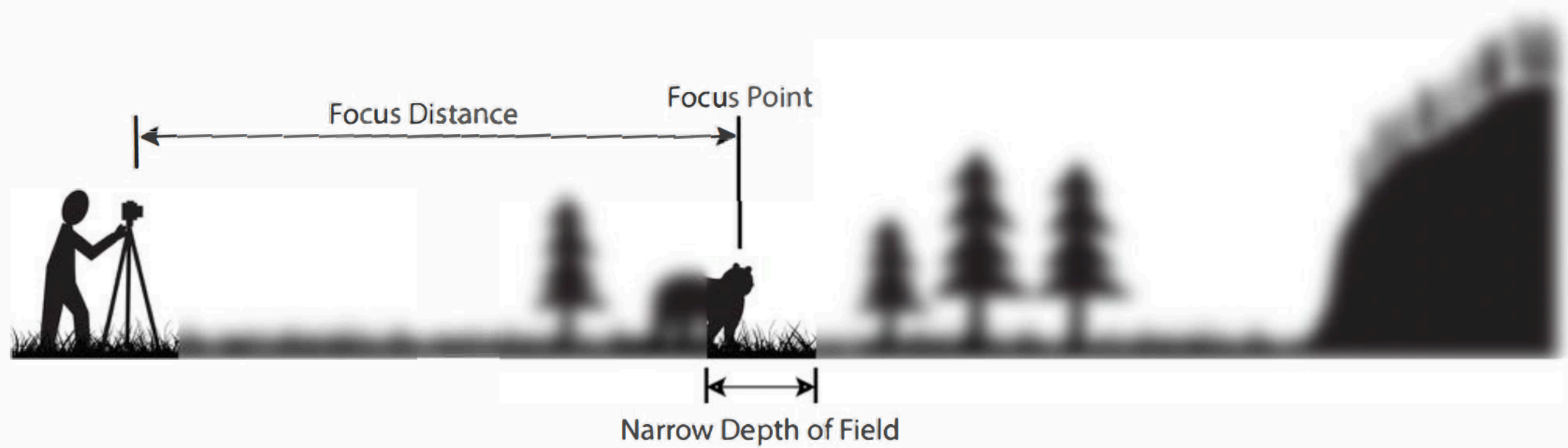
Scott McCloud, pg. 5
Understanding Comics, 1993

Depth of Field

Depth of field:

the distance between the nearest and furthest object in frame giving a focused image.

Depth of Field



Depth of Field

Depth of Field is determined by Aperture

Aperture

Aperture:

a hole through the lens which determines the amount of light that enters a camera.

Aperture is measured in Fstops.

Aperture | Fstops

A large Aperture has a small Fstop # e.g. f/2.8

A small Aperture has a large Fstop # e.g. f/22



f/1.8

f/2.8

f/4.0

f/5.6



f/8

f/11

f/16

f/22

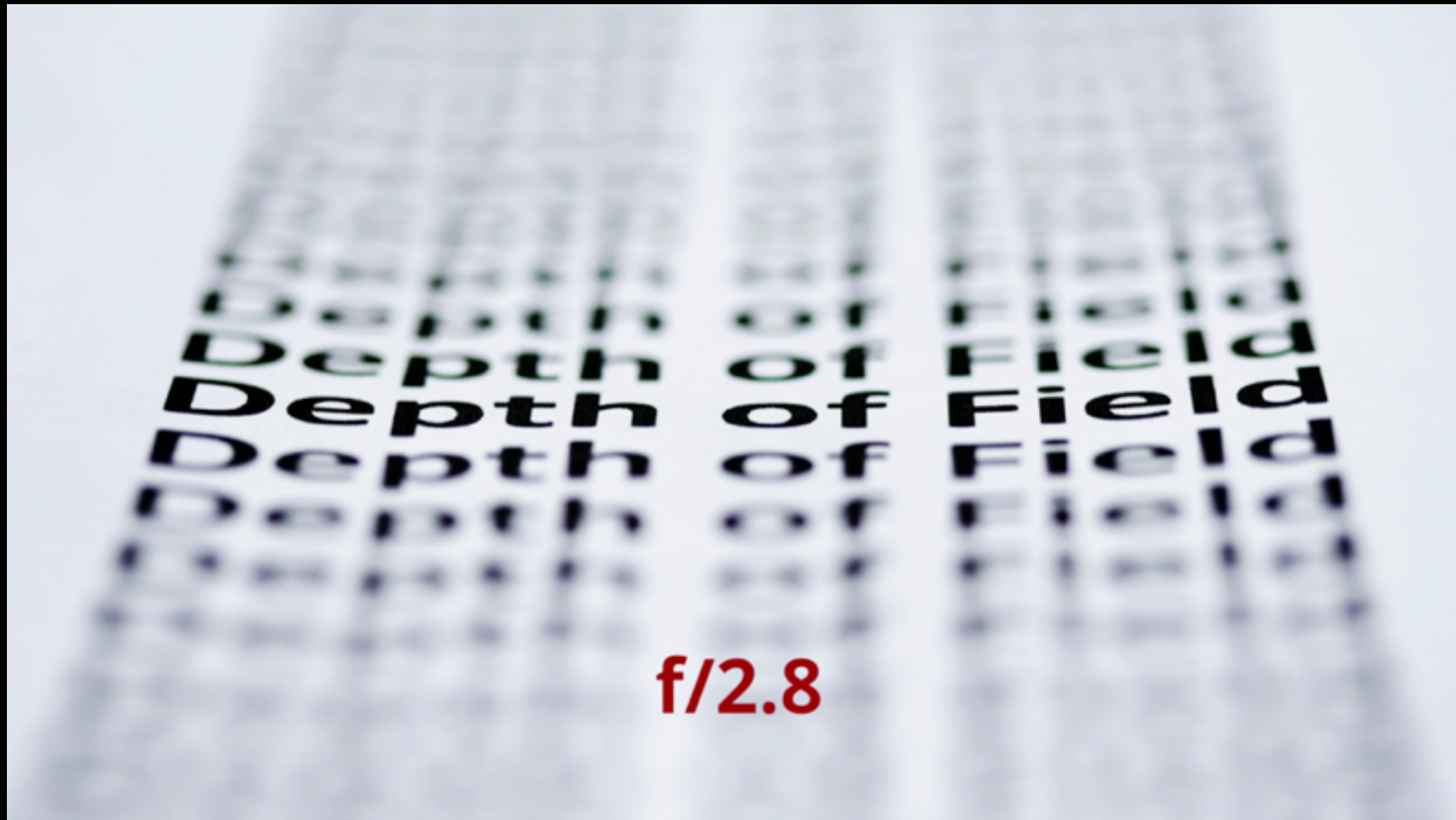
Aperture | Fstops | Depth of Field

A small Fstop # = Small DoF

A large Fstop # = large DoF

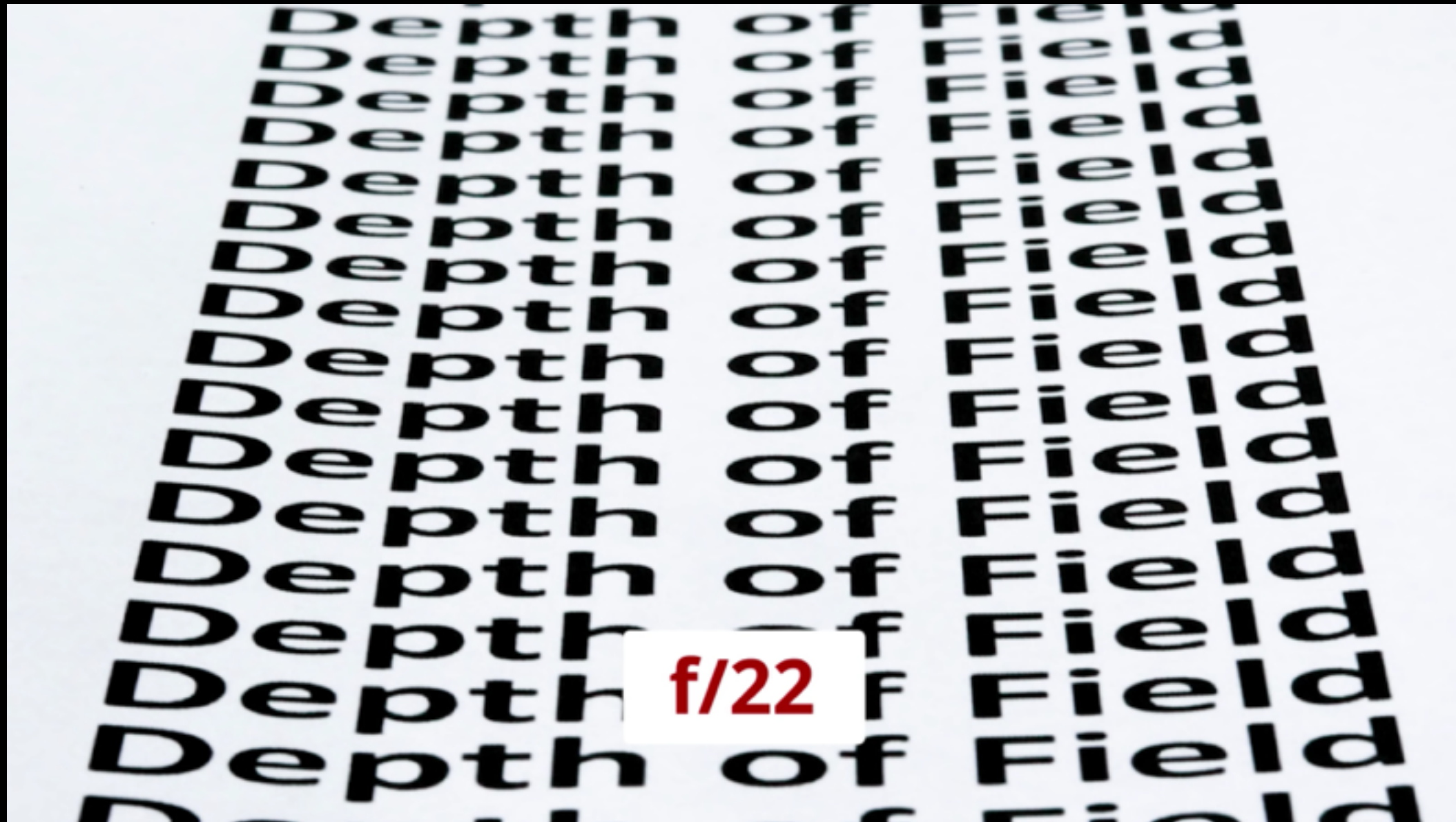
Aperture | Fstops | Depth of Field

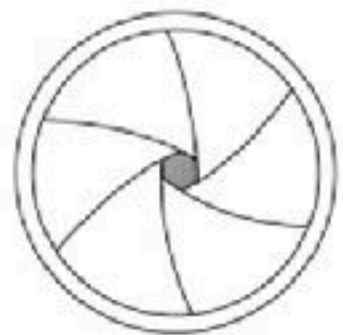
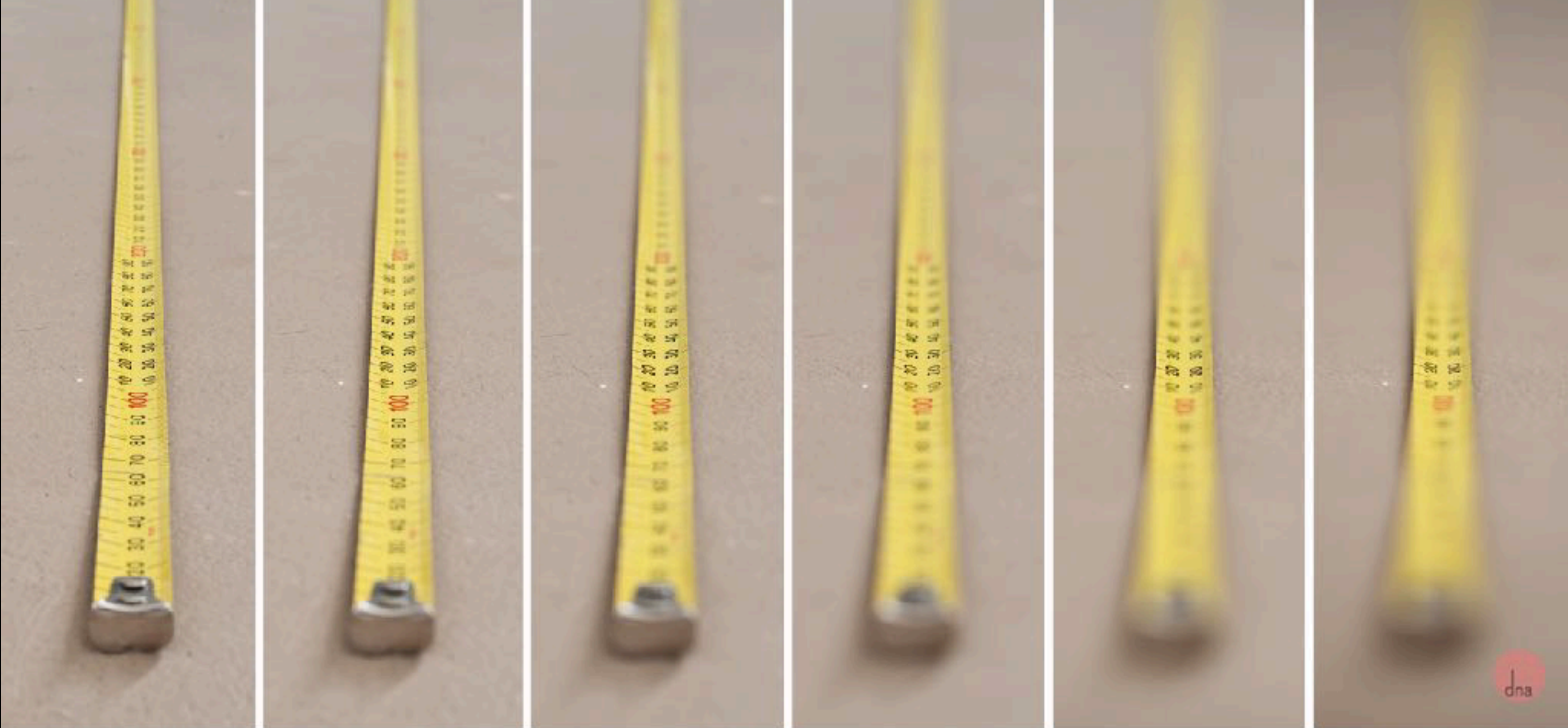
A small Fstop # = Small DoF



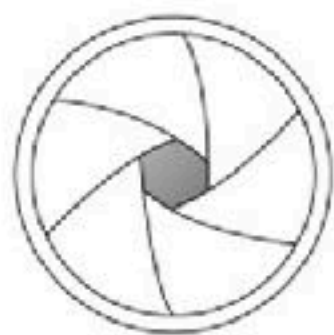
Aperture | Fstops | Depth of Field

A large Fstop # = large DoF

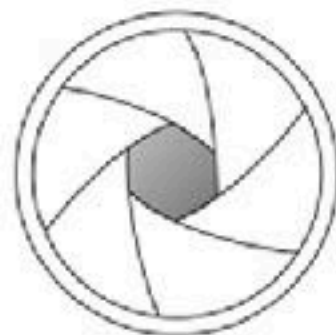




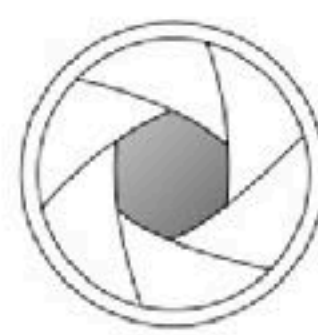
F16



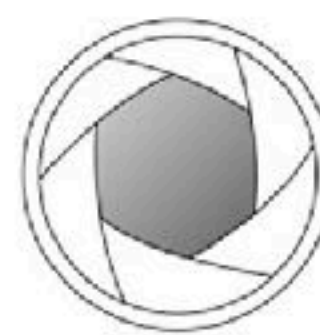
F10



F6.3



F3.5



F2



F1.4

the smaller the FStop # - the smaller the Depth of Field

Aperture | Fstops | Depth of Field

Depth of Field: F/stop examples

https://www.youtube.com/watch?v=cnHiN_VtWhI

Tutorial:

<https://www.youtube.com/watch?v=EdxKI5np9KE>

Aperture | Light Conditions

Lighting conditions	Aperture setting
	f/16
	f/11
	f/8
	f/5.6
	f/4

Aperture Fstops Vs. Shutter Speed

The smaller the Aperture (large FStop # e.g. f/16) - the less light going through the lens.

To compensate we adjust the Shutter Speed in order to have a good exposure.

Shutter Speed

Shutter Speed:

Shutter speed determines the amount of time the camera sensor is exposed to light.

Motion | Shutter Speed

Shutter speed



1/1000 1/500 1/250

1/125 1/60

1/30 1/15 1/8 1/4 1/2 1 2 4 8

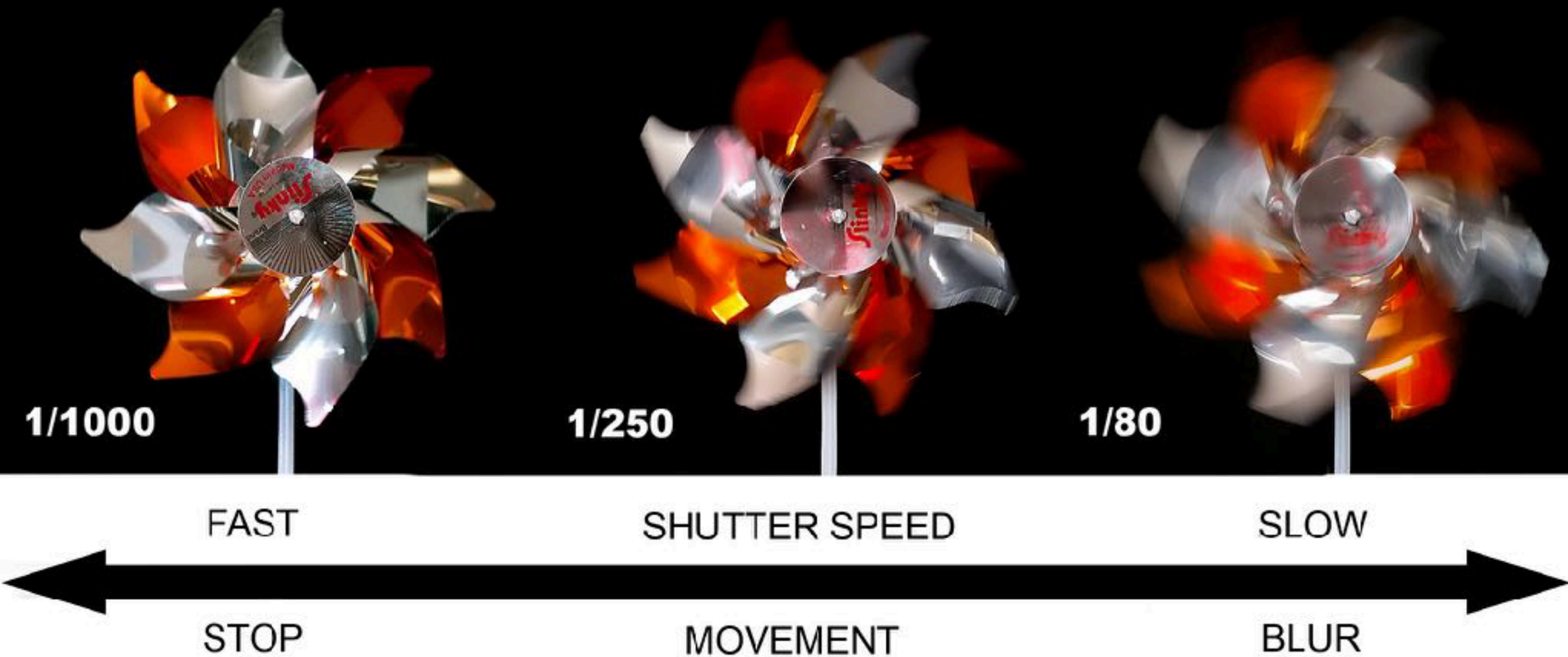
Freeze action

Hand hold

Movement blurr - tripod needed

the higher the shutter speed #
the faster the exposure & less blurriness

Motion | Shutter Speed



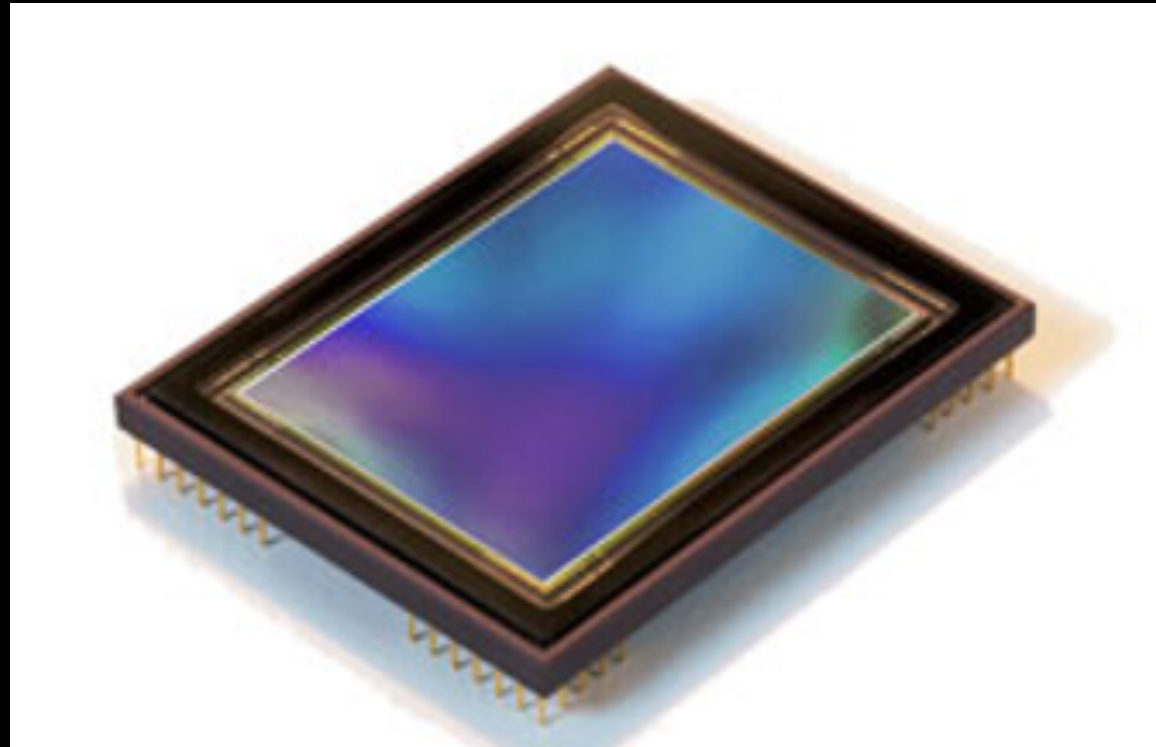
higher (fast) shutter speed captures crisp movement
low (slow) shutter speed captures blurry movement

Motion | Shutter Speed

to hold a camera still for longer than 1/60th second
Use a Tripod

ISO/ASA

ISO / ASA = the speed of the film or sensitivity of
the CCD sensor



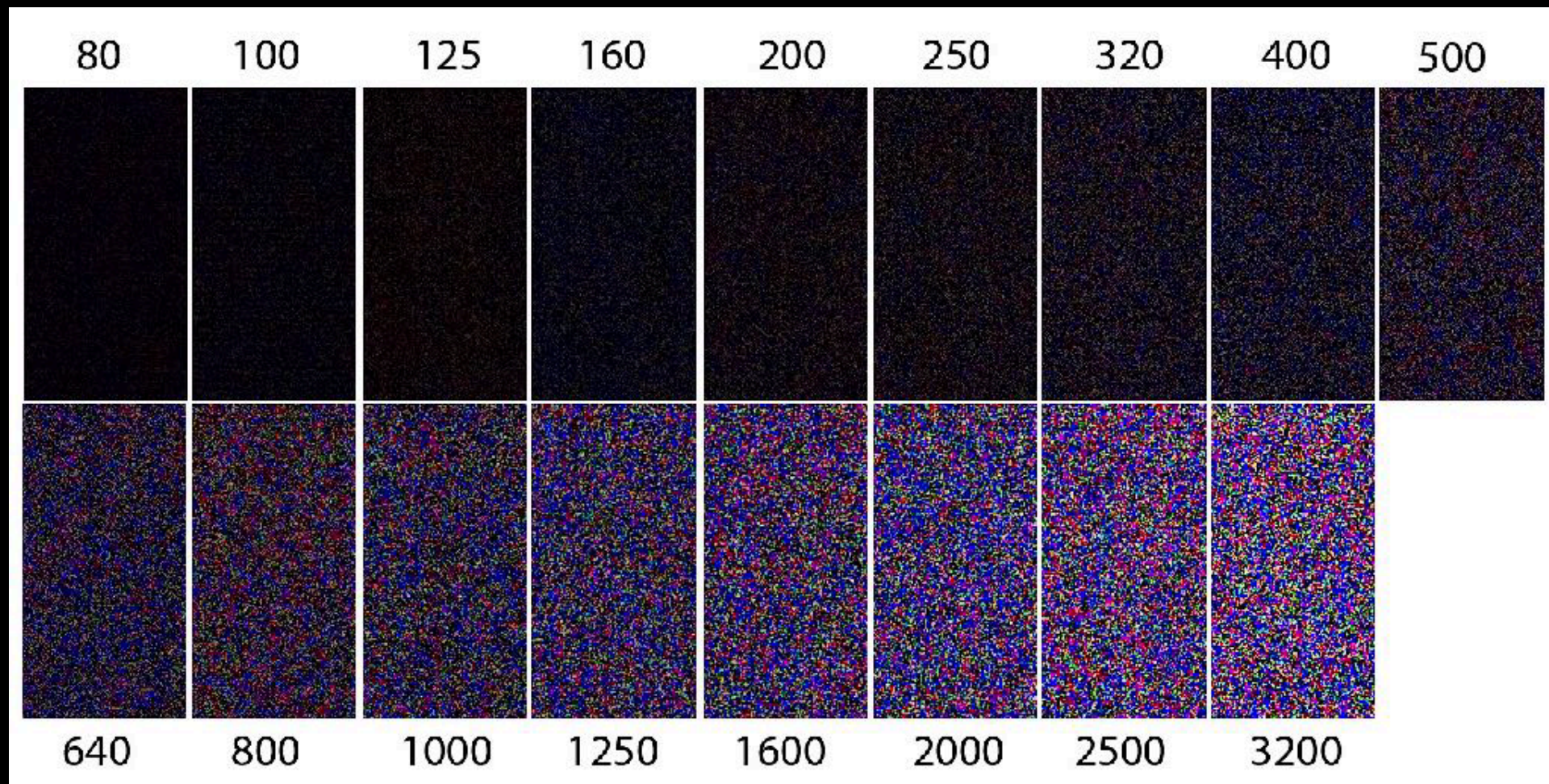
CCD Sensor

Φ = the sensor plane

where light becomes an image, data

ISO / ASA

ISO controls the amount of amount of noise.



keep your ISO set to 400 & below to avoid grain

ISO / ASA

Your camera's Light Meter



Exposure

Exposure:

Exposure refers to the amount of light that enters the camera and hits the digital sensor.

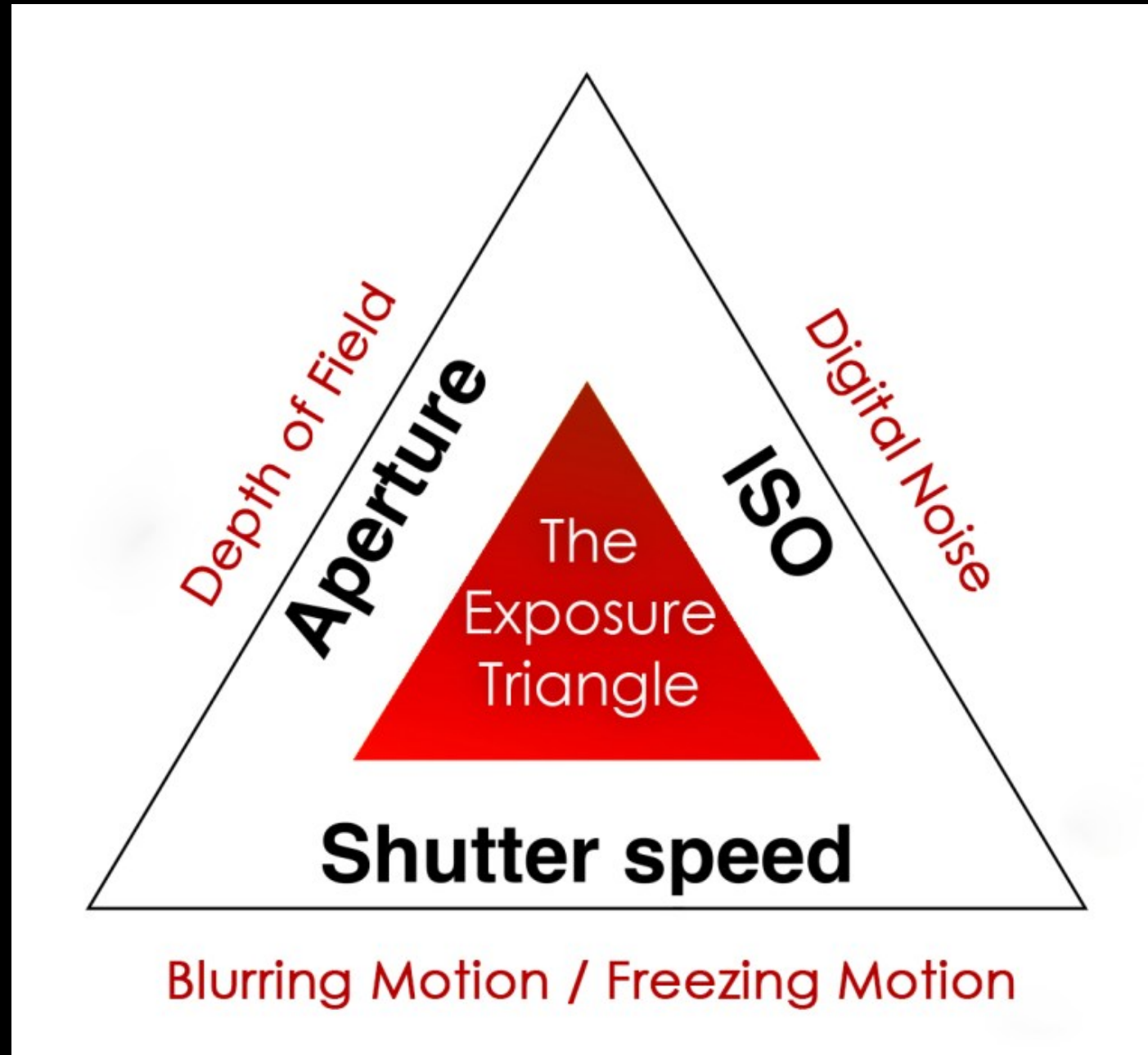
Camera Exposure:

- Aperture
- Shutter Speed
- ISO

Exposure is determined by:

- **Aperture (fstop)** - controls how much light enters through the lens
- **Shutter Speed** - controls how fast the shutter opens and closes to expose the camera sensor to light
- **ISO** - the speed of the film or sensitivity of the CCD sensor

Exposure



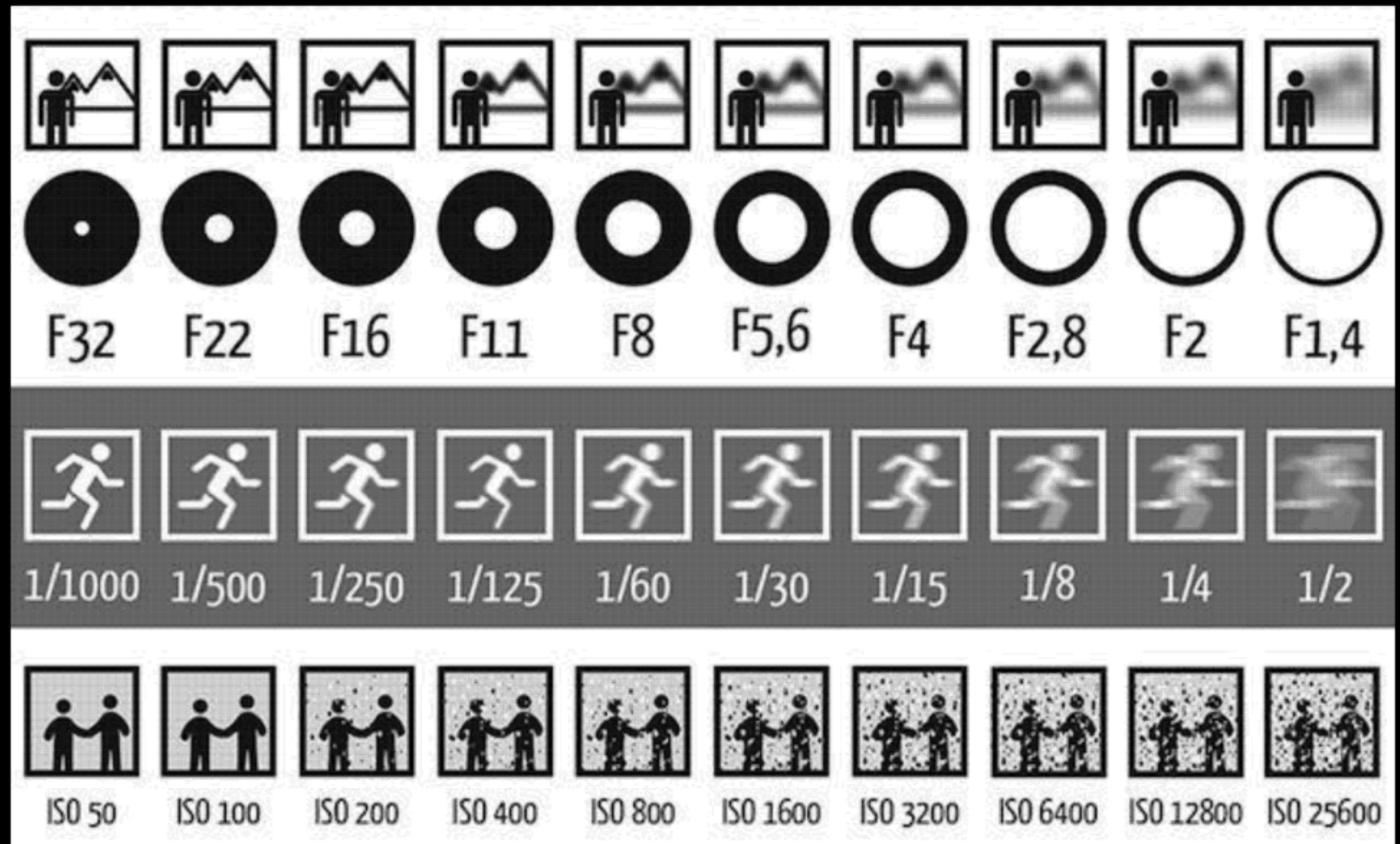
Depth of Field | Aperture | Shutter Speed | ISO

Depth of Field

Aperture
(Fstop)

Shutter speed

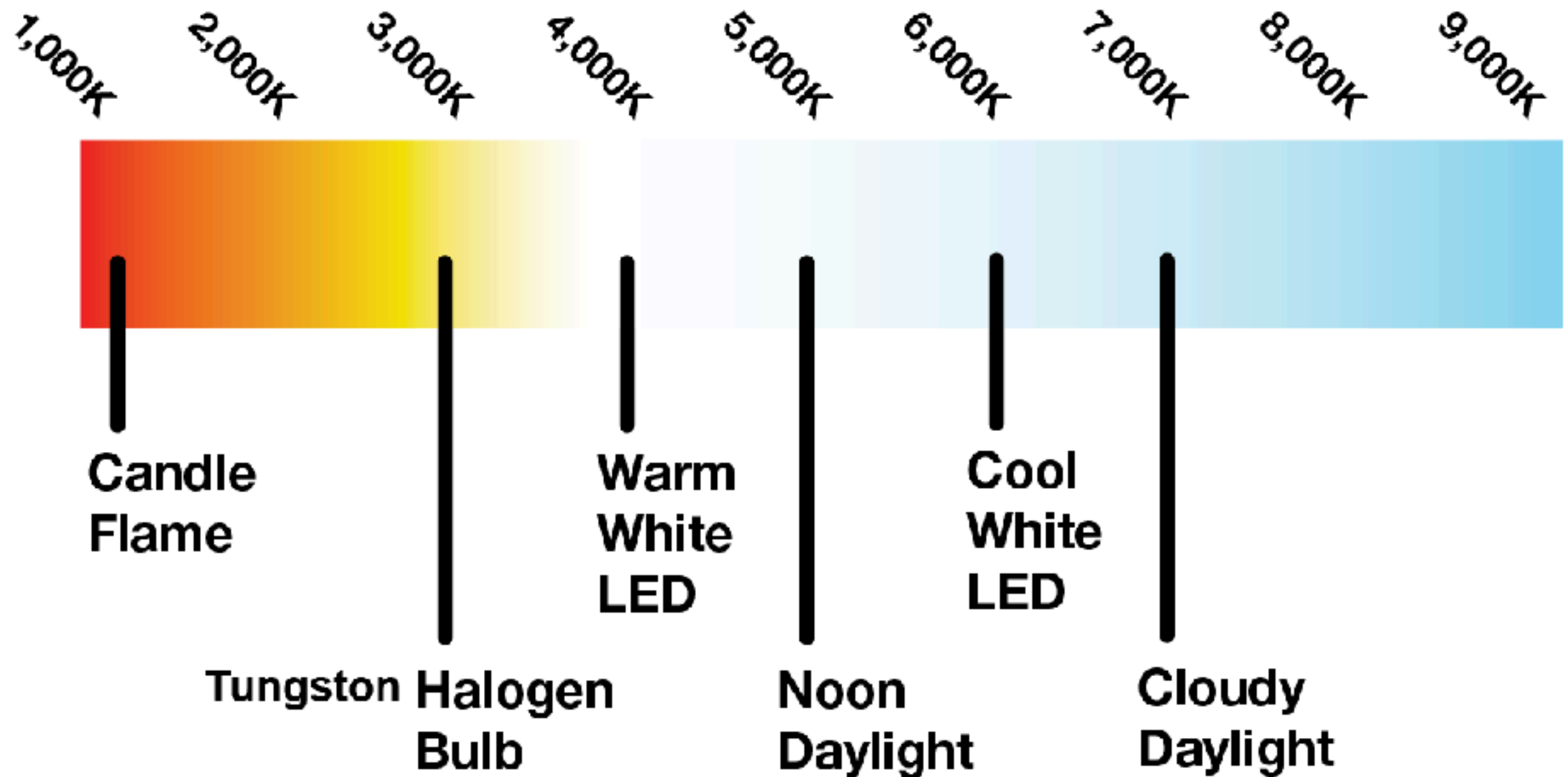
ISO

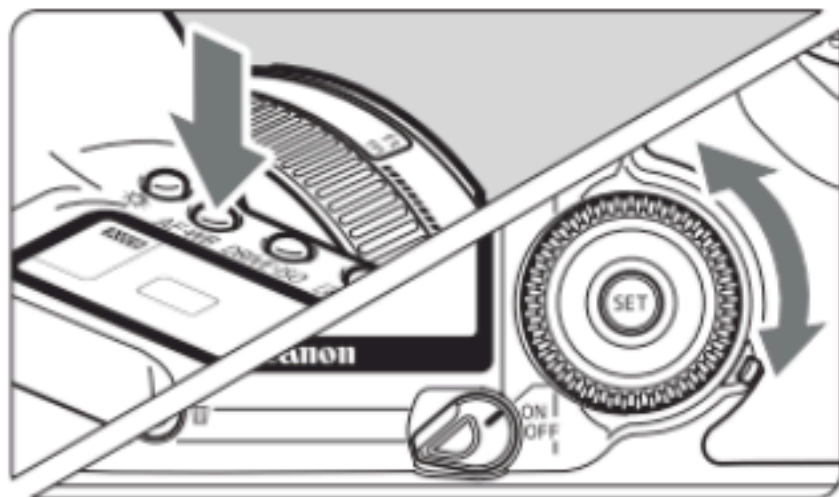


White Balance

Whitebalance

Color Temperature Scale (°K)





1 Press the <AF-WB> button. (ⓘ6)

2 Select the white balance setting.

- While looking at the top LCD panel, turn the <ⓘ> dial.



Display	Mode	Color temperature (Approx. K)
AWB	Auto	3000 - 7000
☀	Daylight	5200
🏠	Shade	7000
☁	Cloudy, twilight, sunset	6000
💡	Tungsten	3200
💡	White fluorescent light	4000
⚡	Flash	6000
📷	Custom*	2000 - 10000
K	Color temperature	2800 - 10000

* Set the optimum white balance manually to suit the lighting. (p.62)



Jean Luc Godard,
Notre Musique, 2004



Jean Luc Godard,
Notre Musique, 2004