

Intro to Video Editing I

Queens College Art Department | Spring 2019

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

Week 3: 02/09/2019

Syllabus Website: introvideo-s19.copperbluemediacom

Blog: ivespring2019.tumblr.com

ARTS 207 - 01

Saturday 1:00 pm - 4:50 pm

IB 212

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:
 - A. Description of the action
 - B. Camera angle eg, MS
 - C. Camera movement if relevant
 - D. Sound description and dialogue

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.

More Storyboard Examples

"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.



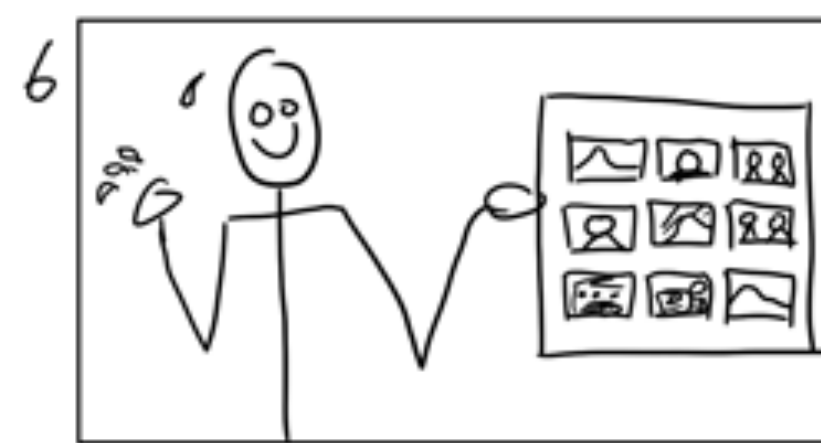
Ideas surrounded by blurry thought
bubble. Brainstorm may also be video
montage surrounded by blurry frame.



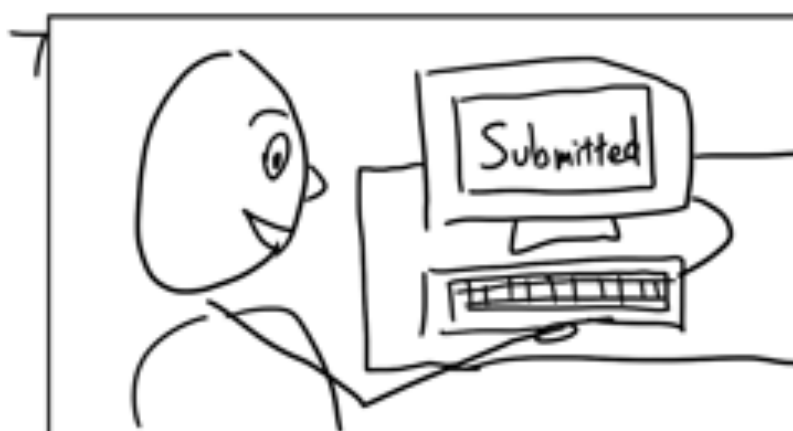
Moment of clarity. "Aha!"
Ding or chimes; lightbulb moment.



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.



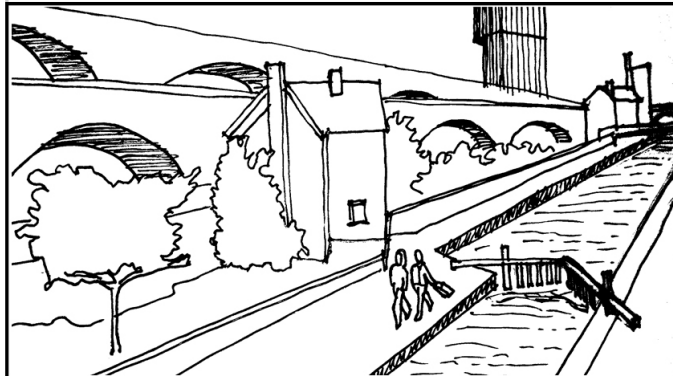
Back to the classroom. Keep as
similar as possible to original.
"Elaborate on your storyboards!"



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



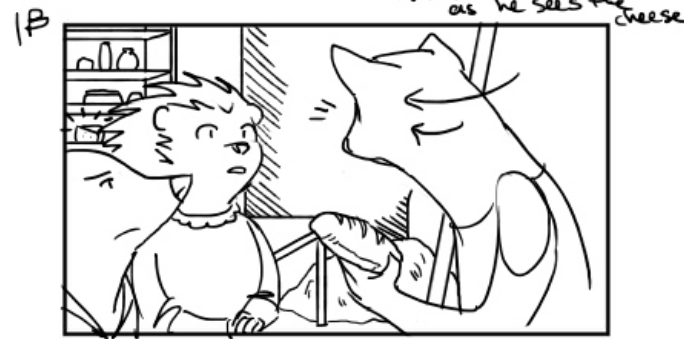
MASTER SHOT

SHOT 2 - Pull-back shot

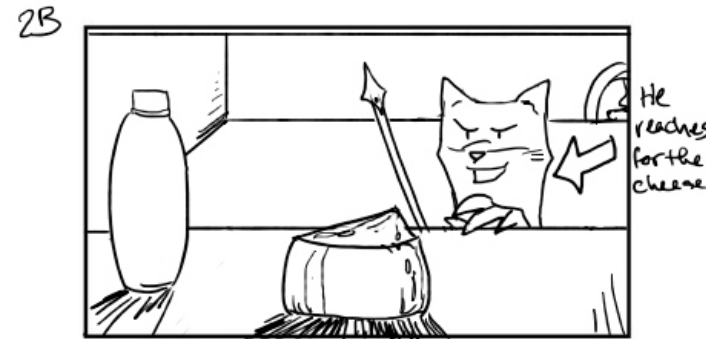
ACTION: Rosario tries to convince Akio

SOUND: Dialogue

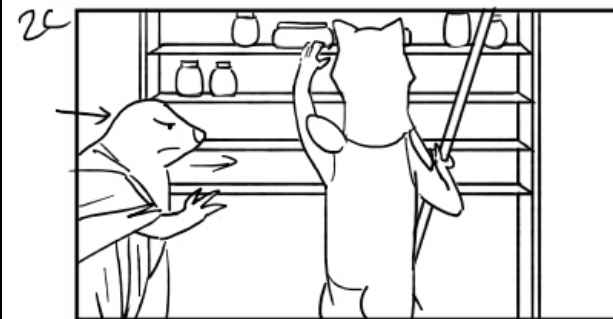
RPR 09/16/10



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

The Camera

The Camera

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

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.

Motion | Shutter Speed



1/250
f/8 ISO 200



1/125
f/8 ISO 200



1/60
f/8 ISO 200



1/30
f/8 ISO 200



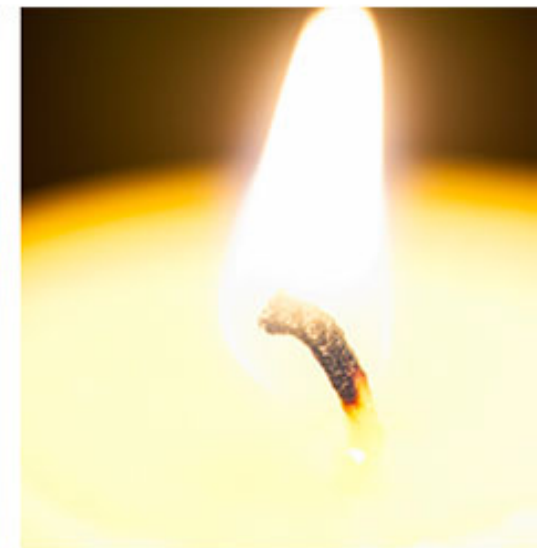
1/15
f/8 ISO 200



1/8
f/8 ISO 200



1/4
f/8 ISO 200



1/2
f/8 ISO 200

Motion | Shutter Speed



Deep DOF

Small Aperture (Large F/stop)

Slow Shutter speed (Long Exposure / Timelapse)

Motion | Shutter Speed



Slow Shutter speed

Motion | Shutter Speed



Slow Shutter speed

Motion | Shutter Speed



JENS LYGSTAD
photography

Slow Shutter speed

Motion | Shutter Speed



Slow Shutter speed

Motion | Shutter Speed



Slow Shutter speed (Long Exposure / Timelapse)

Motion | Shutter Speed



Medium Shutter speed

Motion | Shutter Speed



Fast Shutter speed

Motion | Shutter Speed



Fast Shutter speed

Aperture | F/stop | Depth of Field

Large Aperture
(Small F/stop)

Low Light Conditions

More Light In

Small Aperture
(Large F/stop)

Sunny Day

Less Light In



f/1.4



f/2



f/2.8



f/4



f/5.6



f/8



f/11



f/16



Shallow Depth of Field

Less in Focus



Deep Depth of Field

More in Focus



Depth of Field

Depth of Field is determined by:

- Aperture (F/stop)
- The type of lens

Camera Lenses

Camera Lenses

Types of Lenses

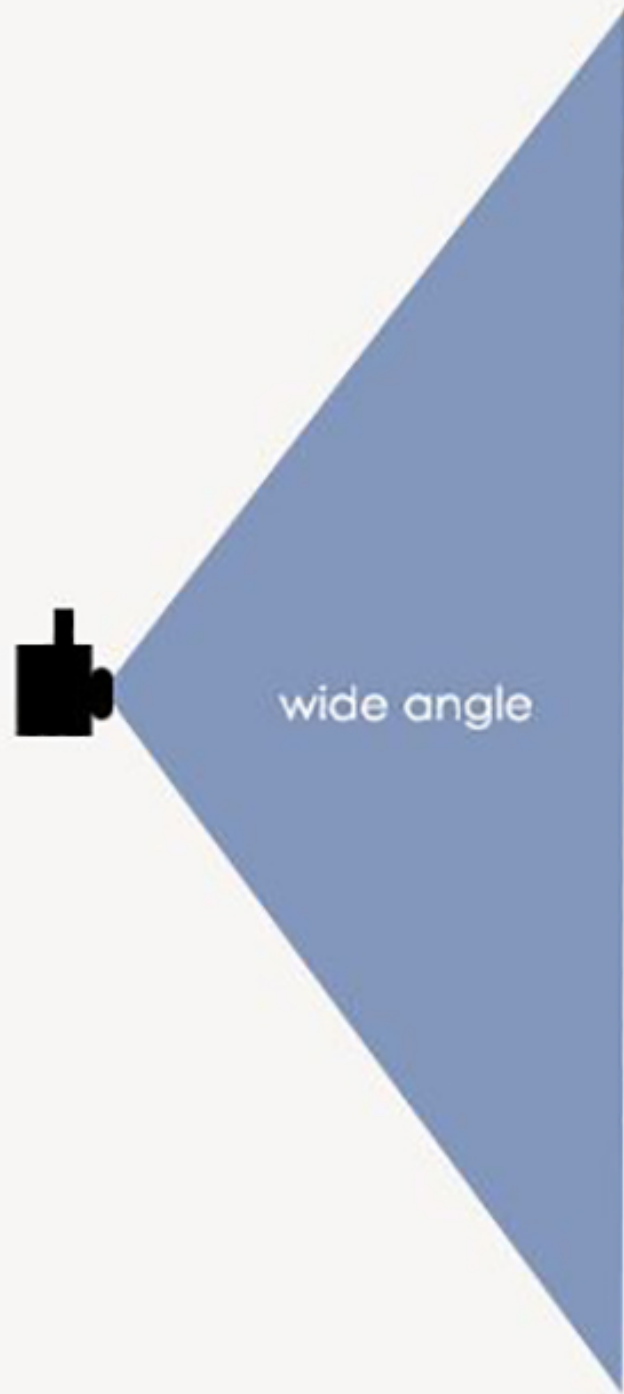


Wide angle lenses 20-35mm

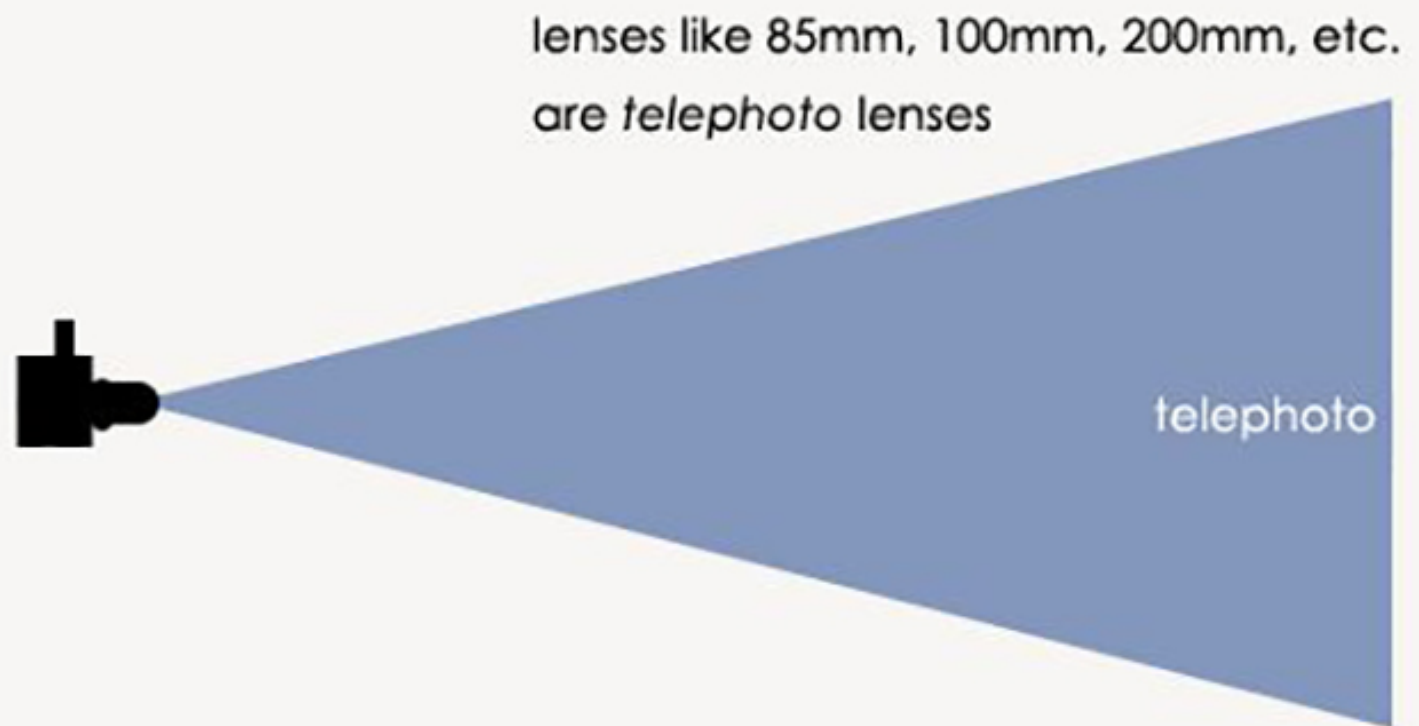
Normal lens
35-50mm

Telephoto > 50mm

Cameral Lenses



lenses like 10mm, 20mm, 24mm, 35mm, etc. are *wide angle* lenses



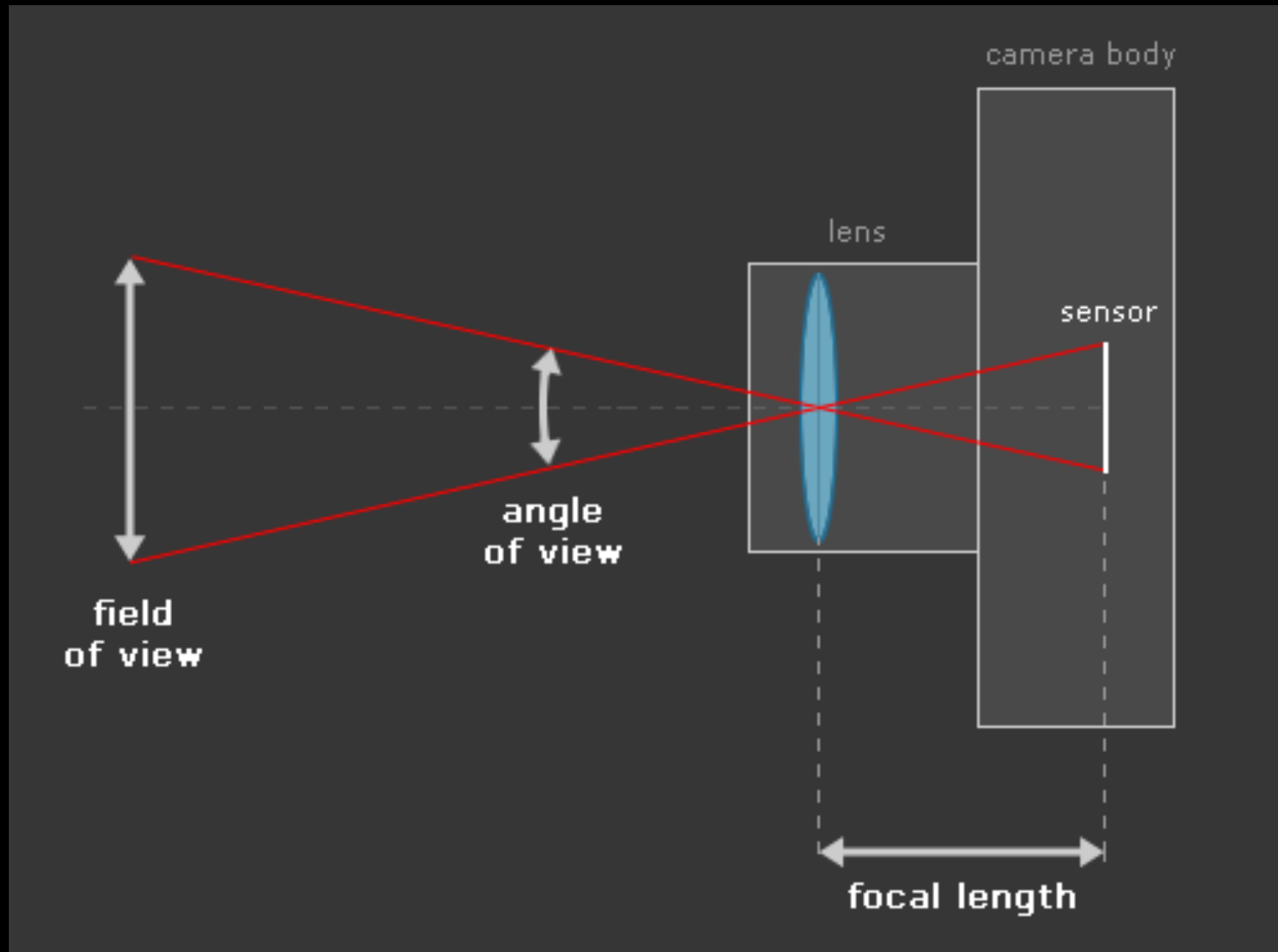
Camera Lenses | Focal Length

Focal length:

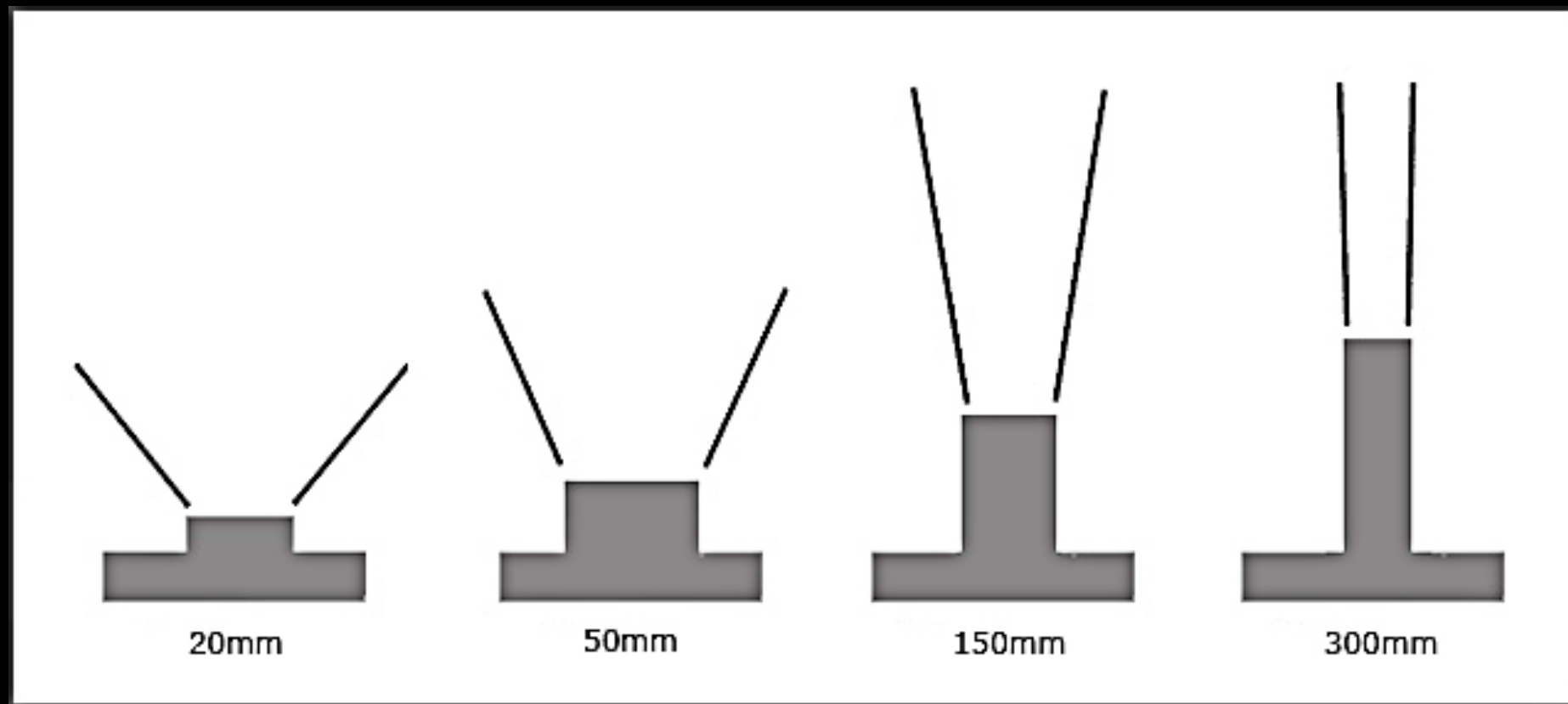
the distance from the lens to the sensor inside the camera, when the lens is focused on infinity (a calculation of an optical distance) and is typically represented in millimeters (mm).

It determines the **field of view** and how big objects will be within a scene (magnification). Lenses come in a variety of focal lengths. Zoom lenses have variable focal lengths.

Camera Lenses | Focal Length



Camera Lenses | Focal Length



A 20mm **wide angle** lens has a short focal length, wide angle of view and lower magnification, (which requires the camera to be closer to the subject), and has a high DOF.

A 300mm **telephoto** lens has a long focal length, narrow angle of view and higher magnification, (which requires the camera to be further away from the subject), and has low DOF.

Camera Lenses | Focal Length

28 mm lens



50 mm lens



70 mm lens



210 mm lens



The photos above were taken by a 35 mm camera at a fixed distance from the subject.

Camera Lenses | Distortion | Depth of Field

Do You Know How Lenses Affect *Portraits*?



Telephoto (zoomed in)
image with blurry
background (low DOF)

Wide angle (zoomed out)
image with background in
focus (high DOF) and
exaggerated perspective
distorting face features.

Telephoto

Wide Angle Lens

Zoomed IN



Zoomed OUT



135mm

70mm

50mm

24mm

12mm

A telephoto (narrow angle) lens:

- has a smaller DOF keeping less of the foreground and background of the image in focus
- flattens perspective and is suitable for portraits

A wide angle lens:

- has a higher DOF with more of the image in focus
- exaggerates perspective, distorting features like the nose in a portrait but can be effective in exaggerating movement in a fight scene

Camera Lenses | Depth of Field

Telephoto Low DOF



Aperture: **f/7.1**

Shutter Speed: **1/320 sec**

ISO **640**

Lens: 150-600mm @ **532mm**

Wide Angle Lens Large DOF



Aperture: **f/4.0**

Shutter Speed: **1/250 sec**

ISO **500**

Lens: 17-40mm @ **17mm**

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 intends to convey.

The art of filmmaking

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

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

Camera Shots / Angles

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

Using Camera angles
to create Meaning

The relationship between the camera and the 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



Darren Aronofsky,
Requiem for a Dream, 2000

When the close-up is used as payoff

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

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

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

High Camera Angle



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



Danny Boyle,
Trainspotting, 1996



Camera Movement Examples



Lars Von Trier,
Breaking the Waves, 1996

The Cut: Sound and Vision

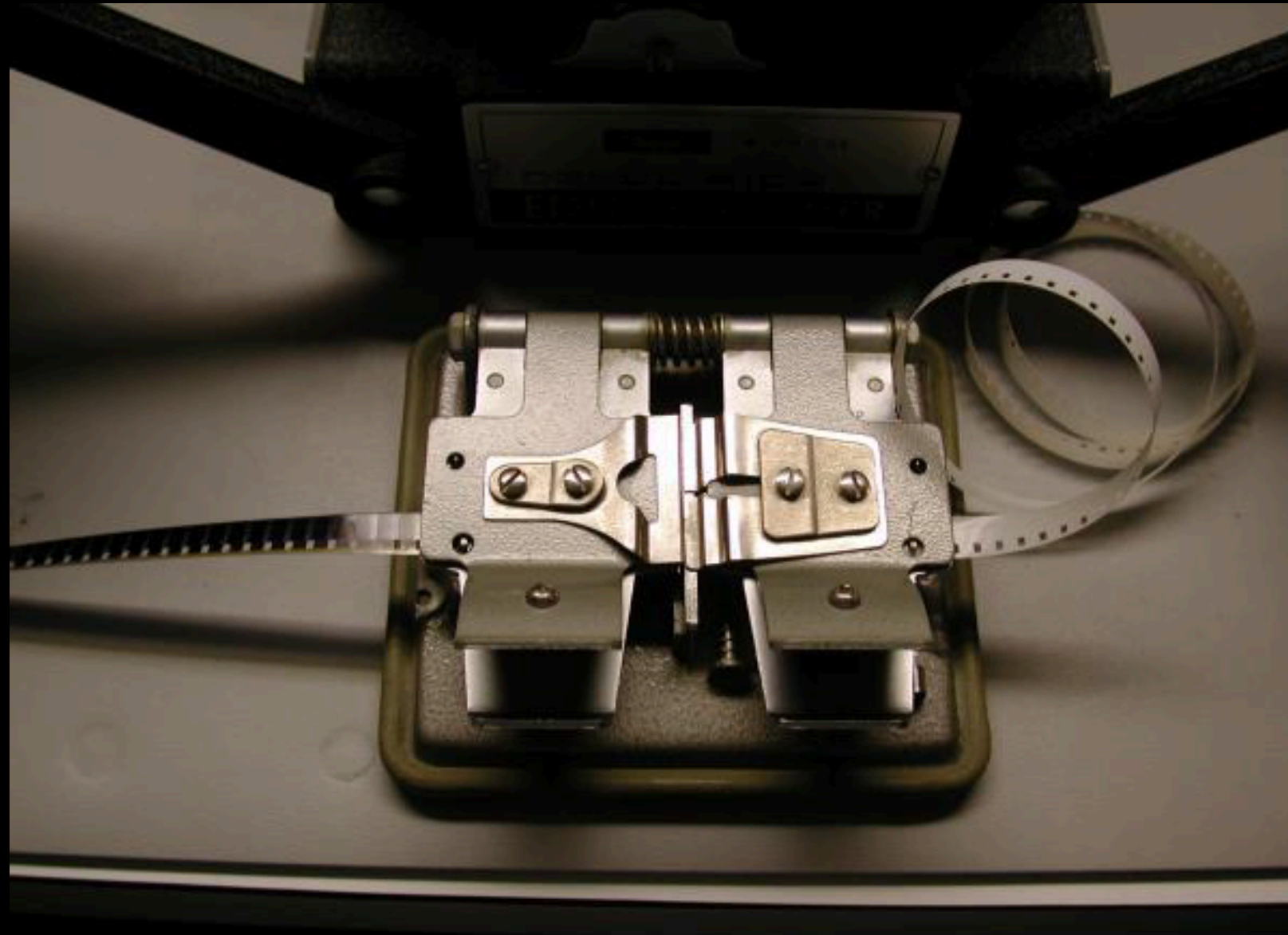
Editing Steenbeck



Film Editing Bin



Film Splicer



"In our relation to things, in so far as this relation is constituted by the way of vision, and ordered in the figures of representation, something slips, passes, is transmitted, from stage to stage, and is always to some degree eluded in it that is what we call the gaze."

Lacan writes "consciousness, in its illusion of seeing itself seeing itself, finds its basis in the inside-outside structure of the gaze."

-Jacques Lacan

Voyeurism in Film



Alfred Hitchcock,
Rear Window, 1954 | Caught In The Act

Psychoanalysis and Cinema - The imaginary Signifier

A term used by Christian Metz to refer to the cinematic signifier—the medium of film. 'What is characteristic of the cinema is not the imaginary that it may happen to represent, but the imaginary that it is from the start, the imaginary that constitutes it as a signifier.' It is argued to have a 'dual character', involving both photographically and auditorily faithful perceptual plenitude and at the same time the unreality of fiction (we know we are watching a film). Its perceptual transparency renders it an absent signifier.

Metz relates the concept to Lacan's imaginary—the cinematic signifier is theorized as inducing identifications related to those of the mirror phase (where the screen is the mirror), though in cinema the identification is paradoxically argued to be with oneself as 'a condition of the possibility of the perceived'. Prior to Metz's book *The Imaginary Signifier* (1977), film theorists had ignored the role of the spectator.

Andre Bazin Vs. Sergei Eisenstein

Psychoanalytic Film Theory

The Gaze

- Michel Foucault

- Jean Paul Sartre

- Jacque Lacan

Feminist Film Theory

Laura Mulvey

Ideologies in Filmmaking:

“Those directors who put their faith in reality”

“Those directors who put their faith in the image”

Continuity Editing

Continuity elements:

- Stylistic, e.g. lighting, colors, props, shapes
- Sound (Lcut) - cutting sound before or after visual edit
- Screen Direction - 180° degree rule
- Camera Angles - 30° change of angle to avoid jumpcuts
- Camera Movement

André Bazin

Bazin's argued for films that depicted what he saw as "objective reality", such as documentaries and films of the Italian neorealism school, and directors who made themselves "invisible", such as Howard Hawks). He advocated the use of deep focus (Orson Welles), wide shots (Jean Renoir), and preferred what he referred to as "true continuity" through mise-en-scène over experiments in editing and visual effects.

Bazin's call for objective reality, deep focus, and lack of montage are linked to his belief that the interpretation of a film or scene should be left to the spectator. This placed him in opposition to film theory of the 1920s and 1930s, which emphasized how the cinema could manipulate reality.



Orson Welles,
Citizen Kane, 1941
Mise-en-scène



Orson Welles,
Citizen Kane, 1941
Deep Focus - The Long Take



Orson Welles,
Citizen Kane, 1941
Mise-en-scène