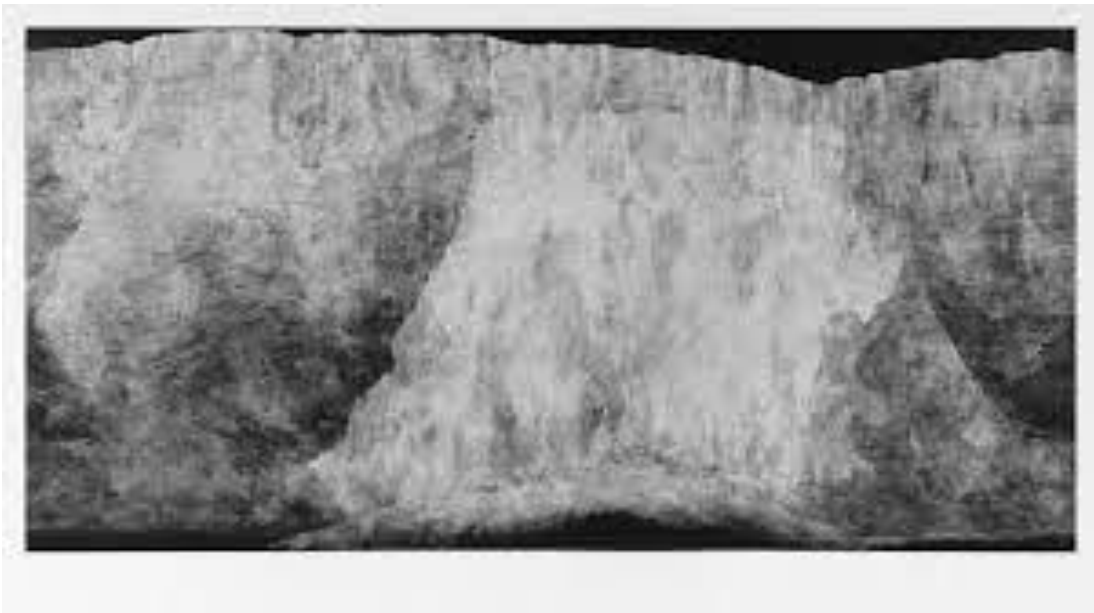


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Text in Film



Second Semester 2022-23

E.Sainsbury

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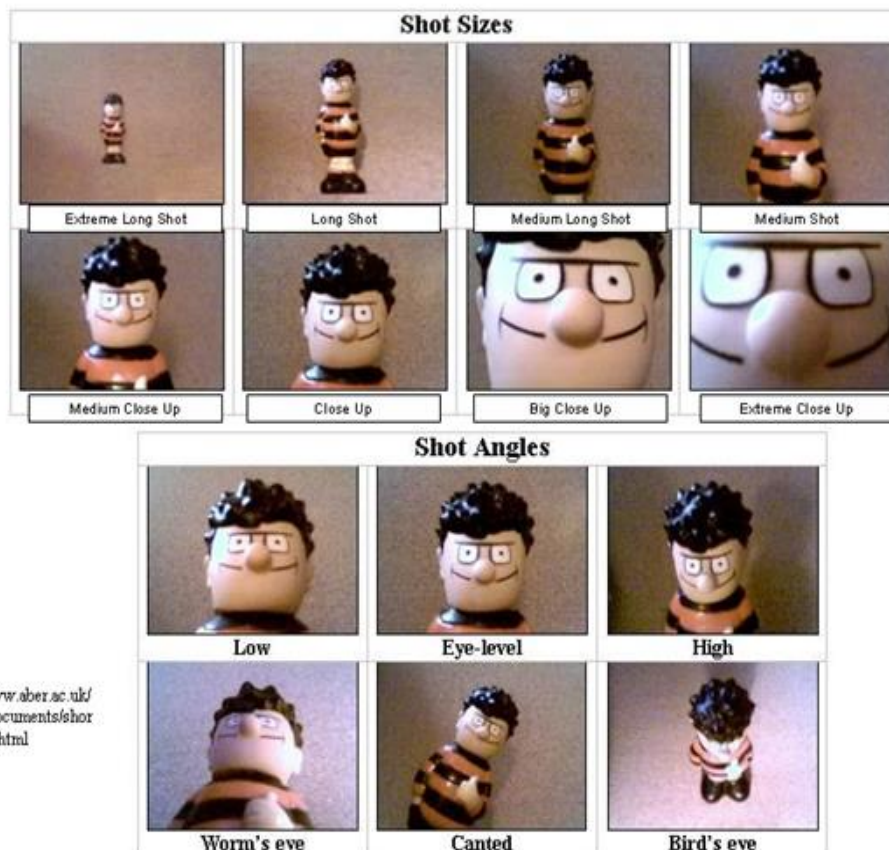
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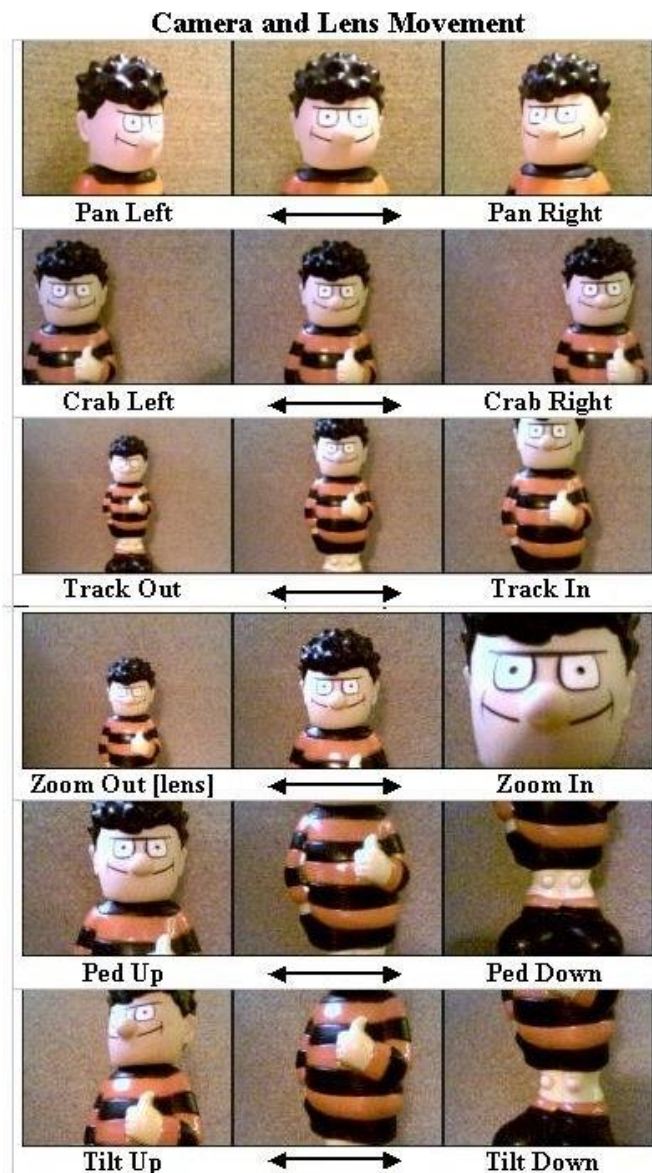
FILM TERMINOLOGY



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The camera angle is the angle at which the camera is placed relative to the subject.

LOW ANGLE 	 camera is looking up  subject looks large  angle creates the impression of power in subject
NORMAL OR STRAIGHT ANGLE 	 camera is at eye-level of subject  subject looks even with, or equal to, viewer  angle makes viewer feel equal to subject and may even cause viewer to identify with subject
HIGH ANGLE 	 camera is looking down  subject appears small  angle creates the impression of weakness in subject



STORYBOARD: a graphic organizer that consists of illustrations or images displayed in sequence for the purpose of pre-visualising a motion picture, animation, motion graphic or interactive media sequence. (see one example below)

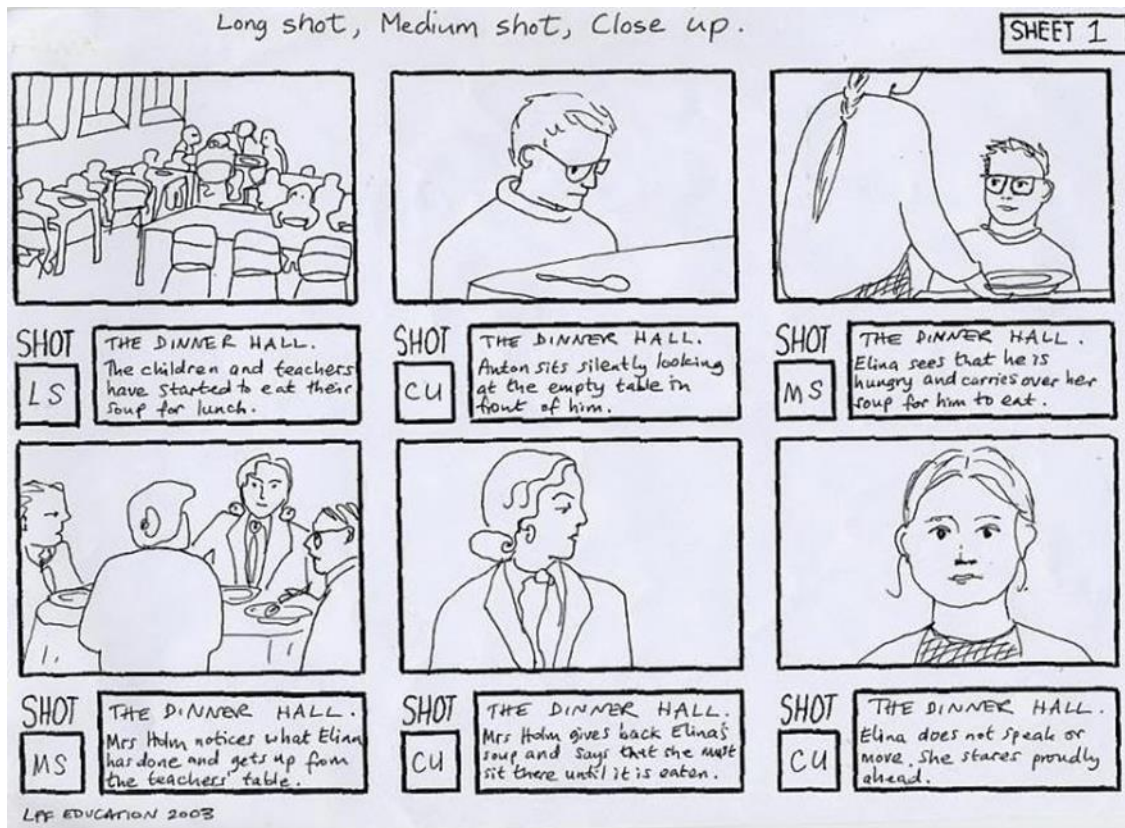
DISSOLVE: a transition between two shots, where one shot fades away and simultaneously another shot fades in.

FADE: a transition from a shot to black where the image gradually becomes darker is a Fade Out; or from black where the image gradually becomes brighter is a Fade In..

JUMP CUT: a rapid, jerky transition from one frame to the next, either disrupting the flow of time or movement within a scene or making an abrupt transition from one scene to another.

PAN: a steady, sweeping movement from one point in a scene to another.

‘What is a storyboard and how to make one’ adapted from Wixcreative



A storyboard is a visual representation of a film, composed of a sequence of illustrations or images. It serves as a graphic organizer or an aid in the planning of a motion picture, establishing what exactly will be shown on screen, from which angle, in what order, and so on. This common technique is used in different types of filmmaking, ranging from video, to animation, motion graphics, and more.

The process of storyboarding can help you make many of the critical decisions regarding the film prior to the actual shooting or animating. This will enable the production to run more seamlessly and intentionally, resulting in less trial and error during the work process.

Storyboards can be created either by hand or digitally, using illustrations, sketches or photographs. They usually contain accompanying written notes to further explain the visuals.

The practice of storyboarding as we know it was developed by Walt Disney Studios during the 1930s. There are many beautiful storyboard examples from that time that you can find online, as well as ones by other famous directors, like Hayao Miyazaki and Alfred Hitchcock. These can serve as excellent inspiration for your own storyboards.

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The main advantages of using a storyboard in filmmaking are:

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- Planning and refining a film's narrative or storytelling.
- Improving communication across team members through visualization.
- Defining key technical parameters such as camera angles and lighting.

15

Here are the most important elements to include in a storyboard:

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- **Action:** Each main activity in the film should be depicted in at least one thumbnail or frame. To indicate motion within the shot, use arrows and action lines (usually marked in red).

25

- **Shot numbers:** Number the shots in accordance with their appearance on the video's shot list.

30

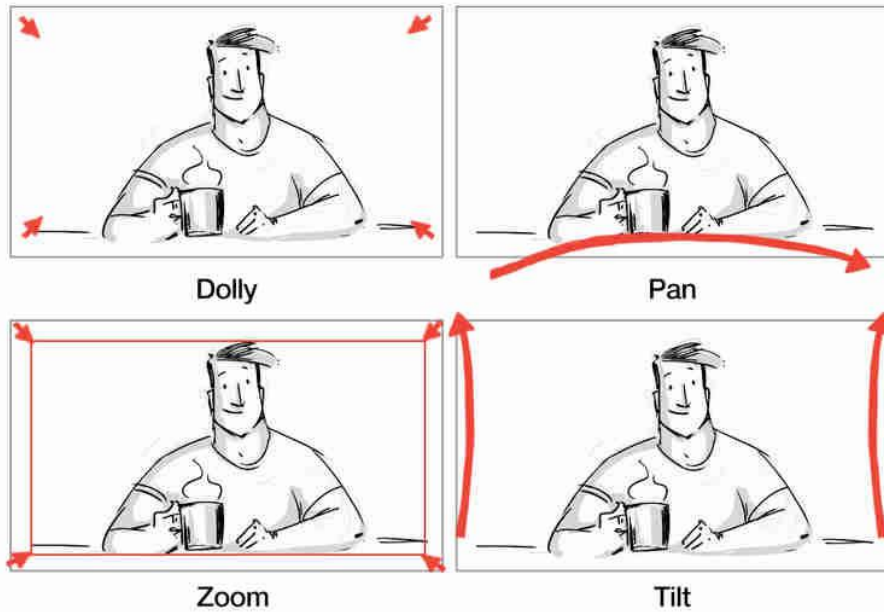
- **Type of shot:** Establish the type of shot (close-up or bird's-eye view, for example), plus the camera angle and camera movement for each shot. Camera movements are usually expressed using arrows placed at the edge of each individual panel. For example, use a sideways-pointing arrow to signify a panning shot, or an upwards-pointing arrow for a tilt.

35

- **Dialogue or narration:** Write down any text spoken or heard in the shot.

40

- **Special effects:** Mention any relevant special effects that will be added to the shot, such as sound effects or design elements like typography.



The main types of camera movements as depicted in storyboarding

5 STEPS

5 1. Break down your script

Before getting to work on your actual storyboard, go over your script (or concept) and break it down into actions. This can be done in the form of a list, or a chart with each action listed in a separate cell. Number each of your actions. These same numbers should later align with the numbering of the panels on your storyboard.

10

If your video or animation includes narration or spoken lines of text, mention them in your action list, so that you're clear on which part of the script goes in which storyboard panel.

15 15 If your film is more elaborate, you might prefer to create a detailed shot list, mentioning each action's location, type of shot, camera angle and camera movement.

2. Create blank panels

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Create a grid to act as the wireframe of your storyboard. There are plenty of storyboard templates online, which you can use as a reference when making your own. Alternatively, find a downloadable template that suits your project's needs.

25

Whether you're working with ready-made panels or are creating them yourself, make sure that the frames you use are in the right aspect ratio. This is important as it ensures that your drawings will end up in the correct proportions, matching those of your film.

5

An aspect ratio is a design and photography term referring to the relationship between an image's width and length, represented as width: height. For example, the standard widescreen video aspect ratio is 16:9, whereas for Instagram Stories it's best to work in a 9:16 ratio.

10

Your storyboard page or template should include a dedicated space for notes and numbers alongside each of the different scenes and shots.

3. Add textual descriptions

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By each panel, write text to describe the action that will be shown in each frame. Do this in accordance with the script break-down from the first step. Be sure to include any spoken dialogue or narration.

20

In addition, number your panels and scenes. If your storyboard is longer than a single page, you should number the pages themselves as well.

4. Sketch your narrative

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Drawing out the panels is the most important part of storyboarding, as it's where you envision and visualize the film. But you don't have to be an expert illustrator in order to get it right. While good drawing skills can definitely come in handy, as any professional storyboard artist would tell you, what matters most in a storyboard is not the art itself, but rather the information it conveys.

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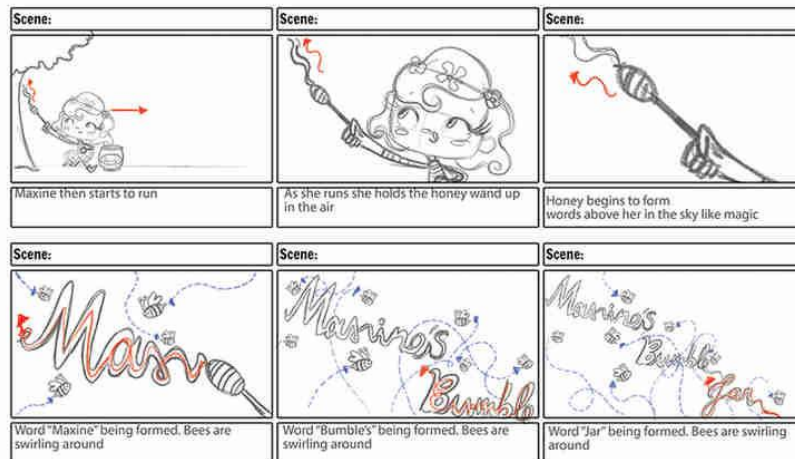
The drawings you create can therefore be as simple as line art or rough sketches. They should explain what action is taking place in the scene, showing where the characters are and what they're doing. In addition, the drawings should indicate details like framing, camera angles and camera movements.

35

When drawing your storyboard, keep in mind key cinematographic elements such as composition, focus, lighting, transitions, and continuity. You can also take motion graphics and video trends into account, keeping your work up to date.

If the color palette plays a big role in your film, you could incorporate color in your storyboard. However, it's not a must and many storyboards stick to just black and white.

40



Storyboard by Wix user Line Art Studios.

5. Ask for feedback

Much like a mood board, a storyboard is created during the early stages of a project and can have a huge impact on the end result.

Your storyboard should therefore be communicative and easily understood by everyone involved in the project - be it the client, camera operator, animators or concept artists. But even when working independently, it's imperative that the storyboard reflects your movie clearly.

Perfecting your storyline and cinematography at this stage in your production will pay off down the line, resulting in a much more effective and informed filmmaking process.

To ensure that the film is clearly understood, show your complete storyboard to a team member or a trusted friend and ask for their input. See what stands out to them as confusing, and invest the time to revise the storyboard accordingly. Address the problems that arise during this early stage, and the final film will be all the better because of it.

DREAMS

5

“Recounting the strange is like telling one's dreams: one can communicate the events of a dream, but not the emotional content, the way that a dream can colour one's entire day.”

Neil Gaiman, *Fragile Things: Short Fictions and Wonders*

Initial discussion in small groups

1. Do you dream a lot?
2. Do you remember your dreams?
3. Do you have recurring dreams?
4. Would you say that you generally find your dreams boring, interesting, amusing, comforting, disturbing or frightening?
4. Do you try to interpret them yourself? Do you believe the interpretations other people or sources suggest?
5. Have they ever been useful ie helped you understand something about yourself?

Captured dreams

On June 9-10, 2012, the Loft and Paper Darts co-hosted a Northern Spark event called Captured Dreams. A video loop of submitted dreams ran throughout the night.

Watch this video which includes 14 dreams.

https://www.youtube.com/watch?v=Sdt9Fp49GvQ&ab_channel=TheLoftLiteraryCenter

Considering the way that each is filmed, their use of language and the way the person speaks and moves, choose 3 which you think are interesting to compare and comment on each.

Identify the camera shot and angle, the lighting, the background (you could draw small diagrams).

TALKING HEADS by Alan Bennet

‘A Lady of Letters’



https://www.youtube.com/watch?v=iOqgDmaYdqA&ab_channel=RickSalvi

Watch this video from Alan Bennet's *Talking Heads*, concentrating on the camera shot sizes, angles, movements.

Make a rudimentary storyboard for the video including as much information as possible about the way it is filmed. Do not try to draw all the transitions and shots. Focus on 5-6 shots and transitions which you find particularly interesting.

Make a list of the ways that you think the shots, angles, camera movement, lighting and shadows help us to understand the character and the development of her story.

Discuss this in groups.

Log

During the course keep your own log of all your personal research and work on projects. You can include parts about the assignments you are given in class but this is not a report on the lessons; it is more about your personal trajectory.

Make short entries as often as possible during the week. You can alternate between personal memories and associations things noticed during each day, people observed, and your progress on each of the film projects.

You can do this on your pc but you may include drawings and images. At the end of the course you will select and order the entries to make a shaped project.

Extracts from *Spring* by Ali Smith

Historical Characters:

Tacita Dean

Fictional Characters;

Brittany Hall

Torq

Florence Smith

Patricia Heale (Paddy)

Richard (Doubledick)

He pushed the swing door open.

45 The gallery room he went into smelled brand new and was largely hung with pictures of clouds. They'd been done in white chalk on black slate.

50 But the thing that stopped him in his tracks in this room was that one whole wall, also chalk and slate, was a mountain picture so huge that the wall became mountain and the mountain became a kind of wall. There was an avalanche coming down the mountain picture towards anyone looking at it, an avalanche that had been stilled for just that moment so that whoever saw it had
55 time to comprehend it.

Above the mountain peaks the sky was a black so dark it was like a new definition of blackness.

60 As he stood there, what he was looking at stopped being chalk on slate, stopped being a picture of mountain. It became something terrible, seen.

But then he'd stepped back from the mountainscape and looked round that room again at the other things in it, and the pictures of clouds
65 on the walls, done in the same materials as the mountain, had made something else happen, something he didn't realize till later, till he'd left the room, come out of the gallery and on to the street.

70 They'd made space to breathe possible, up against something breathtaking. After them, the real clouds above London looked different, like they were something you could read as breathing space. This made something happen too to the
75 buildings below them, the traffic, the ways in which the roads intersected, the ways in which people were passing each other in the street, all of it part of a structure that didn't know it was a structure, but was one all the same.

80 He'd sat on the steps at the back entrance to the gallery and turned over a postcard of the mountain. Tacita Dean *The Montafon Letter*, 2017 Chalk on blackboard, 366 x 732cm. He held it in his hand – like you *could* ever hold the size of that image in
85 your hand!

If you rise at dawn in a clear sky, and during the month of March, they say you can catch a bag of air so intoxicated with the essence of spring that when it is distilled and prepared, it will produce an oil of gold, remedy enough to heal all ailments.

That's the voice of the artist Tacita Dean, who in the mid 1990s, when she was thirty years old and the artist in residence for a year at L'École Nationale des Beaux Arts de Bourges in France, decided it was time to try to do something she'd always wanted to do when she was a child – to catch and keep a cloud, maybe even start a cloud collection.

She made a plan to go up in a hot air balloon and catch some cloud in a bag.

But of course it's impossible to catch, keep or own a cloud.

Also, hot air balloons, as she discovered, can only fly in the spring if the sky is cloudless.

So she decided she'd go up in the balloon and catch mist instead.

To be sure to find some mist she went further south, to mountainous country, Lans en Vercors near Grenoble, where the morning sky was bound to be misty.

The balloon rose. The sky cleared. The day became one of the clearest days for that time of the year in the place's living memory. Floating above the mountains covered in snow, what she bagged was pure clear air.

As it happens, the day she chose to catch this air was exactly the time of year that alchemists say is the best time to collect dew *on its voyage from Earth to Heaven*. Ancient alchemy says you need dew that's been gathered over a thousand days to distil and manufacture the kind of elixir that can make all sorts of things better.

Dean made a short film, less than three minutes long, of her journey to catch the air. It's called *A Bag of Air*.

Here are some of the things Brittany Hall learned in her first two weeks as a DCO at a UK IRC:

5 • How to turn her body cam off until a deet was really about to lose his cool. *No point in filming something where someone's still calm*, the DCO called O'Hagan said. *Pigbollocks here, for example, is just holding forth right now, but you have to learn to sense when he'll get to about ten seconds off battering his head against the wall, and then you switch it on. You'll soon get the hang. No, he's fine. He's just kicking off. Nothing wrong with him. He's just doing it to annoy us.*

- 15
- How there was isolation for kicking off. No bedding, lights on 24/7, security checks every 15 mins 24/7.
 - 20 • How one of the things you could say to deets on suicide watch was, *go on then, I dare you*, because mostly they were doing it to get attention or to annoy staff.
 - 25 • How according to some DCOs *scrotum*, *pigbollocks*, *penis* and *prick* were all suitable things to call deets.
 - 30 • How statistics had come back from an inspection visit saying that the deets liked the staff, found them on the whole approachable and reasonable. The statistic on this was particularly high from the deets who couldn't speak English.
 - 35 • Which DCO was known as Officer Spice (the DCO called Brandon). He gave them what they wanted, what they really really wanted, and if there were any kids in, the kids were who Brandon or the deets got to test the spice to check it was any good.
 - 40 • How there was generally paracetamol available for the Kurdish deet on the wing with cancer unless it was the weekend when no doctors were in, in which case he'd have to wait like everybody else for Monday.

45 • How management was thinking of putting a third bed in every room. Nobody working the wings thought this was a good idea. Staff had told management repeatedly it was a bad idea, Dave told her, but management was doing it anyway. *Not Three Men and a Baby,* 50 *it's Three Men and a Toilet.* That was a reference to an old film. There were toilets in every room. *Ensuite. Ho ho ho.* The toilets had no lids and most of them were in the room with no screen or anything between 55 them and the beds. This had a good knock-on effect of a lot of deets not eating much, given that nobody unless they're insane wants to shit in front of anyone else, and deets get locked in rooms for 13 hours 9pm till 8am 60 and twice for roll call during the day, which Dave said was all good exercise for the sphincter.

• How the deets who'd been brought up in the UK were the most depressed and could be 65 particularly troublesome, partly because none of the others would make friends with them. *I knew one,* Russell told her. *I saw him in here and I said to him, Laurie, man, what you doing in here? We'd been same class* 70 *all through primary and secondary. Twelve years of school. He said, I got stop and searched outside a supermarket, I was standing too close to a Porsche. They took me into a station God knows where, then in the middle of the night woke me up, put the cuffs on and brought me here.*

75 *Next day I went into the office and I got his notes looked up and he was about to be deported to Ghana, literally next morning. So I told him.*

80 *Ghana? he said. I don't know nothing about Ghana. I never been to Ghana. I don't even know where Ghana is.*

85 • How Russell was all right but filthy minded, crude as fuck. How Dave was all right. Torq was all right. Torq liked books, a bit like Josh except gay. He said in her ear on their first shift together, *as a famous writer put it in the 1930s, cruelty to animals will get you* 90 *punished but cruelty to humans will get you*

longer they were detained. They'd arrive for the first time and make friends with the people they'd something in common with, place of origin, religion, language. Then that friendship just died, you saw it time and time again, because what they really now had in common was shit, an open toilet, and being stuck in here in indefinite detention, which means no way of knowing when you'll be out of here or if you ever will, and if you are, how long it'll be before you're right back in again.	95
<ul style="list-style-type: none"> • How to choose which deets to speak to, who to ignore. • How to talk weather with other DCOs while they're holding someone in headlock or four of you are sitting on someone to calm him. • How to say without thinking much about it, <i>they're kicking off. We're not a hotel. If you don't like it here go home. How dare you ask for a blanket.</i> The day she heard herself say that last one she knew something terrible was happening, but by now the terrible thing, as terrible as a death, felt quite far away, as if not really happening to her, as if happening beyond perspex, like the stuff in the windows in the centre, which weren't really windows, though they were designed to look like windows. 	100
	105
	110
	115
<i>Detention is the key to maintaining an effective immigration system</i>	120
HO	
<i>Nobody is detained indefinitely and regular reviews of detention are undertaken to ensure that it remains lawful and proportionate</i>	
HO HO HO	125

FLORENCE SMITH *Spring* pp 203-206

What SA4A IRC Manager Bernard Oates and Florence Smith said to each other that day in September:

- Hi.
- What the f -
- I'm here today to ask you some questions.
- You're what?
- So. Firstly. My first question is.
- Who are you?
- Why are all the toilets for the people who are being detained by you in here so dirty?
- The -? (Calling) Sandra! Sandra, can you come in here a moment?
- Okay, so what I plan to do is, when you can't or don't answer a question I ask, I won't bother you with it again, I'll just go on to the next question. So, my next question is: Why do you handcuff the

people who come here when they're being brought here or taken out of here, when they aren't actually criminals?

- Did Graham put you in here? Did he, did they, who told you to ask me about toilets?

- Okay, thanks. Next question is two questions. Why, when you bring people here, do you bring them in the middle of the night? And why do you use vans whose windows are blacked out when it's dark in the middle of the night anyway?

- Was it Evie in Personnel? Did Evie put you up to this?

- Okay, so we'll go to my next question, which is this. Why do the doors on the rooms here have no handles on the inside?

- How do you - Are you in the family unit? You can't do a school thing here. You can't do a project about here. This is a restricted area.

- Okay. Why is it the Prison and Probation department and the people who work for it who are dealing with people who are refugees and have come to this country from other countries they can't stay in because of things like being tortured or wars or not having enough to eat?

- Stop asking these, these. What are you writing down?

- Mr Oates, did you know you're breaking the law? It says in law that you can only legally detain someone in this country for seventy

where you work. I am way old enough to read and comprehend books and things published on the net, and I've been reading up a lot about these things, partly because they touch my life personally but also because I am curious about them anyway, and some of the things I've read made me want to ask some questions to the people responsible, and you are one of those people.

– Responsible for what? What are you claiming I'm responsible for? Where's the camera? Is this a news thing? Is this a paper? Is it Panorama? Are you Channel 4?

– I guess what your story is will depend on what you do about the questions I've asked you today, and whether you do anything or nothing or something positive or something negative or something worse or something better. And I'd like to thank you very much for being so informative about how things are today.

– Informative? How exactly have I been informative, and about what?

– Goodbye and thank you very much, Mr Oates.

– Hey. HEY. When was I informative? HEY.

LUCKY THIRTEEN *Spring* pp 185-187

Instead, she and the girl have spent the last while playing what the girl calls Lucky 13.

The game is, I ask thirteen questions, then we both have to answer them. Right? the girl said.

Right, Brit said.

What's your favourite colour, song, food, drink, thing to wear, place, season, day of the week. What animal would you be if you were an animal. What bird. What insect. What one thing are you really good at. How would you most like to die.

Oh, that last question's a bloody depressing question, Brit said. Who invented this game?

I did, the girl said. And that last question's precisely why the word lucky's in the title of the game.

What's lucky about having a favourite way to die? Brit said.

If you don't know how lucky you are to be even discussing the chance of a choice, the girl said, then all I can say is, you're really really lucky.

Here are the girl's answers:

Favourite colour turquoise.

Favourite two songs Self by No Name (Brit's never heard of No Name, but she's not exactly got time to be up on the music scene these days) and Ooh Child by Nina Simone (Brit doesn't know that one either).

Favourite food pizza.

Favourite drink orange juice at breakfast time.

Favourite thing to wear the jeans embroidered with flowers she got for her birthday this year.

Favourite place home.

Favourite season spring.

Favourite day of the week Friday.

If she was an animal she'd be a pink fairy armadillo (apparently there is such a thing).

If she was a bird she'd be one of the robins that sing in the middle of the night in December.

If she was an insect she'd be a dragonfly because of what she knows about their eyes.

The penultimate question is a trick question,

she says, because most people are good at way more than just the one thing and this is supposed to get them thinking about it. And she would most like to die before anybody else that she loves, so she won't have to miss them.

TAKE MY FACE *Spring* pp 125-127

Any time at all. Here, take it. Take my face.

I'm not surprised you want my face. It's the face of now.

What I mean by my face is the face on this A4 photocopy, the proof I exist. Without it I officially
5 don't. Even though I'm bodily here, without this piece of paper I'm not. If I lose it, wherever I am I won't be anywhere. It's getting a bit worn – not surprising, just an A4-size sheet of paper – and because it's folded at the place where the face
10 happens to be copied on it, some of the photocopier ink that makes my face has flaked off in the crease of the fold.

But I'm here. I exist because this piece of paper with my face on it proves I'm not able to study here
15 or work here or live here without permission or earn any money here.

My being ineligible makes you all the more eligible.

No worries. Happy to help.

20 Also you'll notice this face resembles the drawings on the posters that tell you to report anything you think looks suspicious.

Tell the police if you see anyone who looks like me, because my face is of urgent matter to your
25 nation.

Not at all. No problem. Glad to be of service.

And it's this face, like the faces on the poster-lorry the white man in the suit posed in front of, of
30 a great queue of people, I mean non-people, at a border, which proved once and for all that all the people on the poster were faceless nobodies while his was the face of a somebody. He had the only face that matters.

My face is a breaking point.

35 Don't mention it. Any time.

It's the face you see on dramas, films, or you picture in your head in the novels about people who aren't you, the books you read because you love
40 literature, or to kill some free time, the ones that tell the stories that let you feel that you've felt, you've been really importantly moved, more, you've understood something major about the history, the politics, of the time you live in.

45 It's nothing. My pleasure. My face is all about you.

My face trodden in mud.

My face bloated by sea.

What my face means is not your face.

By all means. You're welcome.