

Text in Film:

spaces, in and out

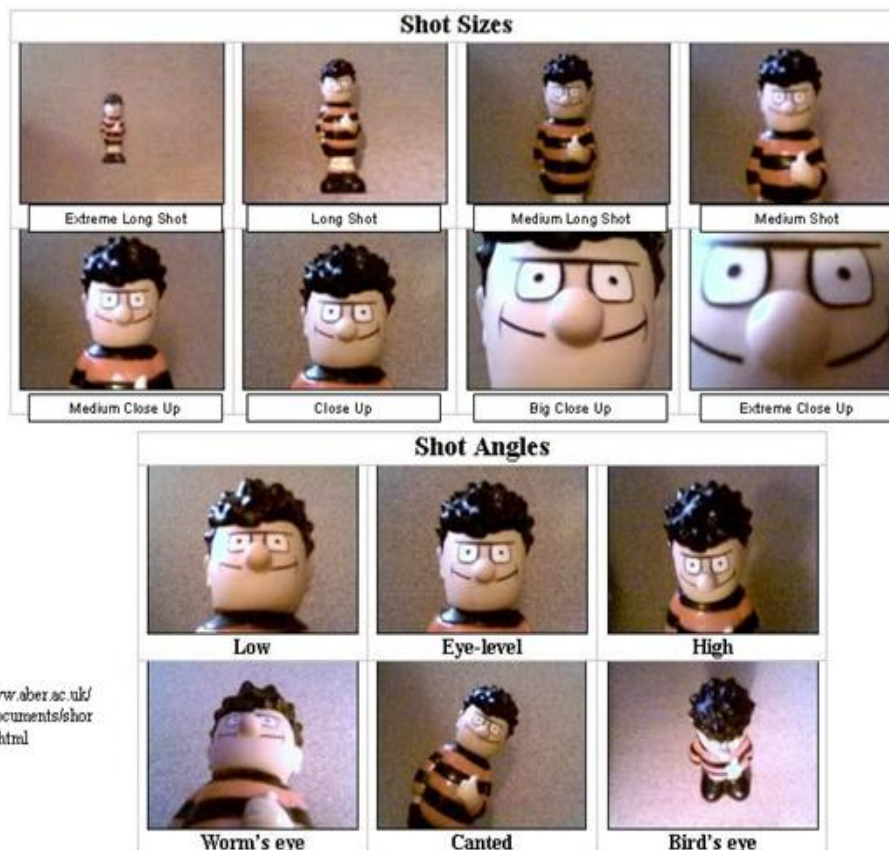


Second Semester 2023-24
E.Sainsbury

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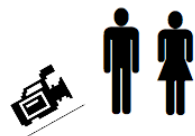











FILM TERMINOLOGY

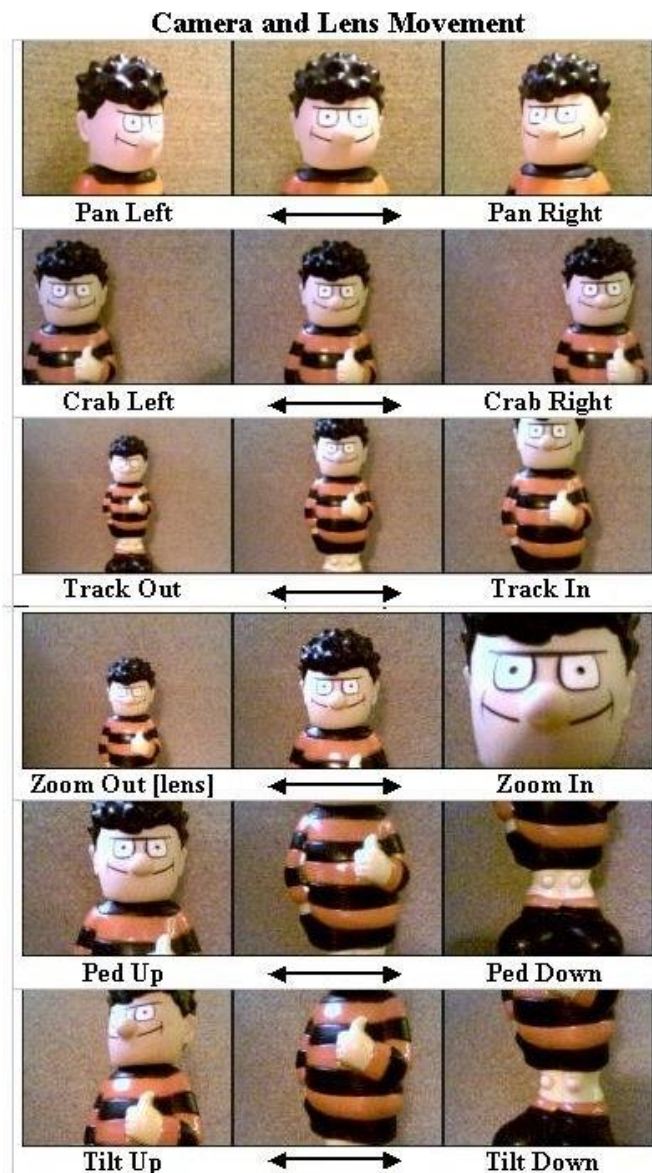


<http://www.aber.ac.uk/media/Documents/short/gramtv.html>

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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)

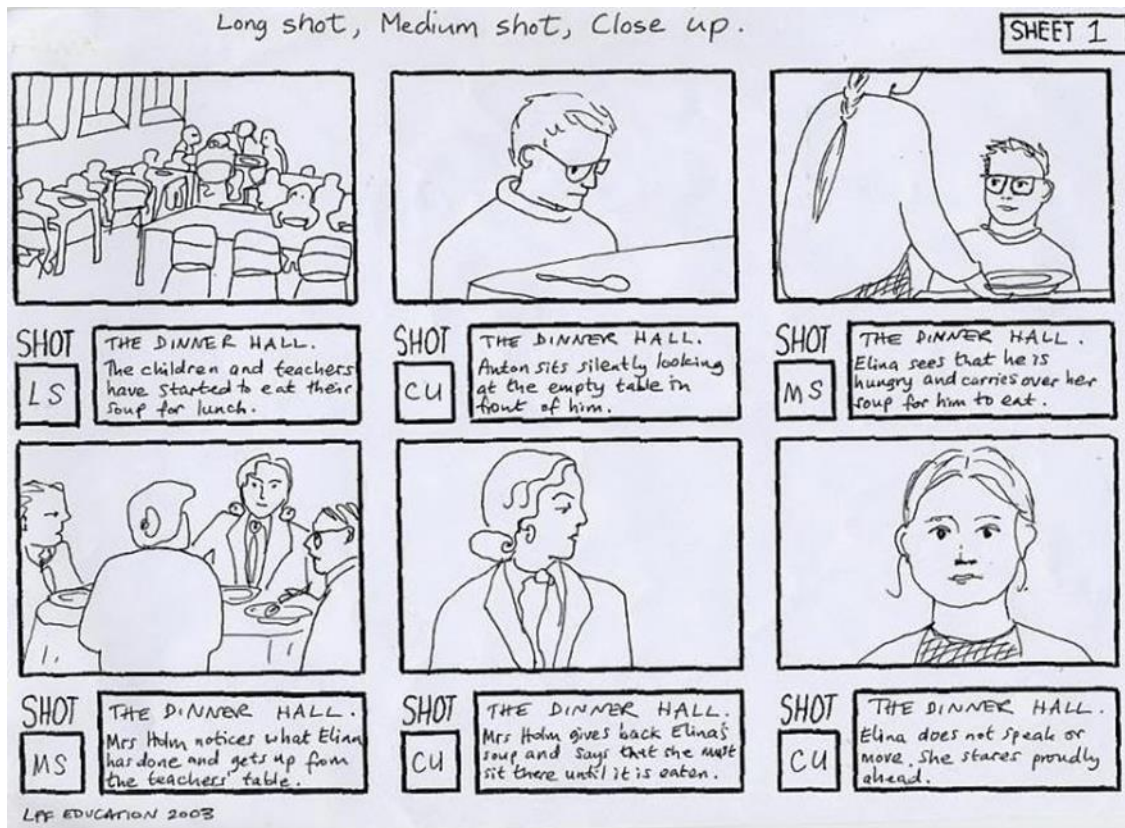
DISSOLVE: a transition between two shots, where one shot fades away and simultaneously another shot fades in.

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.

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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).

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

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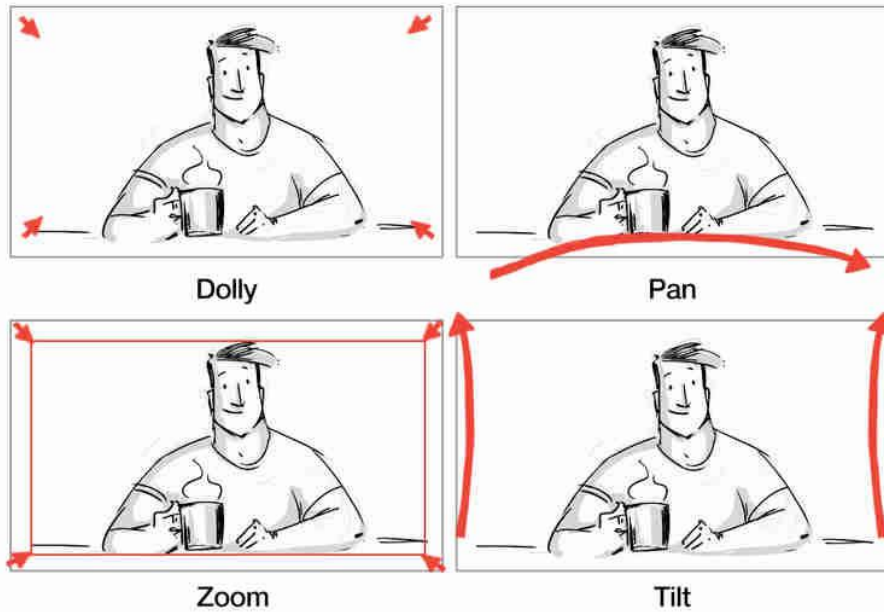
- **Type of shot:** Establish the type of shot (close-up or bird's-eye view, for example), plus the camera angle and camera movement for each shot. Camera movements are usually expressed using arrows placed at the edge of each individual panel. For example, use a sideways-pointing arrow to signify a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

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

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- **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.

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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.

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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.

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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.

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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.

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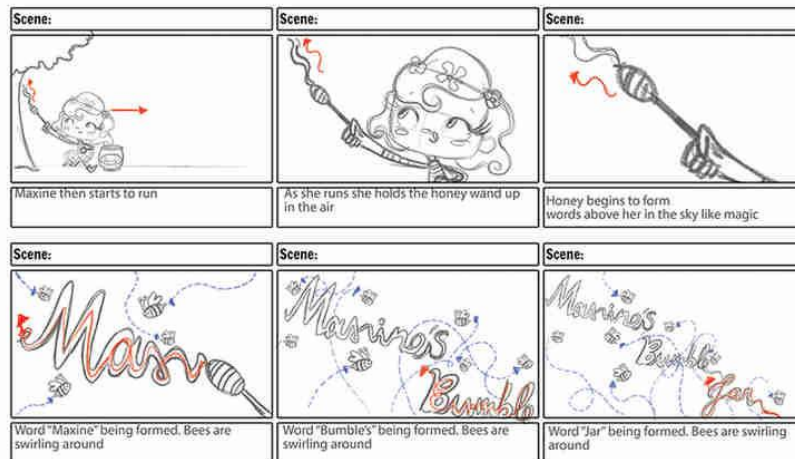
The drawings you create can therefore be as simple as line art or rough sketches. They should explain what action is taking place in the scene, showing where the characters are and what they're doing. In addition, the drawings should indicate details like framing, camera angles and camera movements.

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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.

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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

“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*

Discussion

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).

Making your first film experiments

Film yourself recounting a dream. Decide exactly what kind of shot, camera angle, lighting is suitable. Consider what elements can create the right atmosphere.

TALKING HEADS by Alan Bennet

'A Lady of Letters'



https://www.youtube.com/watch?v=iOggDmaYdqA&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.

PERSONAL LOGS

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 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.

Shared Folder of Texts

<https://drive.google.com/drive/folders/15cyjzmN5U7oOkftr1Mm-YNyEsjseBjZU?usp=sharing>

All students are asked to choose and share short texts as material for film experiments. The texts can be fiction, non-fiction and of varying length, but preferably 5-40 lines long, on any subject but, if possible, with some kind of link to the general theme of this semester SPACES: *in and out*.

This is not obligatory, but each student should try and choose a couple of texts over the duration of the course. Most importantly, they should check the folder before lessons and read the texts uploaded by other students so that we can comment on them in class. The idea is that we can all make use of these texts in any way that inspires us, in order to carry out the various film experiments I will ask you to do during the course.

VOICEOVERS

FOUR SKINNY TREES

They are the only ones who understand me. I am the only one who understands them. Four skinny trees with skinny necks and pointy elbows like mine. Four who do not belong here but are here. Four raggedy excuses planted by the city. From our room we can hear them, but Nenny just sleeps and doesn't appreciate these things.

Their strength is secret. They send ferocious roots beneath the ground. They grow up and they grow down and grab the earth between their hairy toes and bite the sky with violent teeth and never quit their anger. This is how they keep.

Let one forget his reason for being, they'd all droop

like tulips in a glass, each with their arms around the other. Keep, keep, keep, trees say when I sleep. They teach.

When I am too sad and too skinny to keep keeping, when I am a tiny thing against so many bricks, then it is I look at trees. When there is nothing left to look at on this street. Four who grew despite concrete. Four who reach and do not forget to reach. Four whose only reason is to be and be.

DARIUS AND THE CLOUDS

You can never have too much sky. You can fall asleep and wake up drunk on sky, and sky can keep you safe when you are sad. Here there is too much sadness and not enough sky. Butterflies too are few and so are flowers and most things that are beautiful. Still, we take what we can get and make the best of it.

Darius, who doesn't like school, who is sometimes stupid and mostly a fool, said something wise today, though most days he says nothing. Darius, who chases girls with firecrackers or a stick that touched a rat and thinks he's tough, today pointed up because the world was full of clouds, the kind like pillows.

You all see that cloud, that fat one there? Darius said, See that? Where? That one next to the one that look like popcorn. That one there. See that. That's God, Darius said. God? somebody little asked. God, he said, and made it simple.

Make a film that can be shown using all or part of one of these texts as the voiceover. Shorten the text or change sentences wherever you want. For example you might say 'my sister' rather than 'Nenny' because the name would not be understood out of context. The film does not have to mirror exactly what is described in the text. You don't have to show trees or clouds. If you want, you can avoid any literal correspondence between the two. Don't use music.

MUSIC

A Think of some examples of short pieces of film that are good examples of music that underlines the atmosphere created by the image.

B Together, find some examples of films in which the music contrasts with the atmosphere of the images eg. sad music with happy images, happy or peaceful music with violent or disturbing images, loud heavy music with quiet scenes.

C Make a short film, adding voiceover and music based on the text below. You can just use just parts of it, add sentences and change any words.

A HOUSE OF MY OWN

Not a flat. Not an apartment in back. Not a man's house. Not a daddy's. A house all my own. With my porch and my pillow, my pretty purple petunias. My books and my stories. My two shoes waiting beside the bed. Nobody to shake a stick at. Nobody's garbage to pick up after.

Only a house quiet as snow, a space for myself to go, clean as paper before the poem.

BUMS IN THE ATTIC

People who live on hills sleep so close to the stars they
10 forget those of us who live too much on earth. They don't
look down at all except to be content to live on hills. They

have nothing to do with last week's garbage or fear of rats.
Night comes. Nothing wakes them but the wind.

15 One day I'll own my own house, but I won't forget
who I am or where I came from. Passing bums will ask,
Can I come in? I'll offer them the attic, ask them to stay,
because I know how it is to be without a house.

Some days after dinner, guests and I will sit in front
of a fire. Floorboards will squeak upstairs. The attic grum-
20 ble.

Rats? they'll ask.

Bums, I'll say, and I'll be happy.

RED CLOWNS

Sally, you lied. It wasn't what you said at all. What he did. Where he touched me. I didn't want it, Sally. The way they said it, the way it's supposed to be, all the storybooks and movies, why did you lie to me?

5 I was waiting by the red clowns. I was standing by the tilt-a-whirl where you said. And anyway I don't like carnivals. I went to be with you because you laugh on the tilt-a-whirl, you throw your head back and laugh. I hold your change, wave, count how many times you go by. Those
10 boys that look at you because you're pretty. I like to be with you, Sally. You're my friend. But that big boy, where did he take you? I waited such a long time. I waited by the

red clowns, just like you said, but you never came, you never came for me.

15 Sally Sally a hundred times. Why didn't you hear me when I called? Why didn't you tell them to leave me alone? The one who grabbed me by the arm, he wouldn't let me go. He said I love you, Spanish girl, I love you, and pressed his sour mouth to mine.

20 Sally, make him stop. I couldn't make them go away. I couldn't do anything but cry. I don't remember. It was dark. I don't remember. I don't remember. Please don't make me tell it all.

25 Why did you leave me all alone? I waited my whole life. You're a liar. They all lied. All the books and magazines, everything that told it wrong. Only his dirty fingernails against my skin, only his sour smell again. The moon that watched. The tilt-a-whirl. The red clowns laughing their thick-tongue laugh.

30 Then the colors began to whirl. Sky tipped. Their high black gym shoes ran. Sally, you lied, you lied. He wouldn't let me go. He said I love you, I love you, Spanish girl.

LISTS

Extracts from *This Other Eden* by Paul Harding

Malaga Island . . . was home to a mixed-race fishing community from the mid-1800s to 1912, when the state of Maine evicted 47 residents from their homes and exhumed and relocated their buried dead. Eight islanders were committed to the Maine School for the Feeble-Minded. "I think the best plan would be to burn down the shacks with all of their filth," then Governor Frederick Plaisted told a reporter [at] the time. . . .

[In 2010], the Maine legislature passed a resolution expressing its "profound regret."

—Maine Coast Heritage Trust

Clay Pipes, Porcelain Teacups & Dishes, Fragments. Fishhooks, Buttons.

These items represent examples of the nearly forty thousand artifacts

archaeologists from the State University discovered during a survey of Apple Island, conducted in part to recognize the 100th anniversary of the settlement's dismantling and to memorialize the terrible episode in the state's history so that such a thing may never occur again. They were retrieved from within the footprints of the houses that once stood on the island, as well as from tidal flats and shell heaps. Islanders did not have money for tobacco and the recovered pipes mostly contain mugwort ash. Likewise, no islander would have possessed a full set of Chinaware, so the fragments here have a variety of designs, such as Dutch windmills, gilt fleur-de-lis, and other common motifs. These items serve as reminders of what everyday life was like on the island in spite of the prejudice the islanders suffered, and show that it was nearly identical to that of any other nearby community at the time.