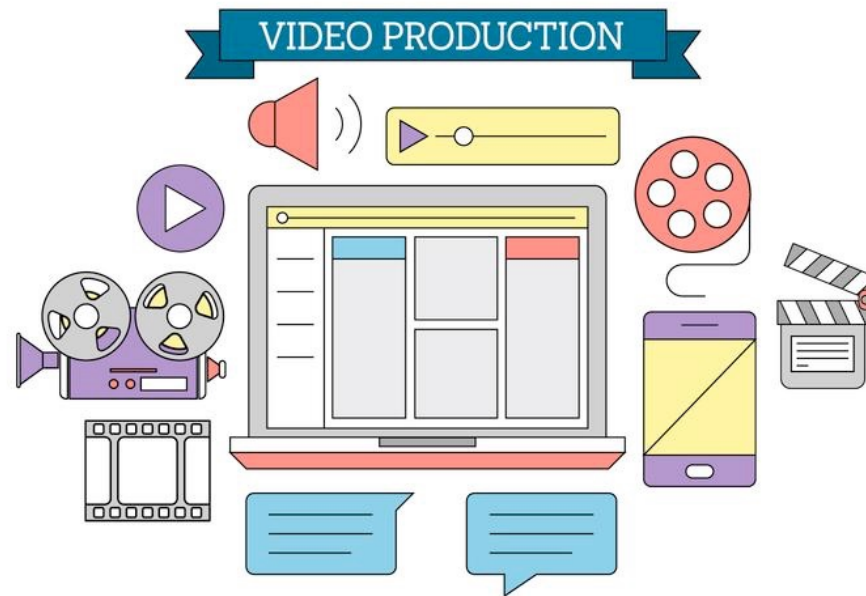


# Tutorial 5

## Video Production

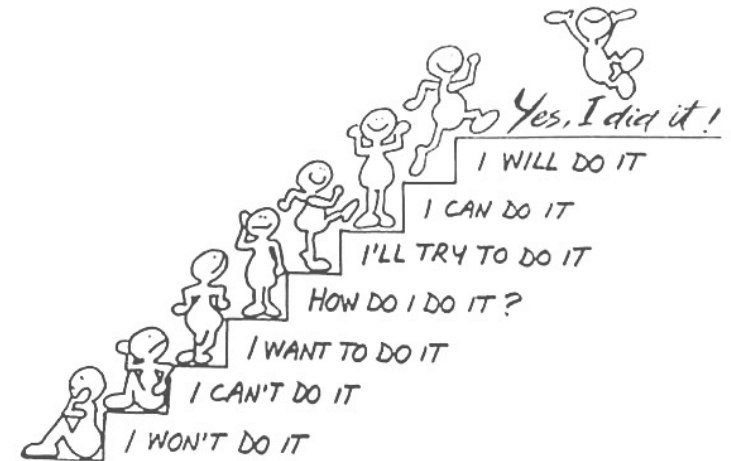


# Preface

This video tutorial is intended for beginners and amateurs who are not familiar with recording and editing videos but who are motivated to learn how to do it. This tutorial gives you an overview of the video production process so that you will, at the end of this iBook, produce your own videos.

The iBook is divided into the following chapters:

1. Introduction
2. Film genres: characteristics and influence on video
3. Video production process
4. Editing software
5. Use of videos in language teaching
6. Sources



We encourage you to fulfil the different tasks and activities in the tutorial. These activities will help you to produce your own videos in order to integrate them in your studies and in your future teaching.



# Theoretical background

## Why do I need to know about film genres in video production?

In linguistic introductions of film theory, film genres are seen as structural conventions regarding motifs and iconography, and as form and content (cf. Borstnar 2008, 68). Furthermore, “[g]enres do not consist only of films: they consist also, and equally, of specific systems of expectation and hypothesis that spectators bring with them to the cinema and that interact with films themselves during the course of the viewing process. These systems provide spectators with a means of recognition and understanding. [...] These systems of expectation and hypothesis involve a knowledge of -indeed they partly embody -various regimes of verisimilitude -various systems of plausibility, motivation, justification, and belief. [...] Regimes of verisimilitude vary from genre to genre” (Borstnar 2008, 158).

Neale (2000) continues that “[t]he process-like nature of genres manifests itself as an interaction among three levels: the level of expectation, the level of the generic corpus, and the level of the ‘rules’ or ‘norms’ that govern both.” (ibid., 165)

Thus, the function of film genres is to structure. It gives the possibility to follow certain so-called rules and norms in order to be in accordance with the spectators’ expectations. As already indicated, film genres vary in different aspects and it is important to study those before the production of a video.

For further information about the different genres and their characteristics we recommend researching on the internet, for example following this link:

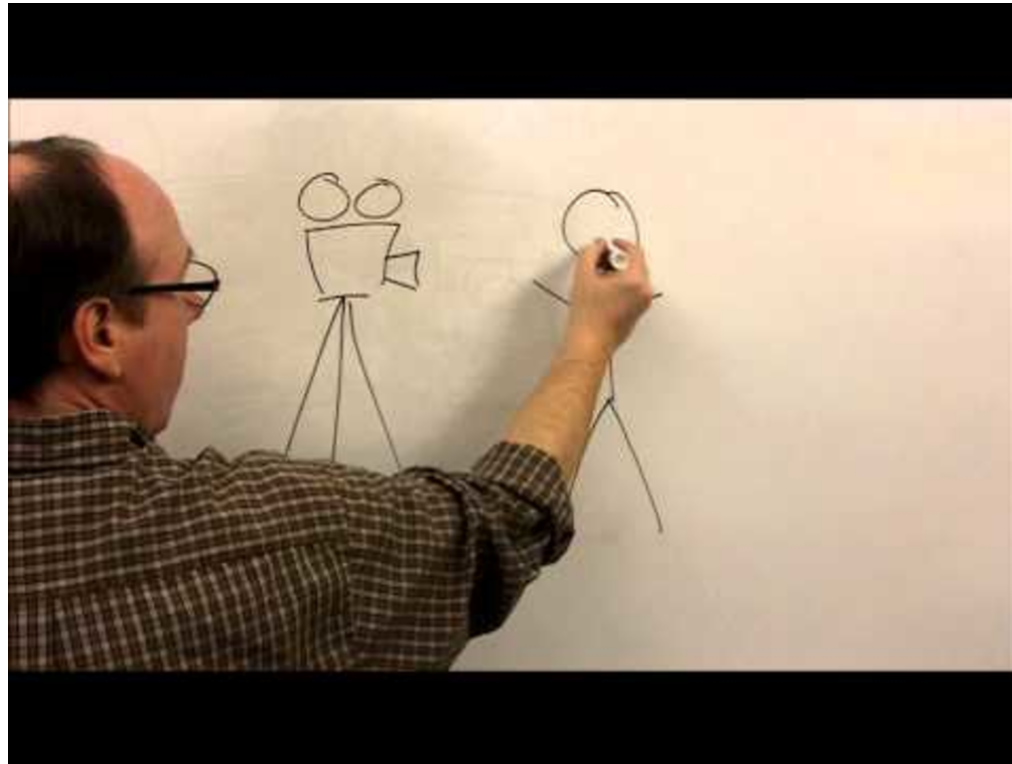
<https://www.nyfa.edu/student-resources/ultimate-list-of-film-sub-genres/>.





# Video production process

The video production process



This short YouTube video shows you the basic steps of the video production process on which we will focus in the following sections.

ISU Continuing Education and Workforce Training <https://www.youtube.com/watch?v=e4N64g3vZLM>

# Developing the idea

## Pre-production

The pre-production consists of different steps which will be fulfilled depending on the genre.

Every video production starts with the idea. The finding of the appears in different ways: On the one hand through spontaneous inspiration, on the other hand through requirements (for example, a set topic).

Following this, the idea will be formulated into an exposé, a treatment, a screenplay and a storyboard depending the genre and the professionalism of the production. In private video production a storyboard is enough from a subjective point of view in order to structure the idea and the production process.

General introduction to storyboard



If you need additional information on storyboarding, you are invited to have a look on the following youtube video:

<https://www.youtube.com/watch?v=BSOJiSUI0z8&t=122s>

If you look for storyboard templates, you can follow this link:

<http://templatelab.com/storyboard-templates/>

# Producing the video

## Production

Now that you have elaborated your idea, you need to think about the different settings.

We will present the main aspects of camera angles, camera perspectives, camera movements, light, framing and sound. You need to think about them and their functions for the story of the video; therefore, a detailed explanation is provided.

When using a mobile device or simple camera, professional shots can be difficult to achieve. But either you and your future students will be able to create nice and useful videos if you respect certain aspects.

If you need additional support, have a look at online tutorials on YouTube. They offer further information regarding different phases of video production.



# Camera angles

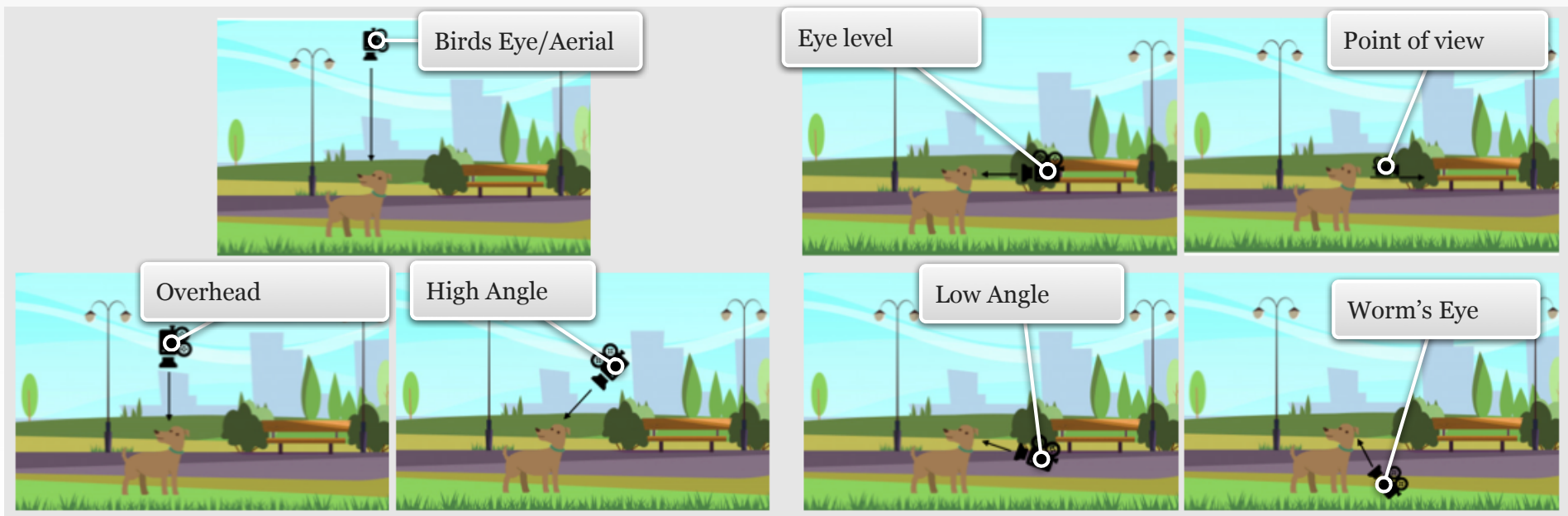
*What are camera angles?*

*And which purpose do they fulfil?*

Camera angles refer to the position of the camera vis-à-vis the object.

Camera angles have different functions; they determine, for example, how the spectator perceives the filmed object.

This interactive image gives you information about different camera angles. Click on each angle for further information.



# Camera shots

General  
introduction to  
camera shots



Discover the different shots and their functions in the slideshow gallery.

## Camera shots and their functions



### Extreme long shot

In non-professional video production the extreme long shot is difficult to realise. In general, it's used to give an overview of the geographical setting of the film.



Would you like to test your knowledge on camera angles and shots? Answer the following questions.

Repetition on camera angles and shots and their function

Question 1 of 4

**What do the initials POV mean?**

- ☒ **A.** Point-of-view, a camera angle
- ☐ **B.** Personal-opinion-view, a camera angle
- ☐ **C.** Point-of-view, a camera shot
- ☐ **D.** Personal-opinion-view, a camera shot

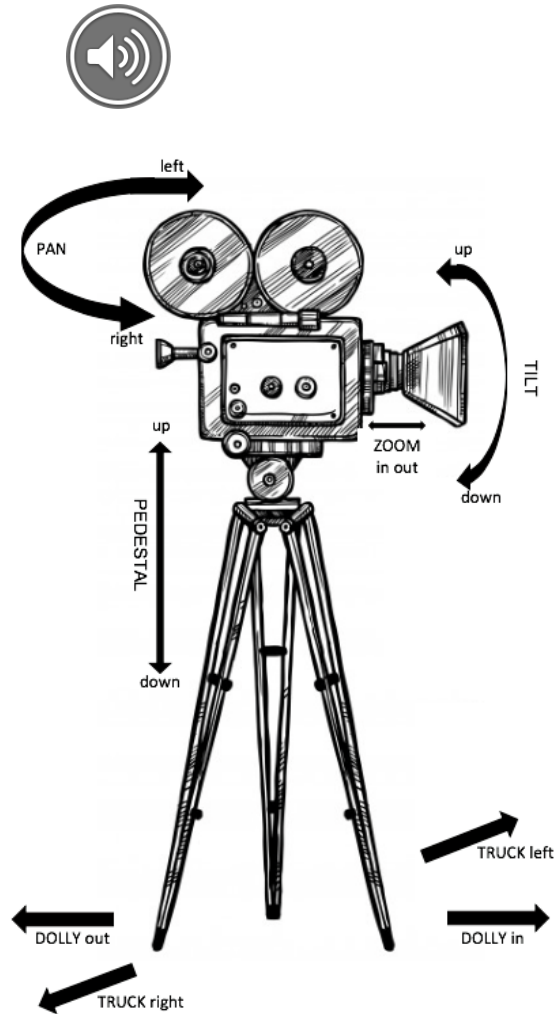


Check Answer





# Camera movements



In non-professional video productions professional cameras are not available and therefore camera movements without unintentional shakes are difficult to achieve. If you use a tripod or a camera of higher quality, movements such as tilt and pan are possible. The truck and dolly movements usually work on rails.

But be creative and have a look on YouTube. There are tutorials about possibilities to invent low budget material. These links, for example, offer some hacks:

<https://www.youtube.com/watch?v=M1r8Z-yieFk>

<https://www.youtube.com/watch?v=C5XkFPw4xnQ>

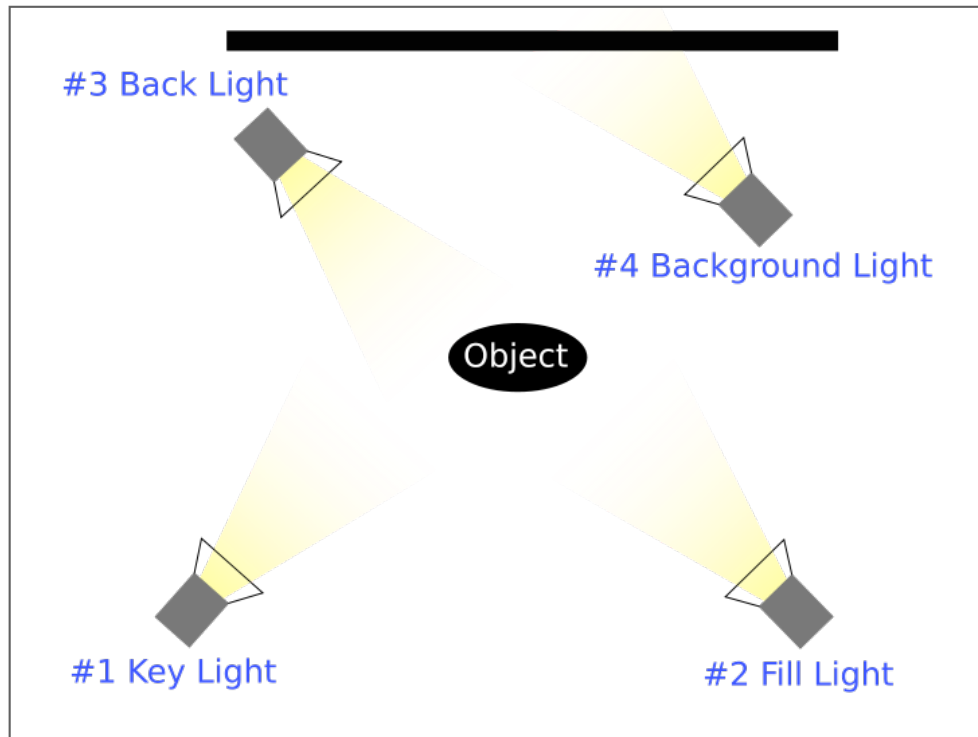
<https://www.youtube.com/watch?v=TTtJovKtujo>

Camera movement with low budget material



We used a mobile device for recording; a mini easel, a book and a cloth for achieving the dolly out and pan left movement.

# Light



# Framing

Framing itself could, like nearly every chapter, fill a whole iBook. There are different theories about framing, for example the *three-third-rule*. Discover this rule in the popover image:



In general, you need to think about the composition. Consider what you want to focus on, since it has great influence on the choice of the camera angle, the camera shots and the editing process.

# Sound

We will not go into detail on the subject of audio. If you are interested in different types of sound or mixing, check out for example Wyatt & Amyes 2013.

One very piece of advice for non-professional video production: Always use a second device for recording the speaking of persons. This device, either a mobile phone's microphone or mini microphones that you can attach to the clothes of a person (they are online available starting at 2 euros), stays near the person speaking. So you're actually producing an audio file that you need to edit in post-production. Thus, you won't use the audio from your camera because it will record every noise, including those you do not want to record.

We need to make a necessary distinction at this point. Sound can be either *on-screen* or *off-screen*, or as the famous director and film theorist Karel Reisz (2010) says, *synchronous* or *asynchronous*: "sounds which arise from sources visible on the screen [or] sounds coming from all around us, irrespective of the direction of our field of vision" (ibid., 217). So noises, dialogues or source music are on-screen, while sound effects, *voice over* and *score* are off-screen. Discover a definition of *voice over* and *score* in the popover image:



Functions of film music



There are different film music techniques relating to function. To gain insight into this, you can watch the following YouTube video (which is not scientific but can be useful for non-professional video production).

Film sound - theory and techniques



Grant Abbitt

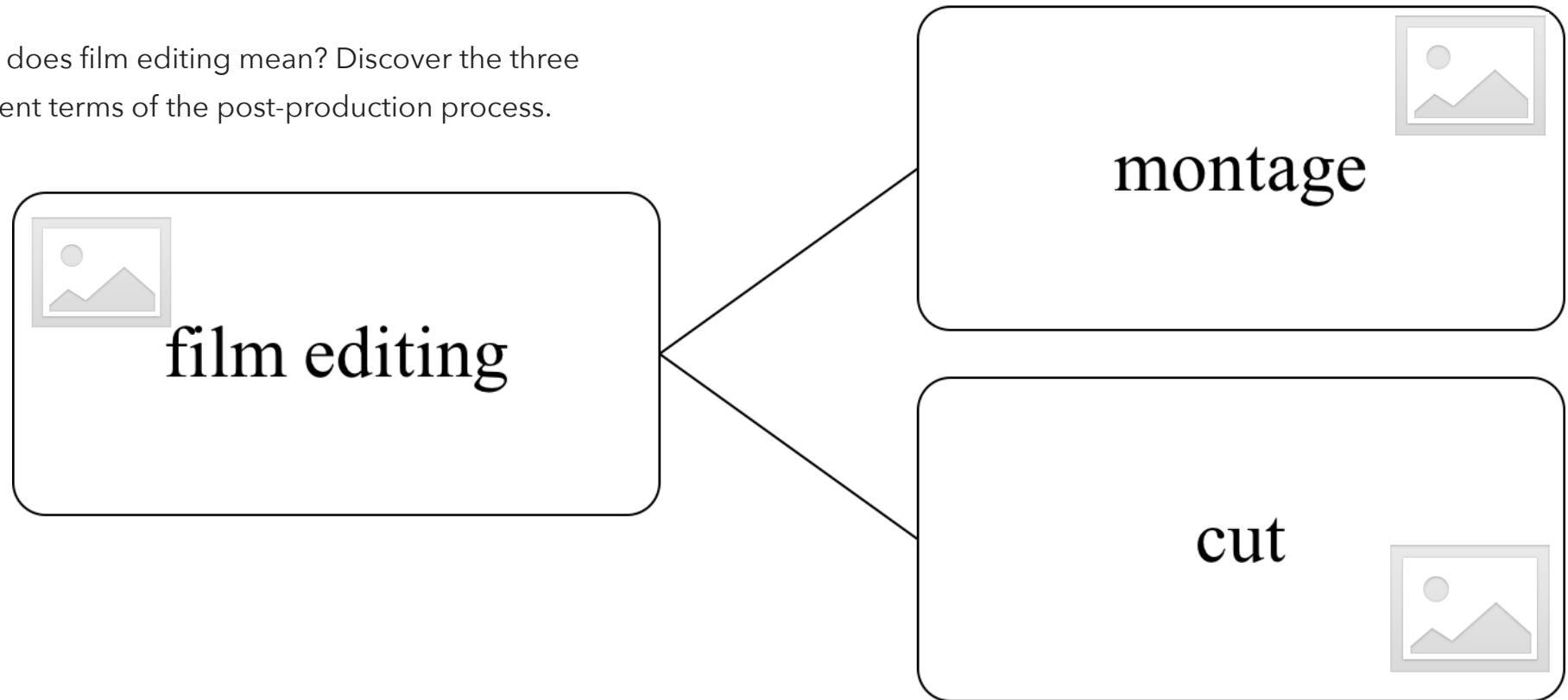
<https://www.youtube.com/watch?v=nkt-vRpF7sE>

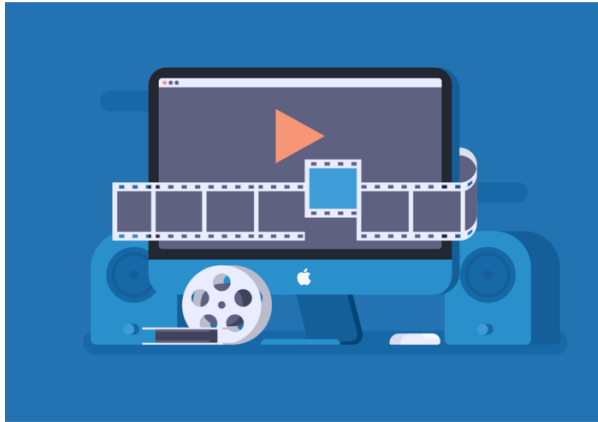
If you would like to include music files for your video production you must respect the copyright laws. On YouTube and other internet sites you can find license-free music for your project.

# Editing the video

## Post-production

What does film editing mean? Discover the three different terms of the post-production process.



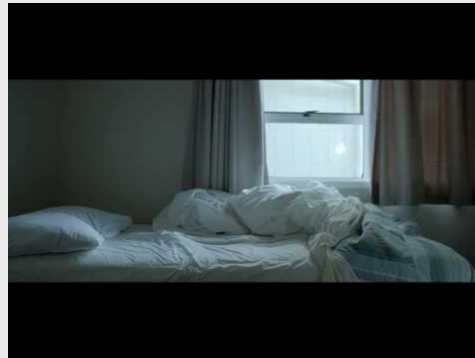


In the following, we present certain cuts and transitions which are easy for amateurs to implement. But of course film crews (information in the popover image) get more and more inventive, so there are many possibilities. Have a look on YouTube for further cuts and transitions if you are interested.



The most simple cut is the *hard cut*. One scene is put after another scene without any transition. On many occasions the bass of music influences the rhythm of the hard cut. Lorde's music video for "Royals" is an example of this type of cut.

Example of hard cut



Lorde

<https://www.youtube.com/watch?v=LFasFq4GJYM>

Another simple cut is the *wipe*, which seems nowadays less modern. You implement this cut using your editing software. This technique was used often in "Star Wars Ep. IV - A New Hope".

Example of wipe



Take Me To Your Cinema

[https://www.youtube.com/watch?v=cGqAu9gj\\_F0](https://www.youtube.com/watch?v=cGqAu9gj_F0)

The *shot-reverse-shot* is a common cut for dialogues which focus on each dialogue partner considering the *180-degree-rule*. Discover this rule in the popover image:



In the following video, you have the opportunity to watch examples of the *shot-reverse-shot* technique.

#### Example of shot-reverse-shot



Every Frame a Painting

[https://www.youtube.com/watch?v=5UE3jz\\_O\\_EM&t=123s](https://www.youtube.com/watch?v=5UE3jz_O_EM&t=123s)

The *invisible cut* needs to be planned because the transition between two scenes is perfectly edited. It gives the illusion of one shot. In the following video, from 6:13 to 7:26, you discover examples of this technique.

Finally, two cuts, *match cut* and *jump cut*, allow you to move to another setting. These two techniques are often mixed up, so watch the video from 2:13 to 2:53 for *jump cut* and from 2:53 to 3:53 for *match cut* to identify the differences.

#### Examples of cuts and transitions



RocketJump Film School <https://www.youtube.com/watch?v=OAH0MoAv2CI>

This video allows you to discover different techniques of cutting. We refer to three parts of this video where *invisible*, *match* and *jump cut* are explained. If you are interested in further possibilities of cutting you are invited to watch the whole video.



# Credits

Besides cuts, the *credits* are another part of the editing process. *Opening credits* present the important persons involved and the rightholders. Their function is to introduce the spectator to the cinematic space. They offers individuality since there aren't restrictions through norms.

*Closing* or *end credits* follow a given layout and structure, so they do not allow for individual due to historical filmmaking norms. Names of all people involved and all rightholders are presented, usually in the form of a list that shifts upwards against a black background. Film crews these days develop more individualised end credits by showing the making of, for example.

In the following, you are invited to have a look at the following two YouTube videos to see examples of credits.

Example of opening credits



Cinefix <https://www.youtube.com/watch?v=i8twthdaqB8>

Example of closing/end credits



Cinefix <https://www.youtube.com/watch?v=hJjal1Wpo1M>

# General aspects

## Tips and recommendations



Don't fear making videos. Thanks to YouTube and free editing software you can produce semi-professional videos. What reveals unprofessionalism are unintentional shakes and a lack of audio quality. Here are some tips and recommendations that you should respect in your video production:

- Always have a second device to record sound, especially for dialogues.
- Always use a tripod or a stand to stabilise the camera or your mobile device.
- Try to avoid the zooming function on your device. Instead use cuts like the invisible cut or try the zooming options in your editing software.
- When using your mobile phone for recording, turn it to a horizontal position to avoid creating a black frame around your video.
- Be aware of copy right laws and personal rights. You always need to get permission from the people being filmed and from the creators of any intellectual property, such as music, that you include in your video production. You may also need to obtain a license to film in certain locations.
- In general, do not underestimate time, especially for the post-production, it's really time-consuming.

Now that you have learned important basic steps to produce a non-professional video production, we invite you to work on your own movie. For this you should develop a storyboard, the most adequate method to structure your idea. We give you some suggestions:

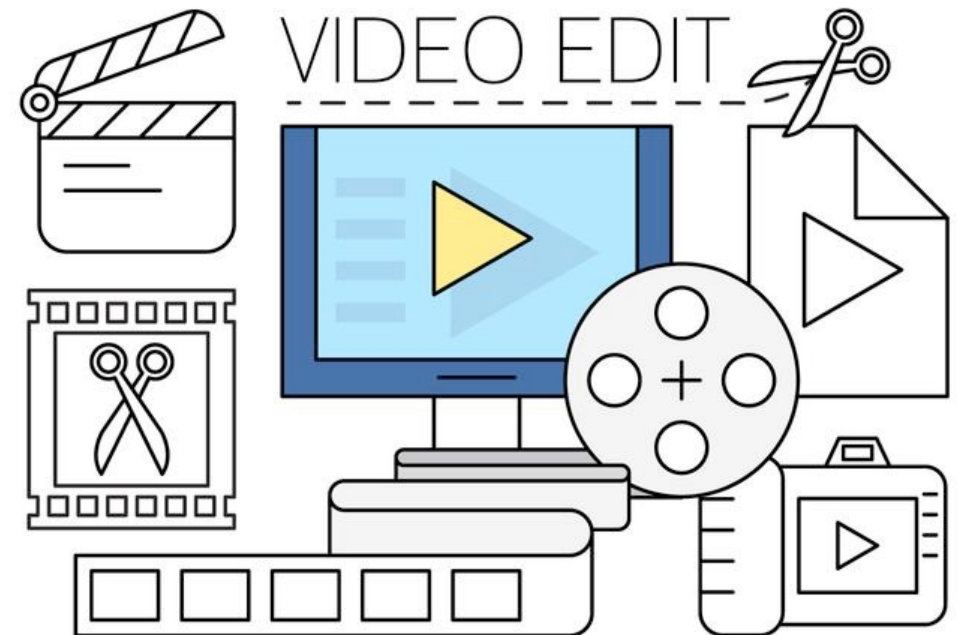
- Topic: *mobile technologies in language teaching*
- Storyboard: create at least five frames. You can find storyboard templates on the internet.
- Length: 3 to 5 minutes
- Genre: your choice. We recommend documentary or animation.
- Upload a picture of your storyboard to your ePortfolio to document the video-making process.

Checklist for the creation of a storyboard



# Editing Software

There are many editing software programs. You often need to pay for certain, more professional software. But both Apple and Windows provide free editing software which suffice. By comparison, iMovie seems to be easier to navigate and, in certain aspects, offers more possibilities than Windows Live Movie Maker. In the following section, we will demonstrate these two software programs as video tutorials.



# iMovie

If you are interested in the basic steps to create a video in iMovie, we invite you to watch this video tutorial.

Tutorial on iMovie



This tutorial is addressed to Apple users.



# Windows Live Movie Maker

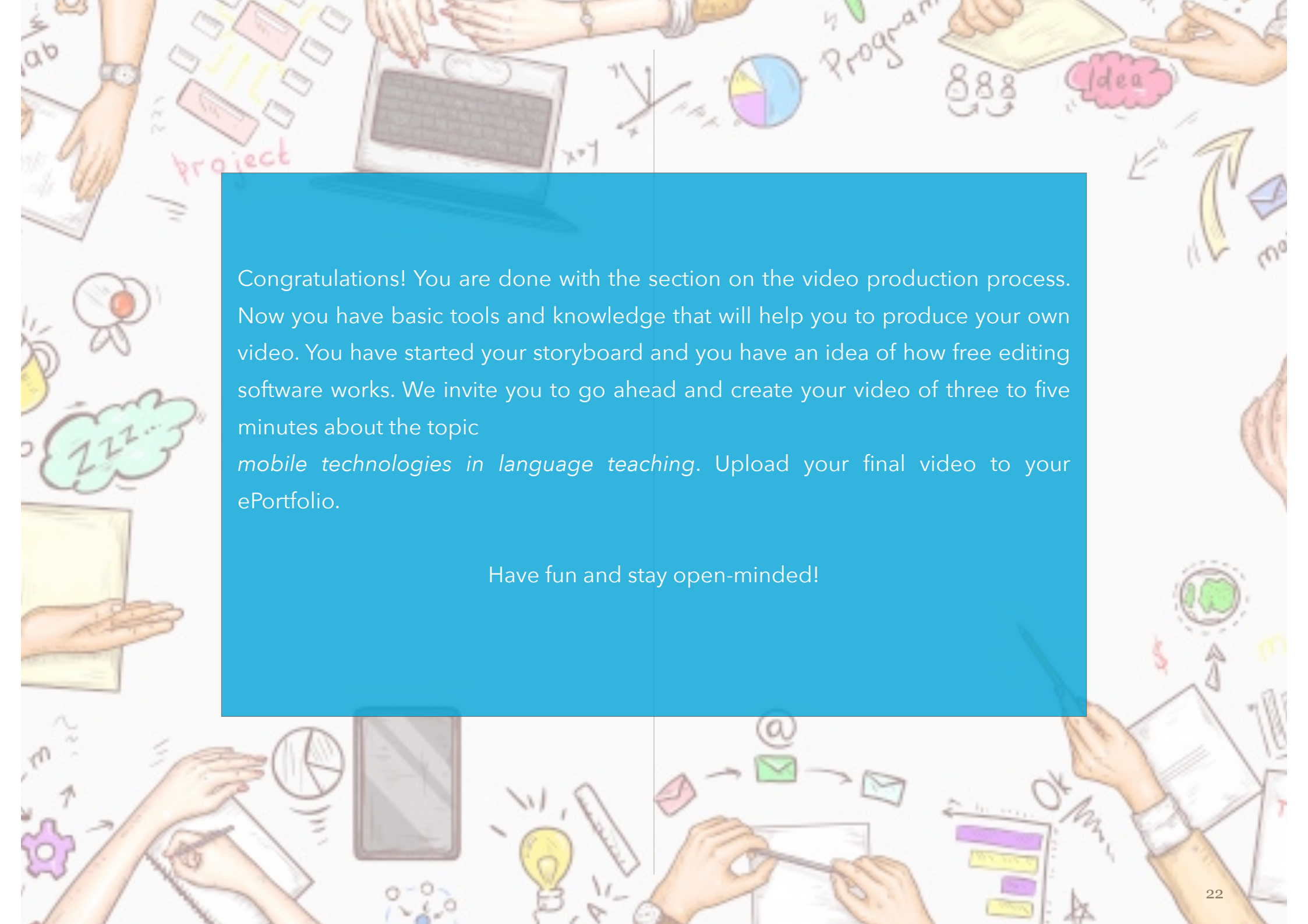
If you are interested in the basic steps to create a video in Windows Live Movie Maker, we invite you to watch this YouTube video tutorial.

Tutorial on Windows Live Movie Maker



This tutorial is addressed to Windows users.





Congratulations! You are done with the section on the video production process. Now you have basic tools and knowledge that will help you to produce your own video. You have started your storyboard and you have an idea of how free editing software works. We invite you to go ahead and create your video of three to five minutes about the topic *mobile technologies in language teaching*. Upload your final video to your ePortfolio.

Have fun and stay open-minded!

# Use of videos in language teaching

First of all, we encourage you to consult *Creating Video for Teachers and Trainers: Producing Professional Video with Amateur Equipment* (Spannaus 2012), since it gives a comprehensive look at this topic.

Spannaus (2012) points out that “[v]ideo is everywhere. You can shoot video with your phone or digital camera and load it to YouTube or TeacherTube in minutes. Our learners do it, and they find text used as the principle teaching medium pretty boring, a step backwards. [...] We also know that our learners, of whatever age, will learn more by using multiple media” (ibid., 3).

He further explains that videos can be used “as a stand-alone piece, as part of a PowerPoint presentation, or otherwise incorporated into the classroom or other teaching environment. We can also use our new video production skills and confidence to assign our students to produce videos or use video as a tool to document events or to provide a mechanism for coaching performance” (ibid., 181).

On the one hand, you can produce videos as a teacher. On the other hand, you can let the students produce the videos. The field of video use is not researched enough to give data, but this medium obviously offers a new approach to the learning process and especially the opportunity of development of creativity.

We already experienced the advantage of videos as a method of feedback. You can, for example, record your lesson in order to evaluate or reflect on your teaching. Another interesting method is the flipped classroom, where learners can work on the teacher’s recorded lesson at home so he or she works at his own pace and can stop when necessary. This way the teacher can concentrate on activities in the classroom because the students will have already prepared the theoretical part. You can also ask your students to produce a video about a certain topic. In language teaching, students can create explanatory videos about a certain grammar point, for example, or reflect on intercultural aspects. Videos offer a great opportunity for students to have a modern approach to learning, to develop media competence, and also social competence (interacting with other students or dialogue partners) and personal competence (standing in front of a camera).



Reflect on the following questions:

1. What purpose could videos have in your studies? (You can consider the concept of CPD.)
2. Think about possibilities that videos give to your lessons from the perspective of a teacher. What are the challenges you have to face? (You can think about time, material, permission.)
3. How do students benefit from producing videos, especially in language learning? What are the opportunities and challenges for students? How can you evaluate the learning effect as a teacher? (You could for example imagine the task to shoot a documentary about a national holiday in the country of the foreign language.)

Write down your reflections in your ePortfolio.

# Sources

## Literature

- Borstnar, Nils et al.(2008): Einführung in die Film- und Fernsehwissenschaft. Konstanz: UVK.
- Bricca, Jacob (2017): Documentary Editing. Principles & Practice, New York:Routledge.
- Dmytryk, Edward (2010): On film editing: an introduction to the art of film construction. Woburn: Focal Press.
- Foust, James et al. (2018): Video production: disciplines and techniques, 12th Edition, New York: Routhledge.
- Klant, Michael/Spielmann, Raphael (2008): Grundkurs Film 1. Kino, Fernsehen, Videokunst, Braunschweig: Schroedel.
- Maas, Georg/Schudack, Achim (1994): Musik und Film - Filmmusik: Informationen und Modelle für die Unterrichtspraxis, Mainz: Schott.
- Neale, Steve (2000): Questions of genre, in Stam, Robert/Miller, Toby: Film and theory. An anthology, New York: Blackwell.
- Owens, Jim (2011): Video production handbook, 5th Edition. New York: Routhledge.
- Reisz, Karel (2010): The technique of film editing, 2nd Edition. Burlington: Focal Press.
- Spannaus, Timothy (2012): Creating Video for Teachers and Trainers: Producing Professional Video with Amateur Equipment. San Francisco: Pfeiffer. Wyatt.

## Online resources:

- " Video production process" ISU Continuing Education and Workforce Training <https://www.youtube.com/watch?v=e4N64g3vZLM>.
- "Example of hard Cut": Lorde <https://www.youtube.com/watch?v=LFasFq4GJYM>.
- "Example of shot-reverse-shot": Every Frame a Painting [https://www.youtube.com/watch?v=5UE3jz\\_O\\_EM&t=123s](https://www.youtube.com/watch?v=5UE3jz_O_EM&t=123s).
- "Example of invisible cut, jump cut, match cut": Thomas Glenn  
<https://www.youtube.com/watch?v=xifPFHZh3JE&list=PL3s-rf2DViaDBJIS2mOWkncumTEw0UBHR&index=1>.
- "Example of opening credits": Cinefix <https://www.youtube.com/watch?v=i8twithdaqB8>.
- "Example of closing/end credits": Cinefix <https://www.youtube.com/watch?v=hJjal1Wpo1M>.



We are constantly improving our tutorials. It would be great if you could give us some feedback on it. Please click on the speaker below.

