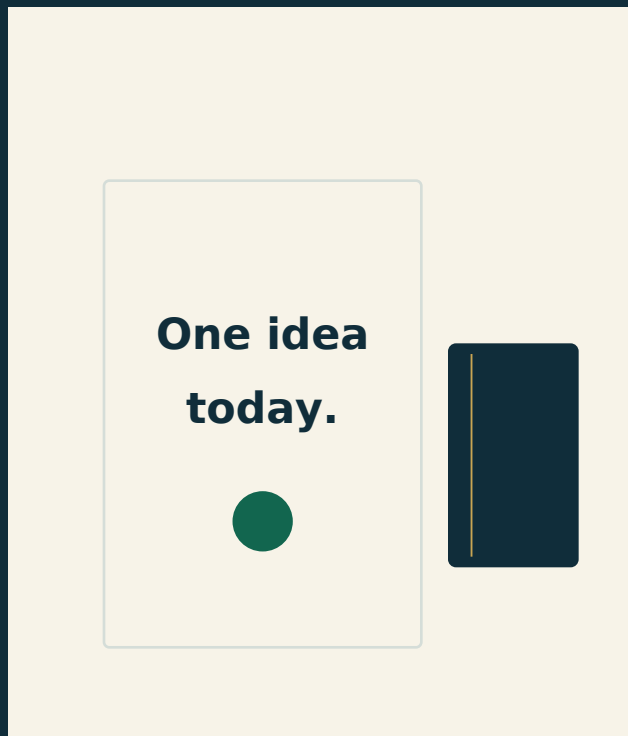


Short Video Storytelling

A beginner's guide to planning, editing, and sharing a clear short video



ONE CLEAR STORY.

- 01** Plan the change
- 02** Build the edit
- 03** Check the result

S1

S2

S3

S4

S5

S6

STOCK NOBLE / CREATIVE PRACTICE

Short Video Storytelling

A beginner's guide to planning, editing, and sharing a clear short video

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Stock Noble

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A note about this book

Ellis Noble is the writing pen name used for this Stock Noble book. The practice stories, storyboards, suggested timings, and teaching documents are original hypothetical examples. They are not accounts of a client project, a measured audience test, or a real documentary event. Illustrations show plans for footage; no filmed clips, music tracks, or editing software are included.

This is a digital learning edition. The worksheets are intended for printing or copying into your own notes; they are not fillable PDF forms. Source links point to further reading. Software controls, publishing requirements, and license terms can change, so check the current instructions for the tools and destination you choose.

What you will make

You will make a 30-second practice video called One Idea Today. It shows a crowded tabletop becoming a place for one small creative idea. The project uses a paper card, a closed notebook, a pen, a few spare sheets, and a cup. You can film these with your own phone. If filming is not possible, create your own simple still pictures and arrange them in the same sequence. That alternative teaches planning and editing, although it will not practice recording action.

By the end, you will have a short story brief, a six-frame storyboard, a shot list, an edit plan, an exported video, and a record of what you checked. You will also know how to make a small, purposeful revision instead of changing everything at once. Two later examples show how the same decisions can help a musician plan a teaser and a maker plan a mini-documentary.

You do not need to be an artist, own a professional camera, buy stock footage, or subscribe to anything to use this book. You need a way to record or create pictures and a video editor that can arrange clips, trim their lengths, add text, control audio,

and export a video file. The exact buttons vary. Each editing instruction describes the result to look for so you can find the matching control in your editor's current help.

Before you begin

Make a project folder somewhere you can find again. Keep your original footage, notes, project files, and exports in separate subfolders. Copy the originals before experimenting. An editor's project file usually records editing instructions and links to media; it is not the same thing as the exported video your viewer will play. Keep the source files in a stable location and keep another copy of important work.

Decide where the practice video is likely to be viewed. Our main example uses a tall, portrait canvas of 1080 x 1920 pixels, with a 9:16 shape. A wide version could instead use 1920 x 1080 pixels, or 16:9. These are practice choices, not a promise that one shape suits every destination. Check your editor and intended destination before filming, and leave time for a short trial export.

You can complete a silent version first. Later, you may record the optional narration, use sound you have permission to include, and prepare accurate captions. If a tool cannot provide a needed feature, save your work and consult its help before choosing a different tool. Do not purchase an app just because an unfamiliar control is hard to find.

How to use the chapters

Read Chapters 1 and 2 before recording. They help you choose a visible change and collect the pictures it needs. Chapters 3 and 4 take you through capture and the first edit. Chapters 5 and 6 refine timing, sound, and words. Chapters 7 and 8 take the project out of the editor and into a checked viewing experience.

Do the short practice at the end of each chapter. Use the worked example to learn the method, then change the subject when you are ready. Keep the first project small enough to finish. A clear sequence of six ordinary shots is more useful practice than an ambitious film that never leaves the planning stage.

The quick guide and worksheets at the back support the full explanations. If you cannot remember why a check matters, return to the chapter instead of treating the checklist as a set of unexplained rules. Read the result as a viewer, then make the next editing decision as its maker.

THE METHOD / CHAPTER 1

1. Choose the story before the shots

A short video becomes easier to plan when you can say what changes in it. That change may be small: a blank card gains a message, a maker finishes one detail, or a performer brings a musical phrase to a close. The viewer needs enough information to notice the change and understand why the pictures belong together.

You do not need a dramatic event for this first project. You need a clear starting point, a visible action, and an ending that follows from the action. In this chapter, you will put those choices into a short story brief. A brief is a written agreement with yourself about what you are making. It helps you choose useful shots before you spend time recording them.

Picture one viewer in one situation

"This is for everyone" gives you little help when deciding what to show. A person learning a new skill needs different information from someone who already knows the process. Choose a viewer whose starting point you can describe in plain words. You do not need a detailed imaginary biography. You need to know what the person already understands and what the video should make clear.

Our main project is a fictional personal practice video called One Idea Today. Imagine a beginner creator watching a small creative action take shape. The viewer does not need to know the maker, buy anything, or understand a design program. The video will show one blank paper card becoming a finished card in a simple tabletop arrangement.

That choice sets a useful limit. We will show the card, the action, and its place beside a notebook. We will not add a history of the project or a lesson about every tool on the desk. Those could become other videos. Here, they would compete with the change we want the viewer to notice.

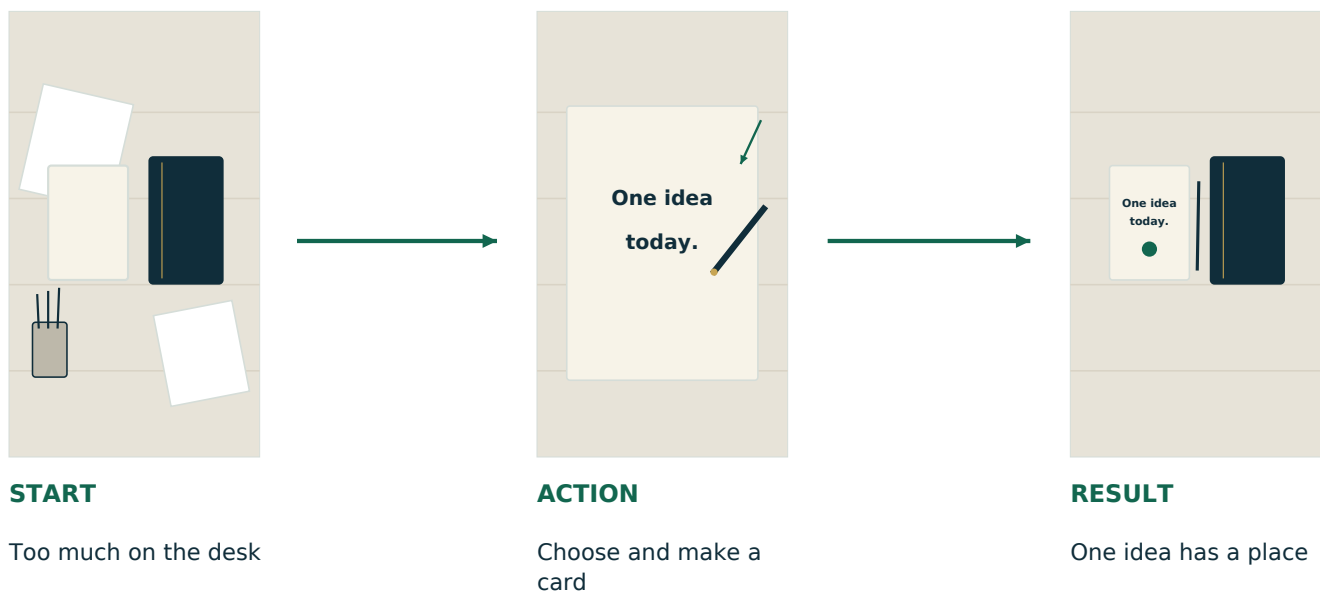
Write the viewer's starting point before writing a clever opening line. Try: "My viewer has not seen this project and needs to see what I make." Then finish: "By the end, I want them to understand..." If the second sentence contains several separate lessons, choose one for this video.

Make the change visible

In One Idea Today, spare paper and a pencil cup share a tabletop with a closed navy notebook and an off-white card. Some spare material is moved aside. The same card receives the words "One idea today." A simple emerald circle is added below the words. The finished card is placed beside the notebook, with clear space around the arrangement.

The change is something a viewer can see: a crowded starting arrangement becomes a place for one finished creative idea. We are staging a practice scene. We are not claiming that arranging a desk improves health, increases output, or changes anyone's life. Keeping the promise close to the visible action makes the story honest and manageable.

ONE IDEA TODAY / A VISIBLE CHANGE



Original storyboard illustrations / not documentary footage

One Idea Today moves from a crowded tabletop, through a written and marked card, to the finished card beside a closed notebook. These are original planning illustrations for a fictional practice video.

An ending needs a connection to the beginning. If the first picture shows the notebook and blank card, the last picture should let us recognize them. A different card on a different table may look attractive, but it weakens that connection. The viewer has to work out whether the story has changed places or started again.

Test the connection without a camera. Arrange the starting objects, then the ending, and describe the difference. "There is less paper, and the blank card now has words

and a circle" is visible and specific. "It feels more professional" is harder to show because different viewers may mean different things by professional.

Feelings can still be part of a creative video. Give them a visible basis. A settled final view can let a viewer look at the completed card. You do not have to tell the viewer exactly how to feel about it.

Give the video one main job

Purpose is the job of the whole video. A shot's job is smaller: it might show where we are, reveal an action, or give us time to read. Confusing these two levels can produce a collection of useful-looking images that never reaches a clear point.

The purpose of our example is to show a small creative action from starting arrangement to finished result. Its main takeaway is simple: choose one small idea and give it a visible form. Each planned image must help with that purpose. An unrelated view of a city could be beautiful, but this story has no reason to leave the tabletop.

Try a removal test. Imagine taking out one planned moment. If the viewer would lose a necessary step or misunderstand the result, the moment has a clear job. If nothing meaningful changes, it may be optional. An optional image can still provide a useful pause, but decide that on purpose rather than keeping it because it took effort to make.

You may also choose one next action for the viewer. In this practice project, that action could be making a card of their own. The video does not need a sales message. A clear ending can complete the story without asking for a click, purchase, comment, and subscription at the same time.

Learn the planning words

A shot is one continuous view selected for your finished video. It may show a still arrangement or an action. Moving the camera during a recording does not automatically make a new shot. Later, an edit can cut to a different view. That cut gives the viewer another shot.

A take is a recording attempt. You might record the same planned shot three times and choose one take. A clip is a piece of recorded media in your editing app. Keeping these words separate helps you write useful notes: "S3, take 2" identifies both the planned view and the attempt you want to use.

A scene is a connected part of a story that usually shares a place and time. Our tabletop activity can be treated as one scene. A sequence is a group of shots that

works together to show a larger action or idea. The six planned shots form the One Idea Today sequence.

These terms are working tools. You need a way to say, "This view shows the starting situation, and this later view shows the result." The shot numbers in the next chapter will make that easier.

Set limits you can finish

For this practice project, use a phone or another camera you already have, a stable place to set it, an off-white card, a pen, a closed navy notebook, spare paper, and a pencil cup. Use a green pen or other material you already own for the simple emerald circle. A close available color is fine in your own practice version. You do not need to buy props to learn the method.

You will also need an editing tool that lets you arrange and trim clips. A tool you can already use is a useful starting point. The important actions in this book are choosing, ordering, trimming, listening, and checking. The names and locations of buttons may differ.

Our planned finished length is 30 seconds. This is a learning constraint, not a rule about what a website or audience requires. Six shots give us enough room to practice a beginning, action, and result without collecting a large amount of material. We will keep the worked example's six durations fixed so that the planning and editing examples match.

Your first recording may reveal that an action needs more time. That is useful information. You can rehearse again or revise your own version later. Do not rush a physical action merely to protect an early guess. A plan helps you notice choices; it should not hide a problem you can see.

Choose where the video is intended to appear before recording. Our main practice canvas is portrait, 1080 x 1920, with a 9:16 shape. A landscape alternative is 1920 x 1080, or 16:9. These are practice choices. Different destinations may have other requirements. A wide arrangement that fits a landscape picture may need to be rearranged for a tall one.

Write your one-page story brief

Use ordinary sentences. Your brief should help you make decisions while the camera is waiting, so keep the most important choices easy to find. Here is the completed brief for our fictional example.

Decision	One Idea Today brief
Viewer	A beginner creator seeing this project for the first time.
Purpose	Show one small creative action from starting point to finished result.
Starting point	A blank off-white card, closed navy notebook, pencil cup, and spare paper share a crowded tabletop.
Main action	Clear spare material, write "One idea today." on the same card, and add a simple emerald circle below it.
Ending	Place the finished card beside the notebook and hold the settled arrangement.
Main takeaway	One small idea can be given a visible form.
Planned form	Six shots, straight cuts, 30 seconds; portrait practice canvas.
Available materials	Own tabletop, simple props, own recording device, and an editing tool.
Limits	No extra location, no required purchase, and no claim beyond the staged action.

Now make a brief of your own, or copy the project plan to practice the complete method.

1. Name one viewer and state what they already know.
2. Write one sentence describing what your video will make clear.
3. Describe the first picture using objects and actions you can show.
4. Describe the final picture and underline the visible difference.
5. Name the action that connects those pictures.
6. List the materials you have and choose a destination and picture shape.
7. Remove any lesson, location, or request that competes with the main purpose.

Read the brief without imagining music, effects, or a beautiful title. Can you still explain what happens? If the answer depends on a missing step, add that step to the plan. If the ending introduces something absent from the rest of the story, either prepare for it earlier or simplify the ending.

Know when the brief is ready

A common early mistake is planning an atmosphere instead of an action. "Make something inspiring" does not tell you what to record. "Show the blank card becoming a finished card" does. Another mistake is treating every available object as something the viewer must see. Objects earn their place by helping the story.

Keep sound and access in mind even now. Later, you will choose between an optional spoken narration and short text overlays for a silent approach. Those choices affect how much reading space and viewing time you need. The essential visual action should remain clear enough to plan before either layer is added.

Your brief is ready when you can point to a starting state, an action, and a result, and name the purpose that connects them. You have the materials, the intended picture shape, and a boundary for the work. Keep that page nearby. Next, you will turn its sentences into six views a camera can record.

END OF PUBLIC SAMPLE

Continue from plan to finished video

This excerpt includes the opening chapter. The complete book continues through visual beats, a six-shot storyboard, practical capture, a first edit, rhythm, sound, captions, delivery, and a checked final project.

The full book includes original diagrams, reusable worksheets, a glossary, references, and a quick guide. It teaches a complete standalone project using your own material. No Stock Noble membership or purchased stock asset is required.

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