

# The Power of Representation

Rethinking Sexuality and Challenging Heteronormativity in  
RIZZOLI & ISLES Fan Videos



Naam student: Liselot Jacobs

Studentnummer: 3842622

Studie: Media en Cultuur

Begeleidend docent: Hanna Surma

Studiejaar 2015-2016 / Blok 2

Inleverdatum: 25-01-2016

Annotatiestijl: Chicago Manual of Style

## Abstract

Fan vidding is a fan practice in which fans poach existing materials from popular culture, which they then transform into a new original text. Fan videos in which gender and sexuality play an important part can then be seen and used as a bridge between fan studies and queer theory. These fan videos can be queer, when commenting on images of heteronormativity and/or slash when centering on a relationship between two same sex characters. Central to this research is the question: how do fans of the television series RIZZOLI & ISLES represent the main character's relationship in their fan videos? Three fan videos, representing the three main fan vidding genres, have been selected and analyzed by looking at the stylistic elements of sound and editing. This research is then structured by the following three sub-questions: how are editing and sound used for the representation of the main character's relationship in a *San Francisco School* fan video?; how are editing and sound used for the representation of the main character's relationship in a *MediaWest* fan video?; how are editing and sound used for the representation of the main character's relationship in a *Mary van Deusen* fan video?

Based on the findings of the analyses, it is concluded that all three fan videos, representing the different genres, have offered different ways of using *sound* and *editing* when transforming material, poached from popular culture, into a new context. The fans have then represented the relationship between Jane and Maura through their language, the *sound* and *editing*, bringing together *fan studies* and *queer theory* in the discussion of sexuality and *heteronormativity*. The three fan videos represented the relationship between Jane and Maura as a flirtatious relationship, a friendship and work relationship, and an intimate romantic relationship.

KEYWORDS: fan vidding, poaching, queerness, heteronormativity, slash, queer video remix, representation, queer theory, fan studies.

## Table of Contents

Introduction.....	4-7.
1. Theoretical framework.....	7.
1.1 Fan vidding and Poaching.....	7-8.
1.2 Representation: Meaning is Interpretation.....	8-9.
1.3 Queerness and Heteronormativity.....	9-10.
1.4 Queer and Slash Vidding.....	10-11.
2. Research methodology.....	11.
2.1 Approach.....	11-13.
2.2 Research Material.....	13-14.
3. San Francisco School.....	14.
3.1 “I Kissed a Girl” .....	15-17.
3.2 “What Doesn't Kill You”.....	17-18.
3.3 “Sailor Man” .....	19-20.
4. MediaWest.....	20.
4.1 Bloopers.....	21-22.
4.2 TV Guide Magazine.....	23-24.
4.3 FRIENDS.....	24-25.
5. Mary van Deusen.....	26.
5.1 “Seventeen Ain't So Sweet” .....	26-28.
5.2 “See One, Do One, Teach One”.....	28-30.
5.3 “He Ain't Heavy, He's My Brother” .....	30-31.
6. Conclusion and Recommendation.....	31-32.
7. Literature.....	33-35.
8. Appendix.....	36-105.

## Introduction

In a recent online video, the characters Jane Rizzoli and Maura Isles look at each other from eyes to chest, and chest to eyes. This particular movement was edited to occur over and over again, and accompanied by Elvis Presley's *A little less conversation*. This particular combination of the music and the visual material in the video *Rizzoli & Isles - The Eye Sex* changes the context of the original television series *RIZZOLI & ISLES*.<sup>1</sup> The friendly colleagues working homicide cases now seem to be in some sort of sexual relationship.<sup>2</sup>

This process, in which the representation of the relationship between these characters has been changed, can be considered as *poaching*. *Poaching*, according to Henry Jenkins, is about borrowing existing materials which you then reedit into a new original text.<sup>3</sup> The creation of a video by a fan, such as the one described, can be called *fan vidding*. *Fan vidding*, as described by Francesca Coppa, is a fan practice in which fans express their opinion about something in a television series, either positive or negative, by creating a video.<sup>4</sup> The creation of a fan video then involves the *poaching* of existing materials.

This phenomenon of *vidding* and *poaching* is relevant because it means fans are able to challenge *heteronormativity*, which Samuel Chambers explains as the presence of a heterosexual norm.<sup>5</sup> Challenging *heteronormativity* is a way of rethinking the dualistic way the world thinks about gender and sexuality, also called *queerness*.<sup>6</sup> *Queerness* is an important part of *queer theory*, a critical perspective aimed at researching the shifting meanings of identification terms, such as homosexual and heterosexual.<sup>7</sup>

Fan videos in which gender and sexuality play an important part can then be seen and used as a bridge between *fan studies* and *queer theory*. The *fan vidding* practice can be traced back to the year 1975 in which a fan created a slide show based on the television series *STAR TREK*.<sup>8</sup> However, the practice has gained a lot of ground, especially in the last decade. With the foundation of *YouTube* in 2005 and programs such as *Windows Movie Maker*, the creation, distribution and sharing

---

1 RIZZOLI & ISLES. Download. United States: Turner Network Television, 2010.

2 Sara Kelley, (2012). *Rizzoli & Isles – The Eye Sex* [Online video]. Geraadpleegd 1 december 2015, op [https://www.youtube.com/watch?v=ZzOyD0s4\\_fc](https://www.youtube.com/watch?v=ZzOyD0s4_fc)

3 Henry Jenkins, *Textual Poachers: Television Fans & Participatory Culture* (New York: Routledge, 1992), 223.

4 Francesca Coppa, "Women, Star Trek and the Early Development of Fannish Vidding," [2008] *Transformative Works and Cultures* – 21-11-2015 <http://journal.transformativeworks.org/index.php/twc/article/view/44/64>

5 Samuel A. Chambers, *The Queer Politics of Television* (Londen: I.B. Tauris, 2009), 35.

6 Amy Lind, red., *Development, Sexual Rights and Global Governance* (New York: Routledge, 2010), 6-7.

7 Renée C. Hoogland, "Seksualiteit als strijdtonel: de tomboy en queer studies," in *Gender in media, kunst en cultuur*, red. Rosemarie Buikema en Iris van der Tuin (Bussum: Uitgeverij Coutinho, 2007): 109-122, 111.

8 Coppa.



of fan videos has become increasingly easier and more popular.<sup>9</sup> The many new fan videos then also induced a lot of new representations and discussions on gender and sexuality.

What I am trying to point out is the increasing importance of the *fan vidding* practice in both *fan studies* as well as *queer theory*. The *fan vidding* practice offers these fields of study many new contexts and ways of rethinking gender and sexuality. While there are plenty of studies using and analyzing fan videos for this reason, such as the article “Queer video remix and LGBTQ online communities”<sup>10</sup>, the *fan vidding* practice has a lot more potential.

With this research I want to first of all emphasize the relationship between the fields of *fan studies* and *queer theory*, highlighting *fan vidding* as one of the most prolific fan practices when dealing with gender and sexuality. I will connect these fields of studies by reviewing the existing knowledge, including important academic texts such as *Textual Poachers*<sup>11</sup> by Henry Jenkins and “Seksualiteit als strijdtoneel: de tomboy en queer studies”<sup>12</sup> by Renée Hoogland.

Besides that, I want to expose the *Rizzles fandom*, as an important and promising context, in which the fans challenge the *heteronormativity* of the television show by representing the relationship between the main characters in various ways. The *Rizzles fandom* is a subculture, consisting out of fans that are interested in the television series RIZZOLI & ISLES.

Finally I want to contribute to both academic fields by analyzing three fan videos created by fans from the *Rizzles fandom*. I want to do so by focusing on the most important part of a fan video, its style. While texts such as “Queer video remix and LGBTQ online communities” offer queer readings of a variety of fan videos,<sup>13</sup> I will analyze the fan videos based on the television series RIZZOLI & ISLES in more detail.

I have chosen to analyze fan videos about the television series RIZZOLI & ISLES, because the series has been accused of teasing queer fans by playing into their desire for homosexual characters.<sup>14</sup> The fans accusing the show have described this by using the term *queerbaiting*. The term came to life in discussions on popular media sites such as *Tumblr* and *Livejournal*<sup>15</sup> and got defined as: “[...] the practice of television shows and movies putting in a little gay subtext, stirring up interest with queer

---

9 Henry Jenkins, “How to Watch a Fan-Vid,” [2006] *Confessions of an Aca-Fan* – 16-11-2015  
[http://henryjenkins.org/2006/09/how\\_to\\_watch\\_a\\_fanvid.html](http://henryjenkins.org/2006/09/how_to_watch_a_fanvid.html)

10 Elise Kreisinger, “Queer video remix and LGBTQ online communities,” [2012] *Transformative Works and Cultures* – 21-12-2015 <http://journal.transformativeworks.org/index.php/twc/article/view/395/264>

11 Jenkins, *Textual Poachers*.

12 Hoogland.

13 Kreisinger.

14 “Much ado about queerbaiting.” [2014] *Beyond Tropes* – 01-12-2015  
<https://beyondtropes.wordpress.com/2014/06/27/much-ado-about-queerbaiting/>

15 Rose, “How Do We Solve A Problem Like “Queerbaiting”? On TV’s Not-So-Subtle Gay Subtext,” [2013] *Autostraddle* – 25-11-2015

<http://www.autostraddle.com/how-do-we-solve-a-problem-like-queerbaiting-on-tv-s-not-so-subtle-gay-subtext>

fans, and then pulling a NO HOMO, MAN on the viewers.”<sup>16</sup> According to the fans, the television series RIZZOLI & ISLES makes it seem that there could be a sexual or romantic relationship between the main characters Jane and Maura. However, the possibility gets taken away straight after, by making fun of the situation or emphasizing the characters' heterosexuality.

The fact that RIZZOLI & ISLES has been accused of being the most striking *queerbaiting* television series, with heterosexuality as the norm, offers me the chance to research a wide variety of fan videos aimed at challenging this heterosexual norm.

To cover the *Rizzles* fan videos in the broadest sense, I have decided to base my structure on the three main *fan vidding* genres described by Coppa in the article “Remixing Television: Francesca Coppa on the vidding underground.”<sup>17</sup> The three genres, *San Francisco School*, *MediaWest* and *Mary van Deusen*, give me the opportunity to cover a variety of styles and representations and with that ways of rethinking sexuality.

While there are many different stylistic elements that could be analyzed, I will focus only on the sound and editing. I have selected these elements because it is the combination of the consciously chosen sound and visual material, placed in a particular relation to each other what gives a fan video meaning.<sup>18</sup> For this analysis, I will refer to Butler's method, making use of the *descriptive* and *analytic stylistics*.<sup>19</sup>

The final concept that has to be addressed is the concept of representation. As an important part of the research question, representation refers to a process in which meaning is constructed through the use of language and in consideration of culture. Stuart Hall and Richard Dyer discuss this concept in detail in the books *Representation: Cultural Representation and Signifying Practices*<sup>20</sup> and *The Matter of Images: Essays on Representations*.<sup>21</sup> The concept of representation is relevant for this research, because it addresses the way the fans use a specific language in their videos to give meaning to the represented relationship.

Central to this research will then be the following question: how do fans of the television series RIZZOLI & ISLES represent the main character's relationship in their fan videos? To answer this question, I have structured this research based on the three main *fan vidding* genres, resulting in the

---

16 Rebekah Bailey, “Queerbaiting on TV,” [2013] *LASH* – 25-11-2015

<http://lash-mag.weebly.com/pop-culture/queerbaiting-on-tv>

17 Jesse Walker, “Remixing Television: Francesca Coppa on the vidding underground,” [2008] *Reason Magazine* – 16-11-2015 <https://reason.com/archives/2008/07/18/remixing-television>

18 Jeremy Butler, *Television Style* (Londen: Routledge, 2010), 1-3.

19 Idem, 4-15.

20 Stuart Hall, red., *Representation: Cultural Representation and Signifying Practices* (Londen: Sage Publications, 1997).

21 Richard Dyer, *The Matter of Images: Essays on Representations* (Londen: Routledge, 2002).

following questions: how are editing and sound used for the representation of the main character's relationship in a *San Francisco School* fan video?; how are editing and sound used for the representation of the main character's relationship in a *MediaWest* fan video?; how are editing and sound used for the representation of the main character's relationship in a *Mary van Deusen* fan video?

As mentioned, the structure of this research is based on the three *fan vidding* genres and thus the three sub-questions. In the first chapter, the theoretical framework, all important concepts will be defined, discussed and related to each other. In the research methodology part I will discuss the three main *fan vidding* genres, the selected fan videos, the stylistic elements sound and editing and the nine sub-aspects I will focus on. Besides that, I will discuss the *stylistic analysis* and how I am going to apply it to the fan videos. Following this, I will analyze the three fan videos in chapter three, four and five. In the conclusion, I will discuss my findings, answering my research question.

## 1. Theoretical framework

As mentioned in the introduction of this research, there is strong relationship between the fields of *fan studies* and *queer theory*. It is especially the topic of gender and sexuality that both fields have in common, with the representation of these terms as a frequent topic. I will first of all discuss the *fan vidding* practice and the concept of *poaching*. Following this, I will talk about the concept of representation. After that I will connect the concepts of *queerness* and *heteronormativity* as part of *queer theory*. Finally, I will discuss *queer* and *slash vidding* as ways for fans to comment on *heteronormativity*.

### 1.1 Fan vidding and Poaching

In the article “Women, Star Trek, and the early development of fannish vidding”, Francesca Coppa talks about the practices and aesthetics of *fan vidding*. Coppa states that the roots of *fan vidding* can be found in 1975, when a fan created a slide show based on the television series STAR TREK. From creating a slide show of film stills, using a VCR and now distributing computer-generated videos on *YouTube*, technologically speaking the *fan vidding* practice has come a long way. However, two things that have not or hardly changed are the female dominance in the practice and the popularity of the *slash/femslash* genre.<sup>22</sup> According to Coppa *fan vidding* can be defined as:

---

<sup>22</sup> Coppa.

“Vidding is a form of collaborative thinking. While vidders make an infinite variety of arguments about the television shows and films they love – theorizing about characters, fleshing out relationships, emphasizing homoerotics, picking apart nuances of plot and theme – these arguments frequently articulate alternative perspectives, particularly in terms of gender and sexuality.”<sup>23</sup>

Continuing on the *fan vidding* practice, media scholar Henry Jenkins talks about fans in a comprehensive manner in his book *Textual Poachers: Television Fans & Participatory Culture*.<sup>24</sup> Seen as one of the most important scholars in the field of *fan studies*, Jenkins writes about fans as *textual poachers*, saying that: “Fans are poachers who get to keep what they take and use their plundered goods as the foundations for the construction of an alternative cultural community.”<sup>25</sup> In other words, *poaching* is about borrowing existing materials, which you then adapt, recombine or transform into a new original text. Fans are thus seen as active participants, who express their fascination or frustration about a media text, by appropriating popular songs and images and rereading them. Jenkins states that fans can be seen as *nomads*, constantly creating new meanings based on new media texts, never standing still.<sup>26</sup>

Applying this to the fan practice that is central in this research, fan videos are made by using both images and sounds appropriated from popular culture, transformed in to a new creation, that expresses the fans thoughts and feelings.<sup>27</sup>

## 1.2 Representation: Meaning is Interpretation

As mentioned, the concept of representation is an important part of the research question. Hall and Dyer discuss the way representation takes shape, talking about language and culture.

In a relevant research from 1997, Hall stated that we give meaning to everything we see by using language. Language in this context is seen as a representational system, taking many forms including words, sound and images. These forms of language, also called signs, are ways to represent the ideas and concepts we have in mind. By using a particular set of signs, we give meaning to the idea or concept we represent. While the sender of the message (encoder) represents

---

23 Coppa.

24 Jenkins, *Textual Poachers*.

25 Idem, 223.

26 Idem, 9-49, 223-249.

27 Idem, 225.

a concept with a specific intended meaning, the receiver (decoder) could interpret this representation in an entirely different way. The intended meaning could be lost in the transmission of the message, because the receiver has a different interpretation.<sup>28</sup>

A few years later, Dyer concurred with Hall's vision and added his insights about especially the relevance of one's cultural background. Since one meaning can have many different interpretations, the process of producing and interpreting meaning is a complex one. According to both Hall and Dyer, it is the cultural background that influences how we produce and interpret meaning. When we give meaning to a concept, we make use of the codes and conventions known to us. What is known to us then depends on the culture we grew up in. While we can talk about a nation's culture overall, we can also talk about one's specific social grouping or religion.<sup>29,30</sup>

“We are all restricted by both the viewing and the reading codes to which we have access (by virtue of where we are situated in the world and the social order) and by what representations there are for us to view and read.”<sup>31</sup>

Where the sender makes use of the codes and conventions known to him, the receiver does the same. While there is never a guarantee that both sender and receiver interpret the representation in the same way, chances increase when both have the same or a similar cultural background. Since this would mean that the same codes and conventions are known and used.<sup>32,33</sup>

The concept of representation as explained here is relevant to this research, because I focus on the way fans of the television series *RIZZOLI & ISLES* represent the relationship between the characters Jane Rizzoli and Maura Isles. Without evaluating or criticizing the representation of the relationship, I want to find out how the relationship is represented, in the context of the *Rizzles* fandom.

### 1.3 Queerness and Heteronormativity

Queer theory is a critical perspective that emerged in the 1990s. In the chapter “Seksualiteit als strijdtoneel: de tomboy en queer studies” from the book *Gender in media, kunst en cultuur*, Renée Hoogland offers me a clear description of what queer theory is all about: “In plaats van

---

28 Hall, 16-24.

29 Dyer, 1-4.

30 ChallengingMedia, (2006). *Representation & the Media: Featuring Stuart Hall* [Online video]. Geraadpleegd 5 januari 2016, op <https://www.youtube.com/watch?v=aTzMsPqssOY>

31 Dyer, 2.

32 Idem, 1-4.

33 Hall, 16-24.

'homoseksueel' en 'lesbisch', 'heteroseksueel' of 'bi' als gegeven categorieën of zelfs identiteiten te aanvaarden, onderzoeken queer theorists de ontstaanswijze en de verschuivende betekenissen van deze persoonlijke en collectieve identificatietermen.”<sup>34</sup> Queer theorists analyze the many contexts in which these terms function.

Part of queer theory is the theorization of the concept *queerness*. In the introduction of the book *Development, Sexual Rights and Global Governance*, Amy Lind discusses a number of views on *queerness*. It is Suparna Bhaskaran's definition of *queerness* that Lind uses as guideline: “[...] queerness can “flatten our differences,” yet also serve as a coalition-building mechanism to challenge various forms of normativity.”<sup>35</sup> *Queerness* in this sense is then about rethinking the dualistic way the world thinks about gender and sexuality. Discussing the concept of *heteronormativity* is one important way to do so.<sup>36</sup>

According to Samuel Chambers: “Heteronormativity emphasizes the extent to which everyone, straight or queer, will be judged, measured, probed, and evaluated from the perspective of the heterosexual norm.”<sup>37</sup> In other words, heterosexuality is seen as the norm, meaning it is assumed that everyone is straight and sexuality is not open for discussion.<sup>38</sup>

*Queer theory* and the related concepts of *queerness* and *heteronormativity* are relevant for this research, because it is the rethinking of sexuality that is of importance in the representation of the relationship between Jane and Maura in the fan videos.

## 1.4 Queer and Slash Vidding

Both the *queer video remix* and the *slash* fan video are about the topics of gender and sexuality. In her article, “Queer video remix and LGBTQ online communities”, Elisa Kreisinger talks about the *queer* video remix, which she defines as: “[...] a reediting of recognizable popular culture texts, without the permission of the copyright holder, to comment on, critique, or deconstruct images of heteronormativity or to expand on an existing, implied, or desired homoerotic subtext.”<sup>39</sup> This definition is very much related to the definition that Jenkins gives of *slash*: “[...] slash is a form of fan-generated romance which centers on the relationship between two same sex (most often male) characters appropriated from the realm of popular fiction.”<sup>40</sup> A *queer* video remix is then almost similar to a *slash* fan video, in the sense that both refer to the reediting of popular culture footage,

---

34 Hoogland, 109-122, 111.

35 Lind, 6.

36 Idem, 6-7.

37 Chambers, 35.

38 Idem, 31-62.

39 Kreisinger.

40 Henry Jenkins, “How to Watch a Fan-Vid.”

expanding on a homoerotic subtext. The only difference is that the *queer* video remix is about the rewriting of sexuality in general, whereas *slash* is solely focused on the relationship between two same sex characters. A *queer* video remix could then also focus on one character or a group of characters, without focusing on a romance or relationship.

Referring back to Lind and Chambers, *queerness* is about challenging forms of *normativity*, such as *heteronormativity*. Creating a *queer* video remix or *slash* fan video is then one way of challenging the heterosexual norm. In the following chapters I will only refer to the videos as fan videos, since the video remix and the fan video are simply two ways of explaining the same idea. I will however keep *queer* and *slash* separated, because of the distinction I pointed out.

## 2. Research methodology

As introduced, the central research question to this research is: how do fans of the television series RIZZOLI & ISLES represent the main character's relationship in their fan videos? To answer this question I will take the following approach.

### 2.1 Approach

To research the style of the three selected fan videos I will make use of the stylistic analysis that Jeremy Butler describes in his book *Television Style*. In his book, Butler explains the importance of style by quoting David Bordwell:

“[...] all content comes to us in and through the patterned use of the medium's techniques. Style is the tangible texture of a film, the perceptual surface we encounter as we watch and listen, and that surface is our point of departure in moving to plot, theme, feeling – everything else that matters to us.”<sup>41</sup>

As mentioned it is the combination of the consciously chosen *sound* and visual material, placed in a particular relation to each other what gives it meaning. The stylistic elements of *sound* and *editing* and the way they function are therefore important for this research about representation.<sup>42</sup> *Sound* and *editing* may however include a variety of aspects. While Butler does discuss some of these aspects in his book, he doesn't describe them in a detailed manner. It is for this reason that I turn to

---

41 Butler, 3.

42 Idem, 1-3.

the book *Film Art: An Introduction* by David Bordwell and Kristen Thompson.<sup>43</sup> Like Butler, I will mainly refer to third part of their book, *Film Style*. In this part Bordwell and Thompson talk about the *mise-en-scène*, *cinematography*, *editing* and *sound* in cinema.<sup>44</sup> For this research nine aspects have been selected, each of them a relevant part of the stylistic language created by the fan.

With regard to the editing I will analyze the aspects: *shot duration*,<sup>45</sup> *speed of motion*,<sup>46</sup> *camera distance*,<sup>47</sup> *camera movement*.<sup>48</sup> Besides these, I will also be looking at the *editing graphics*<sup>49</sup> and the *source* of the visual material.<sup>50</sup> While the fans make use of already existing visual material, it is first of all important why they have selected specifically these scenes and where the shots come from. Besides the objects and people that can be seen in the scenes, the *camera distance* and *movement* are important when for instance trying to focus on ones expression, body or motion. Added to that, scenes from the television series have a different function and effect than those from bloopers or interviews. When *editing* the shots, fans can change the *speed of motion* and the *shot duration* when for instance following a beat. The final *editing* aspect of importance is the *editing graphics*, since the fans can choose to make clear cuts between shots or use other graphics, such as a *dissolve* or *fade out*.

The second important stylistic element is the *sound*, which consists out of *speech*, *special sounds* and *music*. Where *speech* refers to the spoken text in the video, the *special sounds* refer to possible noises (other than *speech*) and the *music* refers to the use of a song or a part of a song.<sup>51</sup> I have chosen to analyze all three aspects of *sound*, because they are all three present and play an important part in the selected fan videos.

In order to research the function of the nine *sound* and *editing* aspects I will make use of the *descriptive* and *analytic stylistics* given by Butler. These stylistics are two out of the four ways television style can be researched, the *evaluative* and *historical stylistics* being the remaining.<sup>52</sup> The *evaluative* and *historical stylistics* will not be applied, since I am not trying to evaluate the style, nor place this research in a historical context.

Butler describes the *descriptive stylistics* by saying it is an objective way of describing style, collecting information and placing it in tables and diagrams, using still frames to represent the

---

43 David Bordwell en Kristin Thompson, *Film Art: An Introduction* (New York: McGraw-Hill, 2010).

44 Idem, 117-326.

45 Butler, *Television Style*, 30-37.

46 Bordwell en Thompson, 171-173.

47 Idem, 195-196.

48 Idem, 198-203.

49 Idem, 223-225.

50 Idem, 80-82, 259.

51 Idem, 274-298.

52 Butler, 3.



moving images.<sup>53</sup>

Following Butlers *descriptive stylistics*, each fan video will be researched by first of all creating an elaborate shot-to-shot analysis. In this shot-to-shot analysis eight of the *editing* and *sound* aspects will be processed, with the exception of *music*. The *music*, consisting out of the lyrics of the song, will be added to the appendix and referred to when needed. Based on this shot-to-shot analysis several tables will be made, focusing on a number of specific, key aspects.

While the *descriptive stylistics* offers me an objective overview of what the style in the fan videos looks like, it is most important to research what the function is of this specific style. In case of this research, it is about answering the question: what is the function of the style in the representation of the relationship between the characters Jane Rizzoli and Maura Isles?

I therefore follow the *descriptive stylistics*, with the *analytic stylistics*. The *analytic stylistics* is about researching the function and purpose of television style in any particular media text, mainly focusing on the patterns and shot-to-shot relations.<sup>54</sup>

In this research the *analytic stylistics* will take shape in the selection and discussion of several important observations. In the analysis of each fan video, the three most important observations will be discussed. The relevance of these selected observations is based on their ability to answer the research question. The discussion and analysis of these observations will then be based on the objective information gathered in the *descriptive stylistics* and any other information gained along the way.

## 2.2 Research Material

My goal was to find three fan videos about the television series that could offer me the opportunity to analyze the *fan vidding* practice and the *Rizzles fandom* in a broad sense. For this reason I have chosen to select one fan video from each of the three *vidding genres* that Francesca Coppa discusses in the text “Remixing Television: Francesca Coppa on the vidding underground.”<sup>55</sup>

According to Coppa there are three *fan vidding* genres, also called the *schools of vidding*, in which most fan videos can be placed. The *MediaWest* genre is named after the fan convention that takes place annually in Lansing, Michigan. Coppa describes this genre as follows: “So the vids ... had to be spectacular, splashy, funny, because they had to be understood by people who didn't necessarily bring a lot of context to it.”<sup>56</sup> Where the *MediaWest* genre is about watching a video in an easy and fun way, the *Mary van Deusen* genre is about the opposite. *Mary van Deusen* videos are

---

53 Butler, 4.

54 Idem, 11.

55 Walker.

56 Ibidem.

about detail and passion, since they are made for the fans who know the television series, that the video is about, very well. Coppa says: “We call them 'living room vids,' because they are designed to be watched by fans of a show multiple times in a relatively quiet environments where you can study all the visual choices.”<sup>57</sup> The last and also the newest genre is the *San Francisco School*. This genre is just like the *Mary van Deusen* genre about creating a story, but with a specific interest in the effects of motion and color that Coppa mentions as the *art school sensibility*.<sup>58</sup>

I have chosen to search for these videos on the online platform *YouTube*, because the platform offers me the opportunity to selectively search for fan videos about RIZZOLI & ISLES, while at the same time having a large database. By using the search terms, *fan video Rizzoli & Isles* and *Rizzoli & Isles: Jane and Maura*, a large amount of relevant videos emerged. Based on the mentioned descriptions of the *fan vidding* genres that Coppa offered, I selected the fan videos that met these descriptions the most.

For the *San Francisco School* genre I have selected the fan video *Rizzoli & Isles – The Eye Sex*,<sup>59</sup> which will be analyzed in chapter 3. The fan video representing the MediaWest genre is *Rizzoli & Isles – Friends [Humor]*,<sup>60</sup> and will be analyzed in chapter 4. Thirdly, the selected fan video for the *Mary van Deusen* genre, *Rizzoli & Isles – Arms*<sup>61</sup> will be analyzed in chapter 5. Chapter 6 is then aimed at the comparison of these three fan videos and their genres.

### 3. San Francisco School

*How are editing and sound used for the representation of the main character's relationship in a San Francisco School fan video?*

*The Eye Sex* is the title of the fan video described shortly at the beginning of this research. The central theme of this video, referred to by its title, is the eye movement that occurs in a great variety of shots. The importance of the eyes is first and foremost supported by the chosen visual material, derived from the original television series only.

I have researched the fan video *Rizzoli & Isles – The Eye Sex*<sup>62</sup> following Butlers *descriptive*

---

<sup>57</sup> Walker.

<sup>58</sup> Ibidem.

<sup>59</sup> Sara Kelley, (2012). *Rizzoli & Isles – The Eye Sex* [Online video]. Geraadpleegd 1 december 2015, op [https://www.youtube.com/watch?v=ZzOyD0s4\\_fc](https://www.youtube.com/watch?v=ZzOyD0s4_fc)

<sup>60</sup> Lois Thirteen, (2013). *Rizzoli & Isles – Friends [Humor]* [Online video]. Geraadpleegd 1 december 2015, op <https://www.youtube.com/watch?v=p069aYGLrcU>

<sup>61</sup> Cuttingtheonion, (2011). *Rizzoli & Isles – Arms* [Online video]. Geraadpleegd 1 december 2015, op <https://www.youtube.com/watch?v=Ck028H-YKkc>

<sup>62</sup> Sara Kelley, (2012). *Rizzoli & Isles – The Eye Sex* [Online video]. Geraadpleegd 1 december 2015, op [https://www.youtube.com/watch?v=ZzOyD0s4\\_fc](https://www.youtube.com/watch?v=ZzOyD0s4_fc)

*stylistics*. The results of this research can be found in the appendix, in figures 1.1, 2.1 and 3 till 6.

Following the *descriptive stylistics*, I will now make use of the created objective overview to research how the style functions in the representation of the relationship between Jane and Maura in this particular fan video. The *analytic stylistics* will take shape in the discussion of the three most relevant observations.

### 3.1 “I Kissed a Girl”

In the sixth episode of the first season of the television series RIZZOLI & ISLES, called *I Kissed a Girl*, Jane and Maura investigate the murder of a woman. The murder took place just outside a lesbian bar, requiring Detective Jane Rizzoli and Medical Examiner Dr. Maura Isles to go undercover as a lesbian and a waitress. In the scene at the bar, Maura approaches Jane's table to go collect the glass of Jane's date, to check for fingerprints. When Maura stands next to Jane, leaning forward, Jane looks at Maura's breasts. Jane's reaction, that resembles surprise, is based on the fact that Maura is normally very elegant, never exposing her breasts in this manner. This scene is in this context work related.<sup>63</sup>

In the fan video *The Eye Sex* eight seconds of this scene in the bar have been *poached* and taken out of the context of the original series. The eight second long shot does not refer to the actual professions of both women, nor the mission they are on. The relationship between the two characters as friends and coworkers is then no longer relevant. Instead, the overall style of the video has created a new context, in which the relationship between Jane and Maura can be interpreted as a sexual one.<sup>64</sup>

This process, in which the representation of the relationship has been given a new meaning, is the result of the stylistic choices made in the fan video, which I will analyze now.

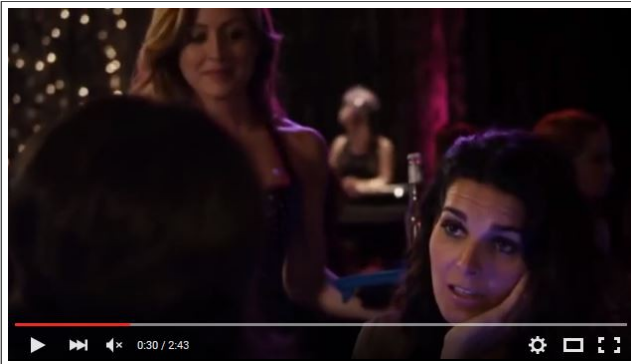
In the shot I am analyzing here, shot 17,<sup>65</sup> Maura looks at Jane while she approaches the table. Following this she looks at Jane's date and back at Jane when she notices that Jane is staring at her breasts. In the mean time, Jane is looking at her date until Maura stands next to her. At this point Jane looks at Maura's breasts until she realizes Maura is looking back at her.

---

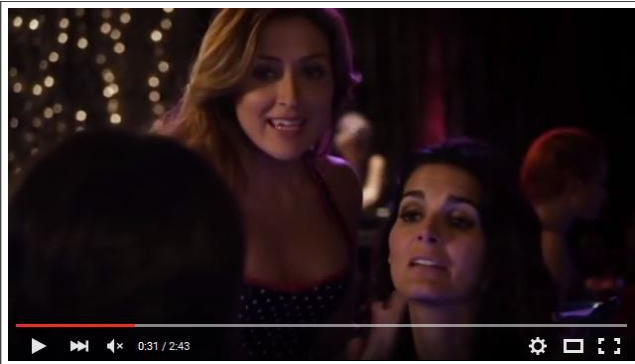
63 “I Kissed a Girl.” *Rizzoli & Isles*. Turner Broadcasting System. Turner Network Television, 16 augustus 2011.

64 Sara Kelley, (2012). *Rizzoli & Isles – The Eye Sex* [Online video]. Geraadpleegd 1 december 2015, op [https://www.youtube.com/watch?v=ZzOyD0s4\\_fc](https://www.youtube.com/watch?v=ZzOyD0s4_fc)

65 Appendix Figure 1.1 – Fan video: The Eye Sex. Shot-to-shot analysis, 17.



Picture 1 – Shot 17.1



Picture 2 – Shot 17.2



Picture 2 – Shot 17.3



Picture 4 – Shot 17.4



Picture 5 – Shot 17.5



Picture 6 – Shot 17.6

The movement of especially Jane's eyes is highlighted. The shot, being a *medium-close up* is centered on both characters, with Maura's breasts and Jane's eyes in the exact middle, showing the characters from the chest up. In the eight second long shot, the longest in the entire video, there is no *speech* or *special sound* to be heard.<sup>66</sup> However, the video is accompanied by Elvis Presley's song *A little less conversation*. The lyrics that can be heard in this shot are the following: "A little less conversation a little more action please, all this aggravation ain't satisfactioning me."<sup>67</sup>

While the characters do not verbally talk with each other, there seems to be some sort of communication through their body language. Jane glancing at Maura's breasts could be an act of

<sup>66</sup> Appendix Figure 1.1 – Fan video: The Eye Sex. Shot-to-shot analysis, 17.

<sup>67</sup> Appendix Figure 2.1 – Fan video: The Eye Sex. Song text: A little less conversation, by Elvis Presley.

flirting or showing interest. While the lyrics do not specifically refer to a sexual act, they do literally address the lack of talking and the need for action, in the sense of needing satisfaction. The combination of this specific shot and these lyrics, then results into a relationship between the characters that can be interpreted as intimate, flirtatious or sexual.

While this specific shot in relation to the music, already resulted into a different representation of the relationship, the remaining shots in the fan video underscore this even more. As mentioned, the focus on the character's eye movement is a recurring theme. Because the shot I analyze here is surrounded by shots with a similar eye movement, the representation of the relationship as flirtatious has already been taking shape in the previous shots and will continue to do so in the ones to come.

### 3.2 “What Doesn't Kill You”

While most of the shots in the fan video highlight the characters from the chest up, with a strong emphasis on the faces and breasts, there are several focused on the entire body. In shots 22 and 23 we can see that Maura's eye movement is aimed at Jane's entire body, and not only her breasts.<sup>68</sup>

In the first episode of the third season, *What Doesn't Kill You*, Jane and Maura are in a fight. In a conversation with her mother, Jane talks about how she and Maura first met. In a flashback we get to see Jane, undercover as a prostitute. Jane explains how she was trying to buy a cup of coffee and a bagel at the police station, but was declined by the counterman. Maura who was observing the situation, felt bad for who she thought was a prostitute and offered Jane some money.<sup>69</sup>

Out of the described scene, two shots have been *poached* and placed into a new context in *The Eye Sex*. The first shot is that of Jane's body being shown from bottom to top. In the following shot we see Maura looking at Jane's body following the camera movement of the last shot. In the original context Jane and Maura meet for the first time, not knowing each others professions. Their relationship up to that point is that of strangers.<sup>70</sup> However, similar to the scene in paragraph 3.1, the overall style of the video has created a new context.

In the first of the two shots, Jane's body is shown from bottom to top by a *tracking camera movement* going upwards. The *medium shot* of four seconds gives the viewer the opportunity to take their time and watch Jane's body. This shot clearly stands out, having a longer *duration* and different *camera distance* than the average shot in the video. In the following shot, there is a strong focus on Maura's face and eyes. Maura's eye movement can be seen clearly in the *medium-close up*.

---

68 Appendix Figure 1.1 – Fan video: The Eye Sex. Shot-to-shot analysis, 22-23.

69 “What Doesn't Kill You.” *Rizzoli & Isles*. Turner Broadcasting System. Turner Network Television, 5 juni 2012.

70 Sara Kelley, (2012). *Rizzoli & Isles – The Eye Sex* [Online video]. Geraadpleegd 1 december 2015, op [https://www.youtube.com/watch?v=ZzOyD0s4\\_fc](https://www.youtube.com/watch?v=ZzOyD0s4_fc)



The way Maura looks at Jane could be considered as an act of observing or admiring. Which of these acts is more likely then depends on the relation of the camera related aspects to the *sound* and the other shots.<sup>71</sup>



Picture 7 – Shot 22.1



Picture 8 – Shot 22.2



Picture 9 – Shot 22.3



Picture 10 – Shot 22.4



Picture 11 – Shot 23.1



Picture 12 – Shot 23.2

The lyrics of Elvis Presley's song *A little less conversation* accompanying these two shots are: “Satisfy me.”<sup>72</sup> Without any *speech* or *special sounds*, more emphasis is placed upon the only available *sound*, the *music*. While the sentence “satisfy me” may have different meanings, in relation to Jane's body and Maura's gaze, the act of admiring would be more likely than simply observing.

71 Appendix Figure 1.1 – Fan video: The Eye Sex. Shot-to-shot analysis, 22-23.

72 Appendix Figure 2.1 – Fan video: The Eye Sex. Song text: A little less conversation, by Elvis Presley.

### 3.3 “Sailor Man”

While Jane and Maura do touch each other in some of the shots, there is only one shot that shows the characters getting more intimate, number 61. This shot is *poached* from the episode *Sailor Man*.

In the third episode of the second season Maura gets introduced to Giovanni, Angela's mechanic. Initially Maura was interested in Giovanni, but after several dates she realized she was only physically attracted to him. However, Giovanni was under the impression that he and Maura were soul mates. So when Jane and Maura went to pick up Angela's car, Maura wanted to let Giovanni down easy. For this reason, Maura and Jane pretended to be a couple.<sup>73</sup>

The shot used in the fan video, *poached* from this scene, takes place around the end of the scene, when Jane and Maura have subtly convinced Giovanni that they are a lesbian couple. By using this shot of the characters holding each other, placed under the song *A little less conversation* and in a specific relation to the other shots, the original context has been replaced by a complete new one. Where Jane and Maura pretended to be a couple in the original context, they seem like an actual couple in the new context.<sup>74</sup>

In the *medium-close up* shot, with a *duration* of two seconds, the faces and eyes of the characters are placed centrally. The shot is just long enough for us to see Maura looking at Jane, while Jane winks at Giovanni. The way the characters hold each other closely can be interpreted as a sign of intimacy, since this is not a conventional way of interacting with a coworker or friend.<sup>75</sup>

Similar to the shot from paragraph 3.2, there is no *speech* or *special sound* present. The only sound are the following lyrics of the song *A little less conversation*: “Satisfy me.”<sup>76</sup> These lyrics underscore the idea of intimacy, when interpreting them as satisfying someone sexually.

Placing this shot in the context of the entire video, makes it possible to see a line of development. Following the lyrics of the *music*, shots in which the characters look at each other are alternated with shots in which the characters walk away. The final shot then shows the characters holding each other. The *editing* of the shots, accompanied by the *sound*, can then be interpreted as the development of Jane and Maura starting off flirting with each other, and getting together by the end of the song.

---

73 “Sailor Man.” *Rizzoli & Isles*. Turner Broadcasting System. Turner Network Television, 25 juli 2011.

74 Sara Kelley, (2012). *Rizzoli & Isles – The Eye Sex* [Online video]. Geraadpleegd 1 december 2015, op [https://www.youtube.com/watch?v=ZzOyD0s4\\_fc](https://www.youtube.com/watch?v=ZzOyD0s4_fc)

75 Appendix Figure 1.1 – Fan video: The Eye Sex. Shot-to-shot analysis, 61.

76 Appendix Figure 2.1 – Fan video: The Eye Sex. Song text: A little less conversation, by Elvis Presley.



The three analyzed observations show that the *poached* materials have been transformed into a new original text. In this new text, an alternate representation of the relationship between Jane and Maura has been created by a particular use of *sound* and *editing*. The relationship between Jane and Maura is now represented as flirtatious and eventually romantic. With that, the sexuality of both characters has been rethought. Based on these findings this video can be considered as a *queer* fan video, following Kreisinger's definition. Besides that, the fan-generated romance between Jane and Maura also places this fan video in the *slash* genre.

#### 4. MediaWest

*How are editing and sound used for the representation of the main character's relationship in a MediaWest fan video?*

*Bloopers*, interview photo shoots and the original television series. These are the three sources of visual material used in the fan video *Rizzoli & Isles – Friends [Humor]*.<sup>77</sup> As the title already indicates, humor is an important aspect of this video. Besides that, the different sources used, pull the viewers into a new context, that of the co-acting actresses who play Jane and Maura.

Following chapter 3, I have researched the fan video *Friends [Humor]* following Butlers

<sup>77</sup> Lois Thirteen, (2013). *Rizzoli & Isles – Friends [Humor]* [Online video]. Geraadpleegd 1 december 2015, op <https://www.youtube.com/watch?v=p069aYGLrcU>



*descriptive stylistics*. The results of this research can be found in the appendix, in figures 1.2, 2.2 and 3 till 6. The *analytic stylistics* will have a different structure than the previous one, because the use of *bloopers* and interviews has offered me access to a new context. The three observations are then not entirely based on one example, but a combination of a few.

## 4.1 Bloopers

*Bloopers* are short sequences, cut out of the original series, in which the actors made a mistake or were simply having fun. These *bloopers* are generally speaking fun to watch. By using *bloopers* as a *source*, the fan video has already given direction to the representation of the relationship between Jane and Maura in two ways.

First of all, by using *bloopers* as a *source* the viewer gets to see the actresses Angie Harmon and Sasha Alexander having fun at their job, acting out the characters Jane and Maura. We have then been made aware that the relationship between Jane and Maura is related to the relationship between Angie and Sasha. In this context, the relationship is represented as a business relationship, since both actresses are first and foremost doing their job.

However, in the *poached bloopers* the actresses are constantly having fun, laughing, dancing and making funny faces. Besides the business relationship, which tends to be seen as professional and serious, there is also a sense of friendship present. The *bloopers* itself then cause a dual representation of the relationship.

In these four shots of *bloopers* Angie and Sasha can be seen together. In the first shot, the actresses are simply laughing. The second shot shows Sasha fixing Angie's hair, that is continuously getting in front of her face. In shot three, Sasha is laughing at Angie's dancing. And in the last shot, Angie is making a funny face, while Sasha is laughing.<sup>78</sup>

While the *bloopers* already suggest that the coworkers Angie and Sasha are having fun, the *sound* and further *editing* of the video emphasize this even more. The video is accompanied by The Rembrandts song *I'll be there for you*.<sup>79</sup> The song is well-known because it is the theme-song of the television series *FRIENDS*.<sup>80</sup> The lyrics of the song can be interpreted as having loyal friends that will always be there for you.

---

78 Appendix Figure 1.2 Fan video: Friends. Shot-to-shot analysis, 12, 82, 95, 106.

79 Appendix Figure 2.2 Fan video: Friends. Song text: I'll be there for you, by The Rembrandts.

80 Ti Ger, (2011). *FRIENDS - Theme Song (Intro)* [Online video]. Geraadpleegd 10 december 2015, op <https://www.youtube.com/watch?v=Niu9ZmrX0p8>



Picture 17 – Shot 12



Picture 18 – Shot 82



Picture 19 – Shot 95



Picture 20 – Shot 106

While the song does fill up the entire video, it is placed in the background, with the *speech* and *special sounds* getting preference. Shot 12, the *medium shot* of less than one second, shows both actresses laughing, emphasizing their upper bodies. In shot 82, both actresses are smiling under the sound of the lyrics: “Someone I’ll always laugh with.”<sup>81</sup> The short *medium-close up* shot points out Sasha’s movement and the expressions on both their faces. In shot 95 we can see Angie dancing in a *long shot*, showing her entire body. Finally, shot 106 is a *medium-close up*, showing Angie’s expression while she is making a funny face. In the front we see Sasha laughing and the lyrics, “I’ll be there for you”<sup>82</sup>, can be heard.

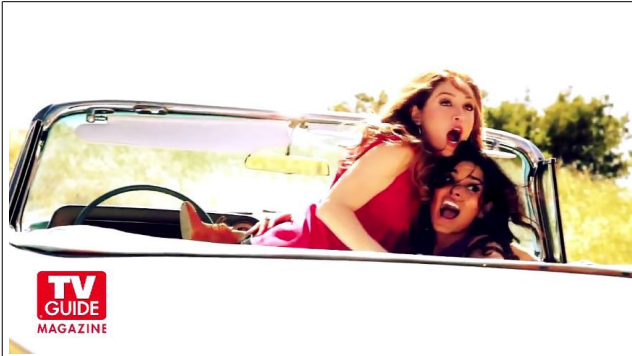
Only shot 82 seems to be literally referring to and expressing the music lyrics. However, the remaining shots are cut to the beat of the song and express the songs theme of friendship. The *bloopers*, accompanied by this specific song, then clearly emphasize the relationship between the actresses Angie and Sasha as coworkers and friends.

81 Ti Ger, (2011). *FRIENDS - Theme Song (Intro)* [Online video]. Geraadpleegd 10 december 2015, op <https://www.youtube.com/watch?v=Niu9ZmrX0p8>

82 Appendix Figure 2.2 Fan video: Friends. Song text: I’ll be there for you, by The Rembrandts.

## 4.2 TV Guide Magazine

By *poaching* shots from a *TV Guide Magazine* photo shoot, the video sends the viewer towards the context of Angie and Sasha, co-acting as Jane and Maura.<sup>83</sup> Similar to the use of *bloopers*, these photo shoot shots point out the relationship between the actresses Angie and Sasha, instead of the characters Jane and Maura.



Picture 21 – Shot 54



Picture 22 – Shot 55



Picture 23 – Shot 73



Picture 24 – Shot 93



Picture 25 – Shot 109



Picture 26 – Shot 112

The shots seen above have been *poached* from three different photo shoots for the *TV Guide Magazine*. In the shots, Angie and Sasha are posing for the camera, having fun and smiling.

The shots vary in both *duration* and *camera distance*, from less than one second to three,

<sup>83</sup> TV Guide Magazine is both a print as well as an online magazine, aimed at television news, including interviews, photo shoots and gossip. The official homepage is: <http://www.tvguidemagazine.com/>

and from a *medium-close up* to a *medium long shot*. These shots then show the actresses' expressions and bodies in various ways. While the actresses are laughing, the presence of the *TV Guide Magazine* logo in the left corner, underscores the fact that we are viewing a job related action, the promoting of the television series RIZZOLI & ISLES.

Accompanying the shots are the following lyrics: “But she didn't tell you when the world has brought you down to your knees that”, “Cause you're there for me too”, “Like I've been there before, I'll be there for you”.<sup>84</sup> Similar to the *bloopers*, the shots do not literally express the lyrics, but they do show the actress together, having fun and with that expressing their friendship.

### 4.3 FRIENDS

Relevant for both the *bloopers* and the *TV Guide Magazine* shots, is the observation that the fan video resembles the intro of the television series FRIENDS in several ways. Similar to the FRIENDS intro, the fan video has a lot of *camera movement*, with over half of the shots *tracking* or *zooming*. Besides that, half of the shots have a duration of under one second, which is also very similar to the FRIENDS intro, which consists out of many short shots. The combined use of *bloopers* and *poached* shots from the original television series, can be seen as a reference to the FRIENDS intro, in which scenes from the original series have been used, but also scenes that were specifically made for the intro. These notions are finally also supported by the FRIENDS theme song and the fact that the other characters can also be seen in the fan video, thus showing a group of friends.<sup>85</sup>

Shots from the fan video and the FRIENDS intro, *poached* from both the television series as well as other sources, can be seen in the pictures on the next page.

The relevance of this remark to the representation of the relationship between Jane and Maura lies in the idea that the television series FRIENDS is all about friendship. By emphasizing all these aspects, similar to the FRIENDS intro, the fan video is pointing out the importance of this friendship for their own video and representation of the characters.

---

<sup>84</sup> Appendix Figure 2.2 Fan video: Friends. Song text: I'll be there for you, by The Rembrandts.

<sup>85</sup> Ti Ger, (2011). *FRIENDS - Theme Song (Intro)* [Online video]. Geraadpleegd 10 december 2015, op <https://www.youtube.com/watch?v=Niu9ZmrX0p8>





Picture 27 – Shot 32 (Angela and Maura)



Picture 28 – Friends (Monica and Phoebe)



Picture 29 – Shot 105 (Barry and Jane)



Picture 30 – Friends (Monica and Chandler)



Picture 31 – Shot 111 (Vincent and Frankie)



Picture 32 – Friends (Ross and Joey)

While the sexuality of Jane and Maura in the original text has not been altered, the representation of their friendship has been placed in a new context. Because there is no romantic relationship constructed between Jane and Maura, this video is not part of the *slash* genre. However, using Kreisinger's definition, this video could be considered as a comment on images of *heteronormativity*, even without representing a non-heterosexual relationship. To comment on does not necessarily mean to go against, therefore a heterosexual representation can still be seen as *queer*.

## 5. Mary van Deusen

*How are editing and sound used for the representation of the main character's relationship in a Mary van Deusen fan video?*

Where both fan video titles *The Eye Sex* and *Friends [Humor]* refer to the most important aspects in the videos, so does the title *Rizzoli & Isles – Arms*.<sup>86</sup> The word arms, as guideline of the video, refers not only to the song that accompanies the video, but also to the chosen visual material and editing.

Following the previous two chapters, the results of the *descriptive stylistics* of this video can be found in the appendix, in figures 1.3, 2.3 and 3 till 6. Having the original television series as only source for the visual material, the *analytic stylistics* will take shape in the discussion of the three most relevant observations, similar to chapter 3.

### 5.1 “Seventeen Ain't So Sweet”

In the thirteenth episode of season two, *Seventeen Ain't So Sweet*, Jane is attending her High School Reunion. Because her boyfriend Casey could not come, Maura is going with Jane instead. At the reunion Jane and Maura walk into Giovanni, a friend that Maura had been on a few dates with. At the time when they were dating, Maura and Jane had convinced Giovanni that they were a lesbian couple, to get rid of Giovanni. To get rid of him again at the reunion, Jane and Maura pretend to still be a couple.<sup>87</sup>

A total of six seconds of the fan video is devoted to the scene described above. The *poached* visual material can be seen in shots 78, 155 and 156. In shot 78 of the fan video, Jane places a name tag on Maura's breasts, with the word geek on it. In shots 155 and 156, Maura gets closer to Jane, placing her head on Jane's shoulder.<sup>88</sup> Jane touching Maura's breasts can be seen as an intimate act, since generally speaking breasts are considered as private body parts. This notion is supported by Maura getting close to Jane, holding her and placing her head on Jane's shoulder.

In the original context, shots 155 and 156 take place when Maura and Jane walk into Giovanni and have to pretend they are still in a relationship. Shot 78 is originally placed after shots 155 and 156, when Jane and Maura are talking to an old classmate of Jane. During the conversation Maura calls herself a science geek, hence the name tag she gets from Jane saying geek. The

---

86 Cuttingtheonion, (2011). *Rizzoli & Isles – Arms* [Online video]. Geraadpleegd 1 december 2015, op <https://www.youtube.com/watch?v=Ck028H-YKkc>

87 “Seventeen Ain't So Sweet.” *Rizzoli & Isles*. Turner Broadcasting System. Turner Network Television, 12 december 2012.

88 Appendix Figure 1.3 Fan video: Arms. Shot-to-shot analysis, 78, 155-156.

relationship between Jane and Maura in the original context is that of friends.<sup>89</sup>

The shots have been taken out of its original context, of friends pretending to be in a relationship, and placed in a new one, in which the characters seem to be intimate and together.



Picture 33 – Shot 78.1



Picture 34 – Shot 78.2



Picture 35 – Shot 155.1



Picture 36 – Shot 155.2



Picture 37 – Shot 156.1



Picture 38 – Shot 156.2

As mentioned, the guideline of the video is the word 'arms'. Not only is *Arms* the title of the fan video, it is also the title of the song that accompanies the video, Christina Perri's song *Arms*.<sup>90</sup> The song is about love and feeling safe in someones arms. The most repeated text in the song reflects this: "You put your arms around me and I'm home."<sup>91</sup>

89 "Seventeen Ain't So Sweet." *Rizzoli & Isles*. Turner Broadcasting System. Turner Network Television, 12 december 2012.

90 Appendix Figure 2.3 Fan video: Arms. Song text: Arms, by Christina Perri.

91 Ibidem.

In shot 78 Jane touches Maura's breasts. This action is put forward by using a *medium shot* of a two second *duration*, placing the characters from their breasts upwards in the frame, while giving the viewers above average time to view the action. The only sound during the shot is the *music*, with the following lyric: “close”.<sup>92</sup> In the shot Jane and Maura do exactly that what the lyric says, they get close, in the sense that they touch each other. This entire motion gets stretched out, by placing the shot in *slow motion*. These aspects combined then really emphasize this moment in which the characters touch.

In shots 155 and 156 a similar situation is shown. However, the emphasis is now not placed on the breasts of Maura, but the heads and thus faces of the characters. The camera distance in shot 155, now a *medium-close up* with *shot duration* of three seconds, makes it possible for the viewer to follow Maura's movement towards Jane. Once Maura's head is leaning on Jane's shoulder, shot 156 offers us a *close up* of the moment they touch. By placing both shots in slow motion, tracking the movement with the camera, not a single second of the motion is lost. With the lyrics, “till you put your arms around me, And I believe”,<sup>93</sup> accompanying these two shots, it seems as if the relationship between Jane and Maura is represented as an intimate one.

## 5.2 “See One, Do One, Teach One”

Besides the shots that emphasize the arms of the characters as they touch, there are several shots in which the characters lie together in bed. The location of these scenes, being the bedroom, is most often seen as a private space in which you especially spend time with your loved one. Jane and Maura lying together in bed could be interpreted as a sign of intimacy.

However, in the original context of the first episode of the first season, *See One, Do One, Teach One*, Jane and Maura sleep in the same bed for quite another reason.<sup>94</sup> Jane and Maura are investigating a murder, when the evidence seems to point towards Jane's biggest rival Charles Hoyt, the man who traumatized her. Jane is scared and does not want to be alone with the murderer still out there, so she decides to go to Maura and spend the night there. In bed, Maura tries to distract Jane by talking about other topics.<sup>95</sup>

The original context in which Jane seeks consolation with her best friend Maura, has been replaced by a new one, in which there is no knowledge about Jane's fear and the murder case.

---

92 Appendix Figure 2.3 Fan video: Arms. Song text: Arms, by Christina Perri.

93 Ibidem.

94 “See One, Do One, Teach One.” *Rizzoli & Isles*. Turner Broadcasting System. Turner Network Television, 12 juli 2011.

95 Ibidem.



	
<p>Picture 39 – Shot 11</p>	
	
<p>Picture 41 – Shot 139</p>	<p>Picture 42 – Shot 177</p>
	
<p>Picture 43 – Shot 178</p>	

Out of the original scene in the bed, eight shots have been *poached*, from which five can be seen in the table above.

The shot I want to focus on is shot 15, in which Jane and Maura are lying in bed looking forward, when Jane turns to her right and looks at Maura. While it seems like there is not much happening in this shot, the stylistic choices clearly give a specific meaning to the relationship between Jane and Maura.<sup>96</sup>

Most of the shots in the video have a *duration* of less than one second. The fact that the five shots seen above are all between two and four seconds, shows that these bed scenes are particularly

<sup>96</sup> Cuttingtheonion, (2011). *Rizzoli & Isles – Arms* [Online video]. Geraadpleegd 1 december 2015, op <https://www.youtube.com/watch?v=Ck028H-YKkc>

important. Shot 15 is a *medium-close up* of three seconds. By focusing on the faces of the characters and stretching out the scene over three seconds, there seems to be an emphasis on the moment that Jane looks at Maura. Besides that, the shot is in *slow motion*, which could be in service of making the viewer notice the way Jane looks at Maura.<sup>97</sup> In addition, this shot is accompanied by the lyrics, “hold my heart” as part of the sentence “ I never thought that you would be the one to hold my heart”.<sup>98</sup> Holding someones heart is, in the context of this song, a romantic gesture of love.

The *sound*, the location of the shot and the *editing* combined then make an obvious statement, Jane and Maura love each other.

### 5.3 “He Ain't Heavy, He's My Brother”

Having focused on the frequent arms related and bed scenes, it is important to look at the one sentence of *speech* present in the video. During the entire video the *music* is very prominent. The fact that the last sentence of the song gets turned down in volume to make the *speech* audible, could suggest that this sentence of *speech* is very important and meaningful.

In the twelfth episode of season two, Maura almost kisses Jane's brother Tommy, which resulted in Jane and Maura having an argument. However, the two best friends work it out by the end of the episode. Maura then tells Jane that she will not pursue Tommy, saying: “I like Tommy, a lot, but I love you.”<sup>99</sup>



Picture 44 – Shot 196



Picture 45 – Shot 197

In the fan video, only a small part of this scene has been *poached* and creatively adapted. First of all, the sentence of the *speech* has been shortened, by cutting out the part in which Maura says: “I like Tommy, a lot, but.” The *speech* used in the fan video is the remaining part of the sentence: “I love you.” Shot 196 then conveniently becomes Maura's love declaration to Jane, placed at the end

97 Appendix Figure 1.3 Fan video: Arms. Shot-to-shot analysis, 15.

98 Appendix Figure 2.3 Fan video: Arms. Song text: Arms, by Christina Perri.

99 “He Ain't Heavy, He's My Brother.” *Rizzoli & Isles*. Turner Broadcasting System. Turner Network Television, 5 december 2012.

of the video, making it seem that all the previous shots lead up to this moment.<sup>100</sup>

Even though the *speech* overrides the *music*, we still hear the final sentence of the song in the background: “You put your arms around me and I’m home.”<sup>101</sup> This key sentence of the song underscores once more the representation of the relationship between Jane and Maura as a loving and intimate one.

The three observations then all emphasize the representation of an intimate relationship between Jane and Maura. By representing the relationship as intimate and romantic, the fan video has altered the original heterosexuality of the characters. Similar to the analysis in chapter three, this fan video can be seen as both *queer* as well as *slash*. The video is a *queer* fan video in the sense that it critiques on the images of *heteronormativity* from the original television series. Besides that, the fan video is part of the *slash* genre, because of the generated romance between Jane and Maura.

## 6. Conclusion and Recommendation

This research was based on the following question: how do fans of the television series RIZZOLI & ISLES represent the main character's relationship in their fan videos? To answer this question I have analysed three fan videos about RIZZOLI & ISLES, each representing one of the three main *fan vidding genres*, allowing me to analyze the *Rizzles fandom* in a broad

These analyses of the three fan videos have produced the following results. First of all, it is clear that both the *sound* and *editing* play important parts in the fan videos and the representation of the main character's relationship. The stylistic elements *sound* and *editing* are then the language through which meaning has been given to the relationship between Jane and Maura. Through the analysis of the language in the three fan videos I came to the conclusion that every *fan vidding genre* has a different approach and in every fan video a different representation was interpreted.

The *San Francisco School* video, *The Eye Sex*, represented the relationship between Maura and Jane as flirtatious and romantic. The repetition and focus on the eye movement of both Jane and Maura guided the video. The fan video can be considered as both a *queer* as well as a *slash* fan video, in which the *heteronormativity* of the original series is challenged and the sexuality rethought.

The *MediaWest* video, *Friends [Humor]*, represented the relationship between Maura and Jane similar to the one represented in the original series, a friendship as well as a working

---

<sup>100</sup>Appendix Figure 1.3 Fan video: Arms. Shot-to-shot analysis, 196.

<sup>101</sup>Appendix Figure 2.3 Fan video: Arms. Song text: Arms, by Christina Perri.

relationship. The stylistic elements that stood out were the use of bloopers and photo shoots as other visual material sources. This video is not part of the *slash* genre, but could be considered as a comment on the images of *heteronormativity* from the original series.

The *Mary van Deusen* video, *Arms*, represented the relationship between Jane and Maura as intimate and romantic. Through a strong connection between the *sound* and the *editing*, a story was clearly being told. This fan video can be seen as both *queer* as well as *slash*, rethinking sexuality by challenging *heteronormativity*.

All three fan videos, representing different genres, have offered me different ways of using *sound* and *editing* when transforming material, poached from popular culture, into a new context. The fans have then represented the relationship between Jane and Maura through their language, the *sound* and *editing*, bringing together *fan studies* and *queer theory* in the discussion of sexuality and *heteronormativity*. While not every video involved a *slash* representation, the videos still bring up the topic of sexuality for discussion.

For further research it would be recommended to analyze multiple fan videos from each *fan vidding genre*, to guarantee that the many uses of style within the genres are represented. Because of certain limitations, I was only able to select one video per genre. The observations I analyzed within each video were then selected in order to answer my research question. Besides that, I made a clear choice to focus only on the stylistic elements of *sound* and *editing*, although there are several other elements that could benefit this research as well. My recommendation would be to look at each video from a different point of view, by focusing on other observations and/or other stylistic elements, depending on your research question.

## Literature

Bailey, Rebekah. "Queerbaiting on TV." [2013] *LASH* – 25-11-2015

<http://lash-mag.weebly.com/pop-culture/queerbaiting-on-tv>

Bordwell, D. en K. Thompson. *Film Art: An Introduction*. New York: McGraw-Hill, 2010.

Butler, Jeremy. *Television Style*. Londen: Routledge, 2010.

Chambers, Samuel A. *The Queer Politics of Television*. Londen: I.B. Tauris, 2009.

Coppa, Francesca. "Women, Star Trek and the Early Development of Fannish Vidding." [2008]

*Transformative Works and Cultures* – 21-11-2015

<http://journal.transformativeworks.org/index.php/twc/article/view/44/64>

Dyer, Richard. *The Matter of Images: Essays on Representations*. Londen: Routledge, 2002.

Hall, Stuart, red. *Representation: Cultural Representation and Signifying Practices*. Londen: Sage Publications, 1997.

Hoogland, C. Renée. "Seksualiteit als strijdtoneel: de tomboy en queer studies." In *Gender in media, kunst en cultuur*, geredigeerd door Rosemarie Buikema en Iris van der Tuin, 109-122.

Bussum: Uitgeverij Coutinho, 2007.

Jenkins, Henry. "How to Watch a Fan-Vid." [2006] *Confessions of an Aca-Fan* – 16-11-2015

[http://henryjenkins.org/2006/09/how\\_to\\_watch\\_a\\_fanvid.html](http://henryjenkins.org/2006/09/how_to_watch_a_fanvid.html)

Jenkins, Henry. *Textual Poachers: Television Fans & Participatory Culture*. New York: Routledge, 1992.

Kreisinger, Elisa. "Queer video remix and LGBTQ online communities." [2012] *Transformative Works and Cultures* – 21-12-2015

<http://journal.transformativeworks.org/index.php/twc/article/view/395/264>

Lind, Amy, red. *Development, Sexual Rights and Global Governance*. New York: Routledge, 2010.

“Much ado about queerbaiting.” [2014] *Beyond Tropes* – 01-12-2015

<https://beyondtropes.wordpress.com/2014/06/27/much-ado-about-queerbaiting/>

RIZZOLI & ISLES. Download. United States: Turner Network Television, 2010.

Rose. “How Do We Solve A Problem Like “Queerbaiting”? On TV’s Not-So-Subtle Gay Subtext.”

[2013] *Autostraddle* – 25-11-2015

<http://www.autostraddle.com/how-do-we-solve-a-problem-like-queerbaiting-on-tvs-not-so-subtle-gay-subtext-182718/>

Walker, Jesse. “Remixing Television: Francesca Coppa on the vidding underground.” [2008]

*Reason Magazine* – 16-11-2015

<https://reason.com/archives/2008/07/18/remixing-television>

## Videos

ChallengingMedia. (2006). *Representation & the Media: Featuring Stuart Hall* [Online video].

Geraadpleegd 5 januari 2016, op <https://www.youtube.com/watch?v=aTzMsPqssOY>

Cuttingtheonion. (2011). *Rizzoli & Isles – Arms* [Online video]. Geraadpleegd 1 december 2015, op

<https://www.youtube.com/watch?v=Ck028H-YKkc>

Kelley, Sara. (2012). *Rizzoli & Isles – The Eye Sex* [Online video]. Geraadpleegd 1 december 2015,

op [https://www.youtube.com/watch?v=ZzOyD0s4\\_fc](https://www.youtube.com/watch?v=ZzOyD0s4_fc)

Thirteen, Lois. (2013). *Rizzoli & Isles – Friends [Humor]* [Online video]. Geraadpleegd 1

december 2015, op <https://www.youtube.com/watch?v=p069aYGLrcU>

Ti Ger, (2011). *FRIENDS - Theme Song (Intro)* [Online video]. Geraadpleegd 10 december 2015,

op <https://www.youtube.com/watch?v=Niu9ZmrX0p8>

## Episodes

“He Ain't Heavy, He's My Brother.” *Rizzoli & Isles*. Turner Broadcasting System. Turner Network Television, 5 december 2012.

“I Kissed a Girl.” *Rizzoli & Isles*. Turner Broadcasting System. Turner Network Television, 16 augustus 2010.

“Sailor Man.” *Rizzoli & Isles*. Turner Broadcasting System. Turner Network Television, 25 juli 2011.

“See One, Do One, Teach One.” *Rizzoli & Isles*. Turner Broadcasting System. Turner Network Television, 12 juli 2010.

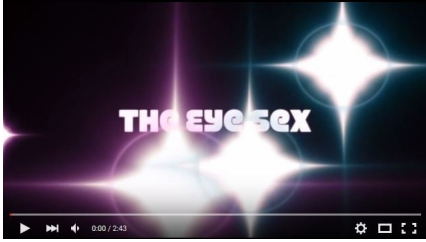




“Seventeen Ain't So Sweet.” *Rizzoli & Isles*. Turner Broadcasting System. Turner Network Television, 12 december 2011.

“What Doesn't Kill You.” *Rizzoli & Isles*. Turner Broadcasting System. Turner Network Television, 5 juni 2012.












## Appendix







Figure 1.1 Fan video: The Eye Sex. Shot-to-shot analysis.

Shot Number, Camera distance, Shot duration.	Figure.	Speech, Special Sounds.	Speed of motion, Editing Graphics, Camera Movement, Source visual material.
1 2 sec.		Written text: "The Eye Sex."	Source: Other.
2 2 sec.		Written text: "Is Legendary. Observe."	Source: Other.
3 Medium close up <1 sec.			Fade in.
4 Medium shot 2 sec.			
5 Medium close up 2 sec.			Camera moves to the right (tracking).




6 Medium close up 2 sec.		Camera moves to the right (tracking).
7 Medium close up 1 sec.		Camera moves to the left (tracking).
8 Medium close up 1 sec.		
9 Medium close up <1 sec.		
10 Medium close up 1 sec.		Camera moves to the right (tracking).
11 Medium close up 1 sec.		Camera shakes.




12 Medium close up <1 sec.		Camera moves to the right (tracking).
13 Medium close up <1 sec.		Camera shakes.
14 Medium shot 1 sec.		Camera follows Maura to the right and front (tracking).
15 Medium close up 1 sec.		Camera moves to the left (tracking).
16 Medium close up 1 sec.		
17 Medium close up 8 sec.		Camera follows Maura upwards and downwards (tracking).

18 Medium close up 2 sec.			Camera moves to the right, around Jane (tracking).
19 Medium close up 1 sec.			
20 Medium long shot 1 sec.			Camera follows Maura to the left (tracking).
21 Medium close up 2 sec.			Camera moves to the right, including Jane in the screen (tracking).
22 Medium shot 4 sec.			Camera moves upwards (tracking).
23 Medium close up <1 sec.			Camera moves to the left (tracking).

24 Medium close up 1 sec.			
25 Medium close up <1 sec.			
26 Medium close up <1 sec.			
27 Medium close up 1 sec.			
28 Medium close up 2 sec.			
29 Medium close up 1 sec.			

30 Medium close up 1 sec.		Camera follows Jane downwards (tracking).
31 Medium shot 1 sec.		Camera moves to the left (tracking).
32 Medium close up 3 sec.		Camera moves to the left and bottom (tracking).
33 Medium close up 2 sec.		
34 Medium close up 1 sec.		
35 Medium long shot 1 sec.		Camera moves to the left (tracking).


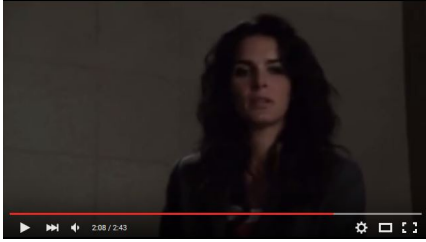










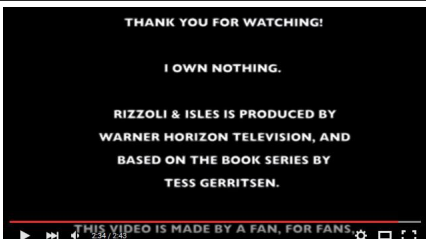

36 Medium long shot 3 sec.			Camera follows Maura to the right and then from (tracking).
37 Medium shot <1 sec.			
38 Medium close up 2 sec.			
39 2 sec.		Written text: "Ok. Let's Up the Ante."	Source: Other.
40 Medium shot 4 sec.			Fade in. Camera moves to the left, top and bottom (tracking).
41 Medium close up 2 sec.			Camera moves to the right, including Jane in the screen (tracking).

42 Medium shot 1 sec.		Camera follows Maura to the right and left (tracking).
43 Medium long shot 2 sec.		
44 Medium shot 2 sec.		Camera shakes and moves to the left (tracking).
45 Medium close up 1 sec.		Camera follows Jane and Maura to the left (tracking).
46 Medium shot 3 sec.		Camera follows Jane and Maura to the left (tracking).
47 Medium shot 1 sec.		






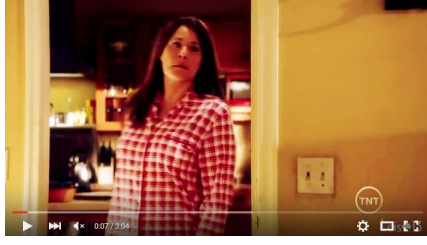
48 Medium shot <1 sec.		Camera follows Maura to the left (tracking).
49 Medium long shot 1 sec.		
50 Medium long shot 4 sec.		Camera shakes and moves downwards (tracking).
51 Medium shot 4 sec.		Camera follows Jane and Maura to the right and back (tracking).
52 Medium shot 4 sec.		Camera moves to the left (tracking).
53 Medium shot 3 sec.		Camera moves to the left and top (tracking).

54 Medium long shot 8 seconden		Camera follows Jane and Maura to the left (tracking).
55 Medium close up 2 sec.		Camera follows Jane to the left (tracking).
56 Medium close up 2 sec.		Camera follows Maura to the left and top (tracking).
57 Medium long shot 4 sec.		Camera zooms in. Fade out.
58 2 sec.		Source: Other.
59 Medium shot 2 sec.		Camera shakes. Fade out.

60 2 sec.			Source: Other.
61 Medium close up 2 sec.			Fade out.
62 2 sec.			Source: Other.
63 3 sec.		Written text: “Yep. That's what we thought.”	Source: Other.
64 4 sec.		Written text: “Thank you for watching! I own nothing. Rizzoli & Isles is produced by warner horizon television, and based on the book series by Tess Gerritsen.”	Source: Other.
65 4 sec.		Written text: “This video is made by a fan, for fans, and for entertainment purposes only. No copyright infringement intended. A little	Source: Other.


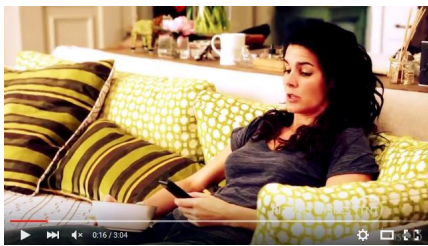
		less conversation. Elvis Presley.”	
66 5 sec.			Source: Other.

Figure 1.2 Fan video: Friends. Shot-to-shot analysis.

Shot Number, Camera distance, Shot duration.	Figure	Speech, Special Sounds.	Speed of motion, Editing Graphics, Camera Movement, Source visual material.
1 Medium close up 1 sec.		Jane: “Ma, I am so... ma?”	Fade in. Camera moves to the left (tracking.)
2 Medium shot 3 sec.		Jane: “Ma...Maa?”	Camera moves to the top, right and then bottom, bringing Jane inside the frame (tracking).
3 Medium shot 2 sec.		Jane: -screams in pillow-	Camera shakes.
4 Medium shot 1 sec.		Jane: -screams in pillow-	Dissolve to shot 5.

5 Medium shot 3 sec.		Maura: "Person..." -laughing-	Source: Bloopers.
6 Long shot <1 sec.		Jane: "Really?"	Camera follows Jane to the left and bottom (tracking).
7 Medium close up <1 sec.		Jane: "Really?"	Camera moves to the right (tracking).
8 Medium close up <1 sec.		Jane: "Really?"	Camera moves to the left (tracking).
9 Medium close up <1 sec.		Jane: "Really?"	Camera moves to the left and bottom (tracking).
10 Medium shot <1 sec.		Maura: "Really?"	



11 Medium close up <1 sec.		Jane: "Really?"	Camera moves to the left (tracking).
12 Medium shot <1 sec.		Jane: "Really?" -laughing-	Camera moves to the right (tracking). Source: Bloopers.
13 Medium close up <1 sec.		Jane: "Really?"	
14 Medium shot <1 sec.		Jane: "Really?"	
15 Long shot <1 sec.			
16 Medium long shot <1 sec.			

17 Long shot <1 sec.			
18 Medium long shot <1 sec.			Dissolve to shot 19.
19 Medium close up 3 sec.		Jane: "God, when was that made, November?"	Camera shakes. Dissolve to shot 20.
20 Medium close up <1 sec.		Maura: -spits-	
21 Medium close up 1 sec.		Jane: "Maura?"	Camera moves to the right and bottom (tracking).
22 Medium close up 2 sec.		Maura: "18 <sup>th</sup> century beer sucks." -laughing-	Camera moves to the right and top (tracking). Dissolve to shot 23.



23 Medium close up 1 sec.		Jane: “Is that sarcasm?”	Camera shakes. Dissolve to shot 24.
24 Medium close up 1 sec.		Jane: “That is sarcasm.”	Dissolve to shot 25.
25 Medium close up 2 sec.		Jane: “I can not wait to see what you are going to wear.” (sarcasm)	Camera moves to the left and top (tracking). Dissolve to shoy 26.
26 Medium shot 3 sec.		Jane: “Oh my god, I'm so excited, I might need a paper bag.” (sarcasm)	Dissolve to shot 27.
27 Medium close up <1 sec.		-kick- Jane: “Au.”	Camera moves to the right and bottom (tracking). Dissolve to shot 28.
28 Medium close up 1 sec.		Jane: -grunts-	Camera shakes. Dissolve to shot 29.

29 Medium close up <1 sec.		-kick-	
30 Medium shot <1 sec.			Dissolve to shot 31.
31 Medium close up <1 sec.		-kick-	
32 Medium close up <1 sec.		Maura: "Au."	Dissolve to shot 33.
33 Medium shot <1 sec.		Jane: "Au."	Dissolve to shot 34.
34 Medium close up <1 sec.		-kick-	Camera shakes.

35 Medium close up <1 sec.		Maura: "Au."	Dissolve to shot 36.
36 Medium shot 1 sec.		Jane: "Au."	Camera moves to the left and right (tracking). Dissolve to shot 37.
37 Medium close up 1 sec.		Jane: "Sounds painful."	Dissolve to shot 38.
38 Medium shot <1 sec.			Camera shakes. Dissolve to shot 39.
39 Medium close up 1 sec.		Jane: "Thank you." -laughing-	Camera moves to the right (tracking). Dissolve to shot 40. Source: Bloopers.
40 Medium close up 2 sec.		Maura: "What is that white substance?"	Camera shakes.







41 Medium shot 1 sec.	 A medium shot of Jane (Jenna Dewan) looking towards another person whose back is to the camera. The scene is set in a dimly lit room with a brick wall in the background. A video player interface at the bottom shows the time 0:52 / 3:04.	Jane: “Fluff?”	Camera shakes. Dissolve to shot 42.
42 Medium long shot <1 sec.	 A medium long shot of a woman lying on a couch in a living room. She is wearing a colorful patterned top. In the background, another person is visible near a kitchen area. A video player interface at the bottom shows the time 0:53 / 3:04.		Camera moves to the top (tracking).
43 Medium long shot <1 sec.	 A medium long shot of a woman standing in a living room, looking towards a television. The TV screen shows a news anchor. The room has a fireplace and several framed pictures on the wall. A video player interface at the bottom shows the time 0:54 / 3:04.	-screams-	
44 Medium long shot <1 sec.	 A medium long shot of a woman standing in a kitchen, looking surprised. She is wearing a grey long-sleeved shirt. The kitchen has green cabinets and a tiled backsplash. A video player interface at the bottom shows the time 0:54 / 3:04.	Maura: “Owh.”	Camera moves to the right (pan). Dissolve to shot 45.
45 Medium shot <1 sec.	 A medium shot of two women sitting on a couch. The woman on the left is wearing a yellow shirt, and the woman on the right is wearing a blue dress. They are both looking at each other and smiling. A video player interface at the bottom shows the time 0:55 / 3:04.	Maura: “No.”	
46 Medium close up <1 sec.	 A medium close-up of Jane (Jenna Dewan) looking down and slightly to the side. Her expression is serious. A video player interface at the bottom shows the time 0:55 / 3:04.	Jane: “No.”	



47 Medium long shot 1 sec.		Maura: "No?" Jane: "Yes."	
48 Medium close up <1 sec.		Jane: "No."	
49 Medium close up 1 sec.		Jane: "No?"	Camera follows Jane (tracking).
50 Medium close up <1 sec.		Maura: "Shut up."	Camera shakes. Dissolve to shot 51.
51 Close up 2 sec.		Jane: "Gee, I'm having so much fun." (sarcasm)	Dissolve to shot 52.
52 Medium close up 1 sec.			Camera moves to the right (tracking). Dissolve to shot 53.

53 Medium close up 1 sec			Camera moves to the left while going up and down (tracking). Dissolve to shot 54.
54 Medium long shot 1 sec.			Camera moves to the left while going up and down (tracking). Dissolve to shot 55. Source: TV Guide Magazine.
55 Medium long shot <1 sec.			Dissolve to shot 56. Source: TV Guide Magazine (image, not video).
56 Medium close up <1 sec.		Jane: "What is it?"	Dissolve to shot 57. Source: Bloopers.
57 Medium shot <1 sec.		Jane: "What is it?"	Source: Bloopers.
58 Medium close up <1 sec.		Jane: "What is it?"	Camera shakes. Dissolve to shot 59. Source: Bloopers.




59 Medium close up <1 sec.		Jane: "What is it?"	Dissolve to shot 60. Source: Bloopers.
60 Medium close up <1 sec.		Jane: "What is it?"	Dissolve to shot 61. Source: Bloopers.
61 Medium close up <1 sec.		Jane: "What is she?"	Camera moves to the left (tracking). Dissolve to shot 62. Source: Bloopers.
62 Medium shot <1 sec.		Jane: "What is it?"	Dissolve to shot 63. Source: Bloopers.
63 Medium shot <1 sec.		Jane: "What is it?"	Camera follows Jane and Maura to the back and right (tracking). Dissolve to shot 64. Source: Bloopers.
64 Medium close up <1 sec.		Jane: "What is it?"	Dissolve to shot 65. Source: Bloopers.

65 Medium shot 1 sec.		Maura: "Shhhhh."	Camera shakes. Dissolve to shot 66.
66 Medium shot 1 sec.		Maura: "Shhhhh."	Camera shakes. Dissolve to shot 67.
67 Medium close up 1 sec.		Maura: "That was awkward."	Camera moves to the left (tracking).
68 Medium close up 1 sec.		Jane: "You think?"	Camera moves down (tilt). Dissolve to shot 69.
69 Medium shot 1 sec.		Maura: "Unzip me."	
70 Medium close up <1 sec.		Jane: "Why?"	Camera moves to the left (pan). Dissolve to shot 71.

71 Medium close up 2 sec.		Maura: "What did I say?"	Camera moves to the right (pan). Dissolve to shot 72.
72 Medium shot <1 sec.			Camera shakes. Dissolve to shot 73. Source: TV Guide Magazine.
73 Medium long shot 2 sec.			Camera zooms out. Dissolve to shot 74. Source: TV Guide Magazine (image, not video).
74 Medium close up 2 sec.		Maura: "We are LBF's."	Dissolve to shot 75.
75 Medium close up 2 sec.		Jane: "Is this from the good fridge or the dead people fridge?"	Camera moves to the top and right (tracking). Dissolve to shot 76.
76 Medium shot <1 sec.		Maura: "What is my ringtone?"	Camera moves to the right (pan).


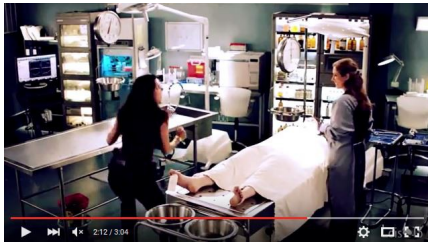


77 Medium shot <1 sec.			Camera moves to the right (pan). Dissolve to shot 78.
78 Medium shot 3 sec.		Ringtone: the Piano Sonata No. 2 by Frédéric Chopin (The Funeral March)	Camera shakes. Dissolve to shot 79.
79 Medium close up <1 sec.		Ringtone: the Piano Sonata No. 2 by Frédéric Chopin (The Funeral March)	Dissolve to shot 80.
80 Medium close up <1 sec.		Maura: "Nice."	Dissolve to shot 81.
81 Medium close up <1 sec.			Camera moves downwards (tracking). Source: Bloopers.
82 Medium close up 2 sec.			Camera moves to the right (pan). Dissolve to shot 83. Source: Bloopers.



83 Medium long shot 4 sec.		-laughing- Jane: "...and we are back."	Dissolve to shot 84. Source: Bloopers.
84 Medium shot <1 sec.		Jane and Frankie: "Hey ma."	
85 Medium shot 1 sec.		Jane and Angela: "Hello."	Dissolve to shot 86.
86 Medium long shot 2 sec.		Maura: -sigh-	Camera moves to the left, bottom and right (tracking).
87 Medium long shot <1 sec.		Jane: "Really?"	Dissolve to shot 88.
88 Medium close up 3 sec.		-laughing-	Camera moves to the left, bottom and follows Barry to the right (tracking). Dissolve to shot 89. Source: Bloopers.

89 Medium shot 1 sec.		-laughing- Maura: "Okay..."	Dissolve to shot 90. Source: Bloopers.
90 Long shot <1 sec.			
91 Long shot <1 sec.		Maura: "Wait."	
92 Medium shot <1 sec.			Camera moves to the left and bottom (tracking). Dissolve to shot 93.
93 Medium close up 1 sec.			Dissolve to shot 94. Source: TV Guide Magazine.
94 Long shot 2 sec.			Camera moves to the left (pan). Dissolve to shot 95. Source: Bloopers.



95 Long shot 1 sec.			Dissolve to shot 96. Source: Bloopers.
96 Long shot 2 sec.			Dissolve to shot 97. Source: Bloopers.
97 Long shot <1 sec.			Dissolve to shot 98. Source: Bloopers.
98 Medium close up <1 sec.		Jane: "Excuse..?"	Camera shakes. Dissolve to shot 99.
99 Medium shot <1 sec.			Dissolve to shot 100.
100 Medium long shot 2 sec.		Maura: "Well, I couldn't possible hide anything..up there."	Camera moves down, up and towards Maura (tracking).

101 Medium close up <1 sec.			Dissolve to shot 102.
102 Medium close up <1 sec.		Jane: "So, we are looking for bambi?"	Camera shakes. Dissolve to shot 103.
103 Medium close up 1 sec.			Camera follows Maura to the left and right (tracking).
104 Medium shot <1 sec.			Camera moves to the right (pan). Dissolve to shot 105.
105 Medium shot <1 sec.			Camera moves to the left (pan). Source: Bloopers.
106 Medium close up 1 sec.			Camera shakes. Source: Bloopers.

107 Medium shot 1 sec.			Source: Bloopers.
108 Medium close up <1 sec.			Dissolve to shot 109. Source: Bloopers.
109 Medium shot 1 sec.			Camera shakes to the bottom (tracking). Source: TV Guide Magazine.
110 Medium shot 1 sec.		-laughing-	Camera moves to the right (tracking). Source: Bloopers.
111 Medium shot <1 sec.			
112 Medium long shot 3 sec.			Camera moves to the left, bottom and top (tracking). Camera zooms in. Dissolve to shot 113. Source: TV Guide Magazine.

113 Medium close up 1 sec.	 A medium close-up shot of Jane and Maura in a car. Jane is on the left, looking out the window with her hand near her face. Maura is on the right, looking towards Jane. The video player interface shows a timestamp of 2:31 / 3:04.	Jane: "Oh my god!"	Camera moves to the bottom (tracking). Dissolve to shot 114.
114 Medium shot 2 sec.	 A medium shot of Angela laughing heartily while holding a camera. She is wearing a bright pink jacket. The video player interface shows a timestamp of 2:35 / 3:04.	Angela: -laughing-	Dissolve to shot 115. Source: Bloopers.
115 Medium close up 4 sec.	 A medium close-up shot of Jane and Maura in a car. Jane is on the left, looking towards Maura. Maura is on the right, looking forward. The video player interface shows a timestamp of 2:38 / 3:04.		Camera moves to the left and right (tracking). Dissolve to shot 116.
116 Long shot 1 sec.	 A long shot of Jane and Maura in a street. Jane is in the foreground, looking towards the camera. Maura is in the background, standing near a car. The video player interface shows a timestamp of 2:41 / 3:04.		Camera moves to the left and bottom (tracking). Dissolve to shot 117.
117 Medium close up 2 sec.	 A medium close-up shot of Maura laughing heartily. She is wearing a dark top. The video player interface shows a timestamp of 2:43 / 3:04.	Maura: -laughing-clapping-	Camera moves to the bottom and shakes (tracking). Dissolve to shot 118. Source: Bloopers.
118 Medium shot 2 sec.	 A medium shot of Jane sitting up in bed. She is wearing a white nightgown. The video player interface shows a timestamp of 2:45 / 3:04.	Jane: "Come on, ma."	



119 Medium close up <1 sec.			Camera moves to the left (pan).
120 Medium close up 1 sec.			Dissolve to shot 121.
121 Medium close up 1 sec.			Dissolve to shot 122.
122 Medium close up <1 sec.			
123 Medium close up 1 sec.			Camera shakes. Dissolve to shot 124.
124 Medium long shot 1 sec.		Maura: "Cool."	Dissolve to shot 125.









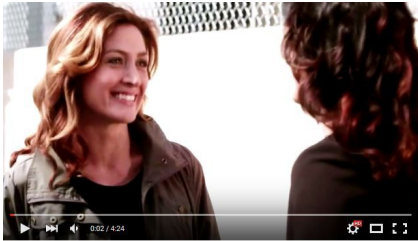



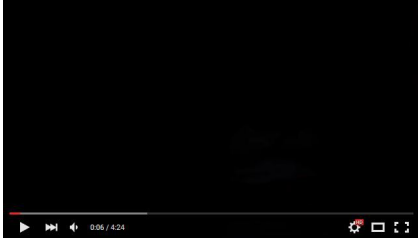

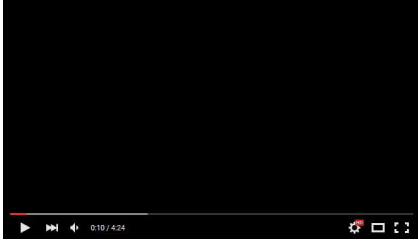

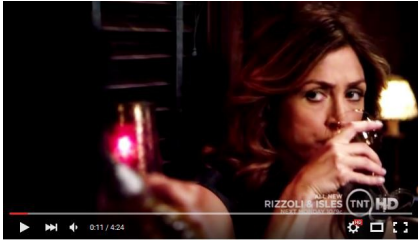

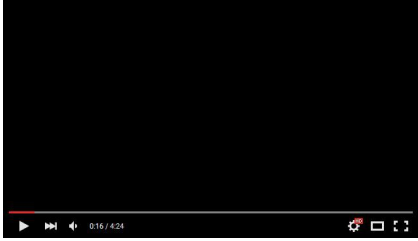


125 Medium close up 1 sec.			Camera moves to the bottom (tracking). Fade out. Source: Bloopers.
126 8 sec.			


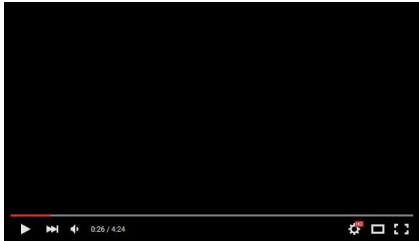
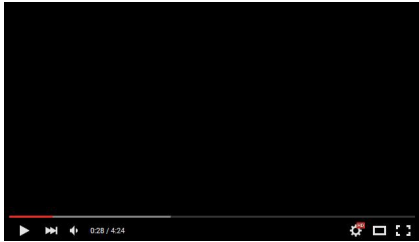
Figure 1.3 Fan video: Arms. Shot-to-shot analysis.

Shot Number, Camera distance, Shot duration	Figure	Speech, Special sounds.	Speed of motion, Editing graphics, Camera Movement, Source visual material.
1 Medium long shot <1 sec.			Fade in.
2 Medium long shot <1 sec.			Camera zooms out.
3 Medium shot <1 sec.			Dissolve to shot 4.


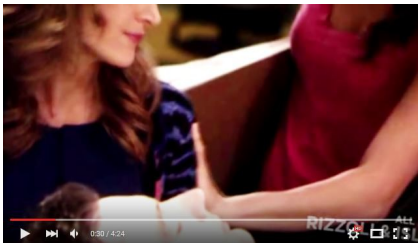




4 Medium close up <1 sec.			
5 Medium shot <1 sec.			Dissolve to shot 6.
6 Medium shot <1 sec.			
7 Medium shot <1 sec.			Camera moves towards Jane (tracking).
8 Medium shot <1 sec.			Camera follows Jane (tracking). Dissolve to shot 9.
9 Medium shot <1 sec.			Camera follows Jane (tracking). Fade out.

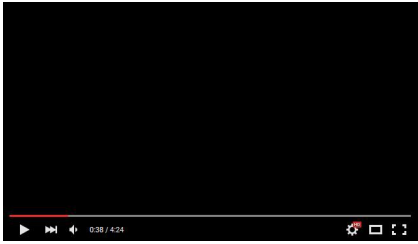


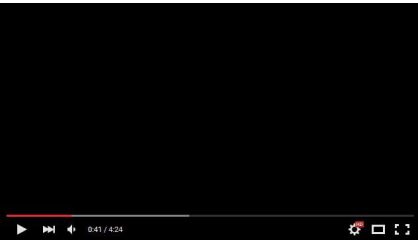


10 <1 sec.			Source: Other.
11 Medium shot 3 sec.			Fade in. Camera moves to the left (pan). Fade out.
12 <1 sec.			Source: Other.
13 Medium close up <1 sec.			Dissolve to shot 14.
14 Medium close up <1 sec.			Slow motion. Dissolve to shot 15.
15 Medium close up 3 sec.			Slow motion. Fade out.

16 <1 sec.			Source: Other.
17 Medium close up <1 sec.			Fade in. Camera shakes downward and to the right (tracking). Dissolve to shot 18.
18 Medium long shot <1 sec.			Camera moves upwards (tracking). Dissolve to shot 19.
19 Medium long shot <1 sec.			Dissolve to shot 20.
20 Medium long shot <1 sec.			Dissolve to shot 21.
21 Medium close up <1 sec.			Dissolve to shot 22.



22 Medium shot <1 sec.	 A woman with dark hair is leaning over a table, looking down at a small, open wooden box. The background is a kitchen with various items on the counter. The video player interface shows a progress bar at 0:27 / 4:24 and the TNT HD logo.	Camera moves downward (tracking). Dissolve to shot 23.
23 Medium shot 3 sec.	 Two women are standing and talking. The woman on the left is wearing a red jacket, and the woman on the right is wearing a dark jacket. They are both smiling. The background is a kitchen. The video player interface shows a progress bar at 0:23 / 4:24 and the TNT HD logo.	Slow motion. Camera follows Jane and Maura to the left (tracking). Fade out.
24 <1 sec.	 A dark screen with a progress bar at 0:26 / 4:24 and the TNT HD logo.	Source: Other.
25 Medium shot <1 sec.	 A woman with dark hair is sitting at a table, looking at a man who is sitting across from her. The background is a kitchen. The video player interface shows a progress bar at 0:26 / 4:24 and the TNT HD logo.	Dissolve to shot 26.
26 Medium close up <1 sec.	 A woman with long brown hair is looking at a man who is sitting across from her. The background is a kitchen. The video player interface shows a progress bar at 0:27 / 4:24 and the TNT HD logo.	Fade out.
27 <1 sec.	 A dark screen with a progress bar at 0:28 / 4:24 and the TNT HD logo.	Source: Other.





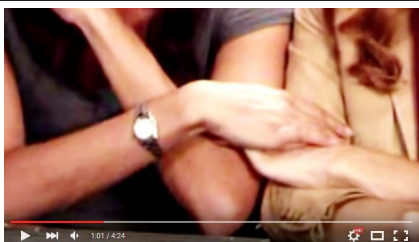



28 Medium shot 1 sec.		Fade in. Camera moves upwards (tracking).
29 Close up 1 sec.		Slow motion. Camera continues moving upwards and zooms in (tracking).
30 Medium close up 1 sec.		Dissolve to shot 31.
31 Medium close up 1 sec.		
32 Close up 3 sec.		Camera moves downwards to Jane's and Maura's hands (tracking). Dissolve to shot 33.
33 Medium close up <1 sec.		Fade out.

34 <1 sec.			Source: Other.
35 Long shot <1 sec.			Dissolve to shot 36.
36 Medium long shot 2 sec.			Slow motion. Fade out.
37 <1 sec.			Source: Other.
38 Medium shot 1 sec.			Fade in. Slow motion.
39 Close up 3 sec.			Slow motion. Black and white screen. Fade out (not entirely black).






40 Medium long shot 1 sec.			Dissolve to shot 41.
41 Medium shot <1 sec.			
42 Medium long shot 1 sec.			
43 Medium shot <1 sec.			Dissolve to shot 44.
44 Medium shot <1 sec.			
45 Close up <1 sec.			Dissolve to shot 46.

46 Close up <1 sec.			
47 Close up 2 sec.			Camera moves to the right (tracking). Dissolve to shot 48.
48 Close up 1 sec.			Dissolve to shot 49.
49 Medium close up <1 sec.			Dissolve to shot 50
50 Medium shot <1 sec.			Camera follows Jane to the right (tracking).
51 Medium close up <1 sec.			Dissolve to shot 52.

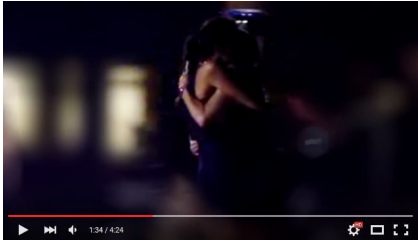
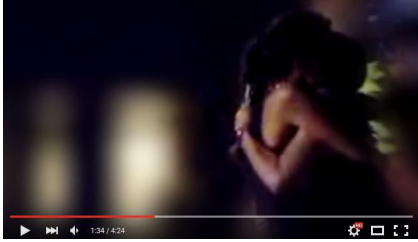
52 Medium close up <1 sec.			
53 Medium close up <1 sec.			Dissolve to shot 54.
54 Medium close up <1 sec.			
55 Medium shot 1 sec.			
56 Close up 1 sec.			Slow motion.
57 Close up <1 sec.			Camera moves downward (tracking). Dissolve to shot 58.

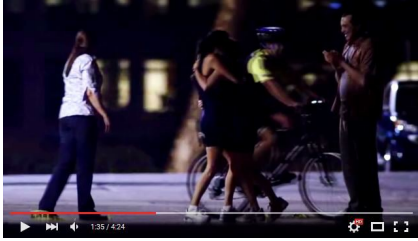
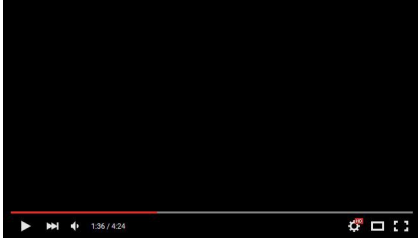






58 Close up <1 sec.			
59 Medium shot 1 sec.			Camera moves to the left (tracking).
60 Medium close up <1 sec.			Dissolve to shot 61.
61 Medium close up <1 sec.			
62 Medium shot 2 sec.			Dissolve to shot 63.
63 Medium shot 1 sec.			Dissolve to shot 64.


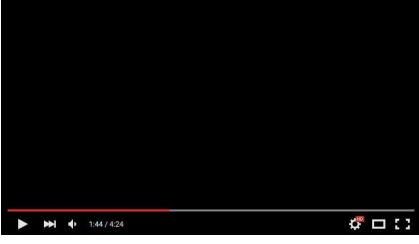
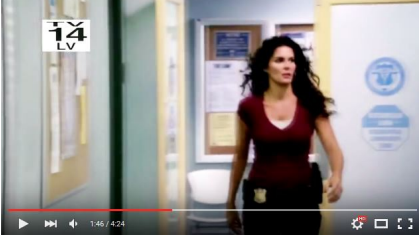
64 Medium shot 2 sec.			Dissolve to shot 65.
65 Medium close up <1 sec.			Fade out.
66 <1 sec.			Source: Other.
67 Medium shot <1 sec.			Dissolve to shot 68.
68 Medium shot <1 sec.			
69 Close up 1 sec.			Camera moves to the right top, towards Jane's face (tracking). Dissolve to shot 70.

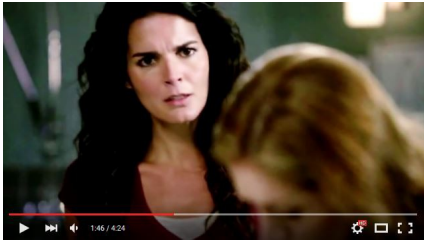
70 Medium close up 2 sec.			Slow motion.
71 Medium close up <1 sec.			Dissolve to shot 72.
72 Close up 1 sec.			Camera shakes.
73 Close up <1 sec.			Dissolve to shot 74.
74 Medium close up 1 sec.			Camera shakes.
75 Medium close up 1 sec.			Fade out.







76 <1 sec.			Source: Other.
77 Medium shot 3 sec.			Slow motion. Camera zoom in on Jane's and Maura's hands (tracking).
78 Medium shot 2 sec.			Slow motion. Camera shakes.
79 Long shot 8 sec.			Slow motion.
80 Medium long shot <1 sec.			Slow motion.
81 Medium shot <1 sec.			Slow motion.

82 Long shot <1 sec.			Slow motion. Fade out.
83 <1 sec.			Source: Other.
84 Medium close up <1 sec.			Dissolve to shot 85.
85 Medium close up <1 sec.			
86 Medium shot 1 sec.			Camera moves upwards towards Jane's and Maura's head (tracking).
87 Medium shot <1 sec.			









88 Medium close up 1 sec.		Camera follows Jane's movement (tracking). Fade out.
89 <1 sec.		Source: Other.
90 Medium close up <1 sec.		Camera shakes. Dissolve to shot 91.
91 Medium close up <1 sec.		Camera shakes. Fade out.
92 <1 sec.		Source: Other.
93 Medium long shot 2 sec.		Camera moves to the left, towards Jane, centering her in the right side of the screen (tracking).





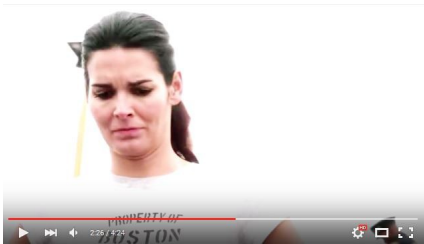

94 Medium close up 1 sec.			
95 Medium close up 1 sec.			
96 Medium close up <1 sec.			Slow motion. Dissolve to shot 97.
97 Medium close up 1 sec.			Slow motion. Fade out.
98 <1 sec.			Source: Other.
99 Medium close up <1 sec.			Camera shakes. Dissolve to shot 100.

100 Close up <1 sec.			Camera shakes.
101 Medium close up 2 sec.			Dissolve to shot 102.
102 Medium close up 2 sec.			Fade out.
103 <1 sec.			Source: Other.
104 Medium close up 3 sec.			Dissolve to shot 105.
105 Medium close up <1 sec.			Fade out.


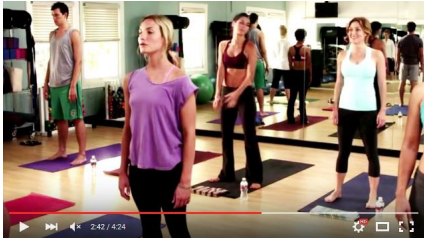
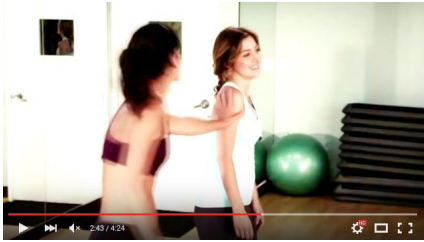
106 <1 sec.			Source: Other.
107 Medium long shot 2 sec.			Fade in. Dissolve to shot 108.
108 Medium shot 2 sec.			Camera follows Maura (tracking). Dissolve to shot 109.
109 Medium shot 3 sec.			Dissolve to shot 110.
110 Medium shot 1 sec.			Fade out.
111 <1 sec.			Source: Other.

112 Medium close up <1 sec.			Fade in. Dissolve to shot 113.
113 Medium close up <1 sec.			
114 Medium shot 1 sec.			Dissolve to shot 115.
115 Medium shot <1 sec.			
116 Medium shot <1 sec.			Dissolve to shot 117.
117 Medium close up 1 sec.			Fade out.



118 <1 sec.			Source: Other.
119 Medium close up <1 sec.			Dissolve to shot 120.
120 Medium close up <1 sec.			Dissolve to shot 121.
121 Medium close up <1 sec.			Camera follows Maura upwards (tracking). Dissolve to shot 122.
122 Medium close up <1 sec.			Dissolve to shot 123.
123 Medium close up <1 sec.			Camera follows Maura upwards (tracking).







124 Medium shot 5 sec.			
125 Medium close up <1 sec.			
126 Medium close up <1 sec.			
127 Medium shot 2 sec.			Fade out (to white).
128 <1 sec.			Source: Other.
129 Medium shot <1 sec.			Fade in (from white). Slow motion. Dissolve to shot 130.

130 Medium shot <1 sec.			Slow motion. Dissolve to shot 131.
131 Long shot <1 sec.			
132 Medium long shot <1 sec.			Dissolve to shot 133.
133 Medium long shot <1 sec.			Dissolve to shot 134.
134 Long shot <1 sec.			Dissolve to shot 135.
135 Medium long shot <1 sec.			Dissolve to shot 136.

136 Long shot <1 sec.			Dissolve to shot 137.
137 Medium long shot <1 sec.			Dissolve to shot 138.
138 Long shot <1 sec.			
139 Medium shot 4 sec.			Fade out.
140 <1 sec.			Source: Other.
141 Medium shot 2 sec.			Slow motion.

142 Close up 1 sec.			Slow motion. Fade out.
143 <1 sec.			Source: Other.
144 Medium close up <1 sec.			Fade in. Dissolve to shot 145.
145 Medium long shot 5 sec.			Camera follows Jane leaving and then centers on Maura (pan).
146 Medium shot 1 sec.			Slow motion.
147 Medium shot <1 sec.			Dissolve to shot 148.



148 Medium close up <1 sec.			
149 Medium shot <1 sec.			Dissolve to shot 150.
150 Close up 1 sec.			Camera follows Maura to the left (tracking).
151 Medium close up <1 sec.			Dissolve to shot 152.
152 Medium close up 1 sec.			
153 Medium shot 1 sec.			

154 Medium shot 1 sec.			
155 Medium close up 3 sec.			Slow motion. Camera follows Jane and Maura (tracking).
156 Close up <1 sec.			Slow motion. Camera follows Jane and Maura (tracking).
157 Medium long shot 2 sec.			Dissolve to shot 158.
158 Medium shot <1 sec.			Fade out.
159 <1 sec.			Source: Other.

160 Medium shot 1 sec.		Fade in. Dissolve to shot 161.
161 Medium shot 1 sec.		Slow motion. Fade out.
162 <1 sec.		Source: Other.
163 Medium close up <1 sec.		Dissolve to shot 164.
164 Medium shot <1 sec.		Slow motion.
165 Medium close up <1 sec.		Dissolve to shot 166.







166 Medium close up <1 sec.			Dissolve to shot 167.
167 Medium shot 1 sec.			Dissolve to shot 168.
168 Medium long shot 1 sec.			Dissolve to shot 169.
169 Close up 1 sec.			Fade out.
170 <1 sec.			Source: Other.
171 Medium close up <1 sec.			Dissolve to shot 172.

172 Medium close up <1 sec.			Dissolve to shot 173.
173 Medium shot 3 sec.			Slow motion. Camera follows Jane and Maura (tracking). Dissolve to shot 174.
174 Medium close up <1 sec.			Dissolve to shot 175.
175 Medium close up <1 sec.			Dissolve to shot 176.
176 Medium shot 2 sec.			
177 Medium shot 2 sec.			Dissolve to shot 178.



178 Medium close up 2 sec.			
179 Medium close up <1 sec.			
180 Medium close up <1 sec.			
181 Medium close up <1 sec.			Camera shakes. Dissolve to shot 182.
182 Medium close up <1 sec.			Camera shakes.
183 Medium shot 2 sec.			Camera follows Jane and Maura (tracking).

184 Medium shot <1 sec.			Dissolve to shot 185.
185 Medium shot <1 sec.			
186 Medium shot <1 sec.			Dissolve to shot 187.
187 Medium shot 2 sec.			Camera moves to the left and zooms in on Jane's hand (tracking).
188 Medium close up 2 sec.			
189 Medium shot <1 sec.			Dissolve to shot 190.

190 Medium close up 2 sec.			Dissolve to shot 191.
191 Medium shot <1 sec.			Dissolve to shot 192.
192 Medium close up <1 sec.			Dissolve to shot 193.
193 Medium close up <1 sec.			
194 Medium close up <1 sec.			
195 Close up <1 sec.			




196 Medium close up <1 sec.		Maura: "I love you." Promotional announcement placed over the lower part of the frame: "Are Jane and Maura the perfect team?" Continues over shot 197.	Dissolve to shot 197.
197 Medium close up <1 sec.			Camera zooms in. Dissolve to shot 198.
198 Medium close up <1 sec.			Dissolve to shot 199.
199 Medium close up 1 sec.			Fade out.
200 10 sec.		Written text: "For Mikke. I hope this makes you smile, sweetie. I love you."	Source: Other.

Figure 2.1 Fan video: The Eye Sex. Song text: A little less conversation, by Elvis Presley.

A little less conversation a little more action please,  
All this aggravation ain't satisfactioning me,  
A little more bite a little less bark,  
A little less fight and a little more spark,  
Close your mouth and open up your heart and baby satisfy me,

Satisfy me baby.

Baby close your eyes and listen to the music,  
Dig to the summer breeze,  
It's a groovy night and I can show you how to use it,  
Come along with me and put your mind at ease hey.

A little less conversation a little more action please,  
All this aggravation ain't satisfactioning me,  
A little more bite a little less bark,  
A little less fight and a little more spark,  
Shut your mouth and open up your heart and baby satisfy me,  
Satisfy me baby.

Come on baby I'm tired of talking.  
Grab your coat and let's start walking,  
Come on come on,  
Come on come on,  
Come on come on,  
Don't procrastinate,  
Don't articulate,  
Girl it's getting late,  
You just sit and wait around.

Yeah, a little less conversation a little more action please,  
All this aggravation ain't satisfactioning me,  
A little more bite a little less bark,  
A little less fight and a little more spark,  
Shut your mouth and open up your heart and baby satisfy me,  
Satisfy me baby.

Figure 2.2 Fan video: Friends. Song text: I'll be there for you, by The Rembrandts.

So no one told you life was gonna be this way  
Your job's a joke  
You're broke  
Your lovelife's D.O.A.  
It's like you're always stuck in second gear  
When it hasn't been your day, your week, your month, or even your year but

I'll be there for you  
(When the rain starts to pour)  
I'll be there for you  
(Like I've been there before)  
I'll be there for you  
(Cause you're there for me too)

You're still in bed at ten,  
and work began at eight  
You've burned your breakfast



So far, things are going great  
Your mother warned you there'd be days like these  
But she didn't tell you when the world has brought you down to your knees that

I'll be there for you  
(When the rain starts to pour)  
I'll be there for you  
(Like I've been there before)  
I'll be there for you  
(Cause you're there for me too)

No one could ever know me  
No one could ever see me  
Seems you're the only one who knows, what it's like to be me  
Someone to face the day with  
Make it through all the rest with  
Someone I'll always laugh with  
Even at my worst I'm best with you, yeah

It's like you're always stuck in second gear  
When it hasn't been your day, your week, your month, or even your year

I'll be there for you  
(When the rain starts to pour)  
I'll be there for you  
(Like I've been there before)  
I'll be there for you  
(Cause you're there for me too)

I'll be there for you  
I'll be there for you  
I'll be there for you  
'Cause you're there for me too

Figure 2.3 Fan video: Arms. Song text: Arms, by Christina Perri.

I never thought that you would be the one to hold my heart  
But you came around and you knocked me off the ground from the start

You put your arms around me  
And I believe that it's easier for you to let me go  
You put your arms around me and I'm home

How many times will you let me change my mind and turn around?  
I can't decide if I'll let you save my life or if I'll drown

I hope that you see right through my walls  
I hope that you catch me 'cause I'm already falling  
I'll never let our love get so close  
You put your arms around me and I'm home

The world is coming down on me and I can't find a reason to be loved  
 I never wanna leave you but I can't make you bleed if I'm alone

You put your arms around me  
 And I believe that it's easier for you to let me go...

I hope that you see right through my walls  
 I hope that you catch me, 'cause I'm already falling  
 I'll never let our love get so close  
 You put your arms around me and I'm home

I try my best to never let you in to see the truth  
 And I've never opened up  
 I've never truly loved till you put your arms around me  
 And I believe that it's easier for you to let me go

I hope that you see right through my walls  
 I hope that you catch me, 'cause I'm already falling  
 I'll never let our love get so close  
 You put your arms around me and I'm home

You put your arms around me and I'm home

Figure 3. Camera Distance

Camera distance	The Eye Sex	Friends	Arms
Extreme long shot	-	-	-
Long shot	-	10	7
Medium long shot	8	15	18
Medium shot	15	37	60
Medium close up	33	62	70
Close up	-	1	19
Extreme close up	-	-	-
Total	56	125	176

Figure 4. Shot Duration

Shot duration	The Eye Sex	Friends	Arms
<1 sec.	9	63	128
1-2 sec.	41	53	57
3-5 sec.	14	9	13
6-...	2	1	2
Total	66	126	200

Figure 5. Speed of Motion, Editing Graphics and Camera Movement

	The Eye Sex	Friends	Arms
Speed of motion	-	-	25 (slow motion)
Editing graphics	5 (fade in/fade out)	75 (fade in/fade out/ dissolve)	116 (fade in/fade out/ dissolve)
Camera movement	36 (tracking/zoom)	67 (tracking/zoom/ pan/tilt)	40 (tracking/zoom/ pan)

Figure 6. Source Visual Material

	The Eye Sex	Friends	Arms
Source TV series	56	89	176
Source Other (black/ white/text screen)	10	1	24
Source Bloopers	-	29	-
Source TV Guide Magazine	-	7	-
Total	66	126	200