

Intro to Video Editing I

Queens College Art Department | Fall 2019

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Week 4: 09/28/2019

Syllabus Website: introvideo-f19.copperbluemediacom

Blog: ivefall2019.tumblr.com

ARTS 207 - 01

Saturday 1:00 pm - 4:50 pm

IB 212

Project 2:

1-3 min with sound due week 7. The theme is "Personal Diary". This diary can be an activity or aspect of your life (for example, doing martial arts, or walking your dog where something interesting happens beyond just walking the dog, such as falling in love with another dog owner), a fantasy (winning the lottery), a dream (going to the moon) or a fear (being hacked on social media – this can be funny or nightmarish).

Format: HD1920 x 1080 at 24fps.

A 1 - 3 min long storyboard would be:

4 - 12 pages if panels of 12 were used,

4 - 15 pages if panels of 10 were used,

5 - 18 pages if panels of 8 were used.

Camera Shots / Angles

Camera Shots / Angles

Close up - CU

Big Close up - BCU

Extreme Close up - ECU/XCU

Medium-Shot - MS

Medium-Long Shot - MLS

Long Shot / Wide Shot - LS/WS

Extreme Long Shot / Wide Shot - ELS/EWS

Bird's Eye view

Over the shoulder

Point of view - POV

Dutch angle/Canted angle

High Angle

Low Angle

Aerial

Camera Movements

Camera Movements

Tilt Up / Down

Pan Left / Right

Zoom

Pedestal

Tracking shot

Dolly

Rackfocus

Hand-Held

Steadicam

Crane

Aerial

<https://www.videomaker.com/article/c10/10775-the-9-classic-camera-moves>

The Camera

The Camera

- Camera Frame – Shot Composition
- Camera Angles
- Camera Movements
- Camera Exposure: Aperture, Shutter Speed, ISO
- Depth of Field and Light
- Camera Lenses and Depth of Field

The Establishing Shot

An establishing shot is usually the first shot of a new scene, designed to show the audience where the action is taking place (framing the action). It is usually a long shot (wide shot) or extreme wide shot.



Tom's Restaurant in
Seinfeld, 1989-1998



Opening of a scene in
Suicide Squad, 2016

The Master Shot

A master shot records the entire action, a complete run-through from the same camera position. This way if a tighter shot is messed up during coverage, the editor can always cut back to the master shot. The establishing shot and master shot can be shot from the same angle.



Jonathan Dayton, Valerie Faris, *Little Miss Sunshine*, 2006

The Cut: Sound and Vision

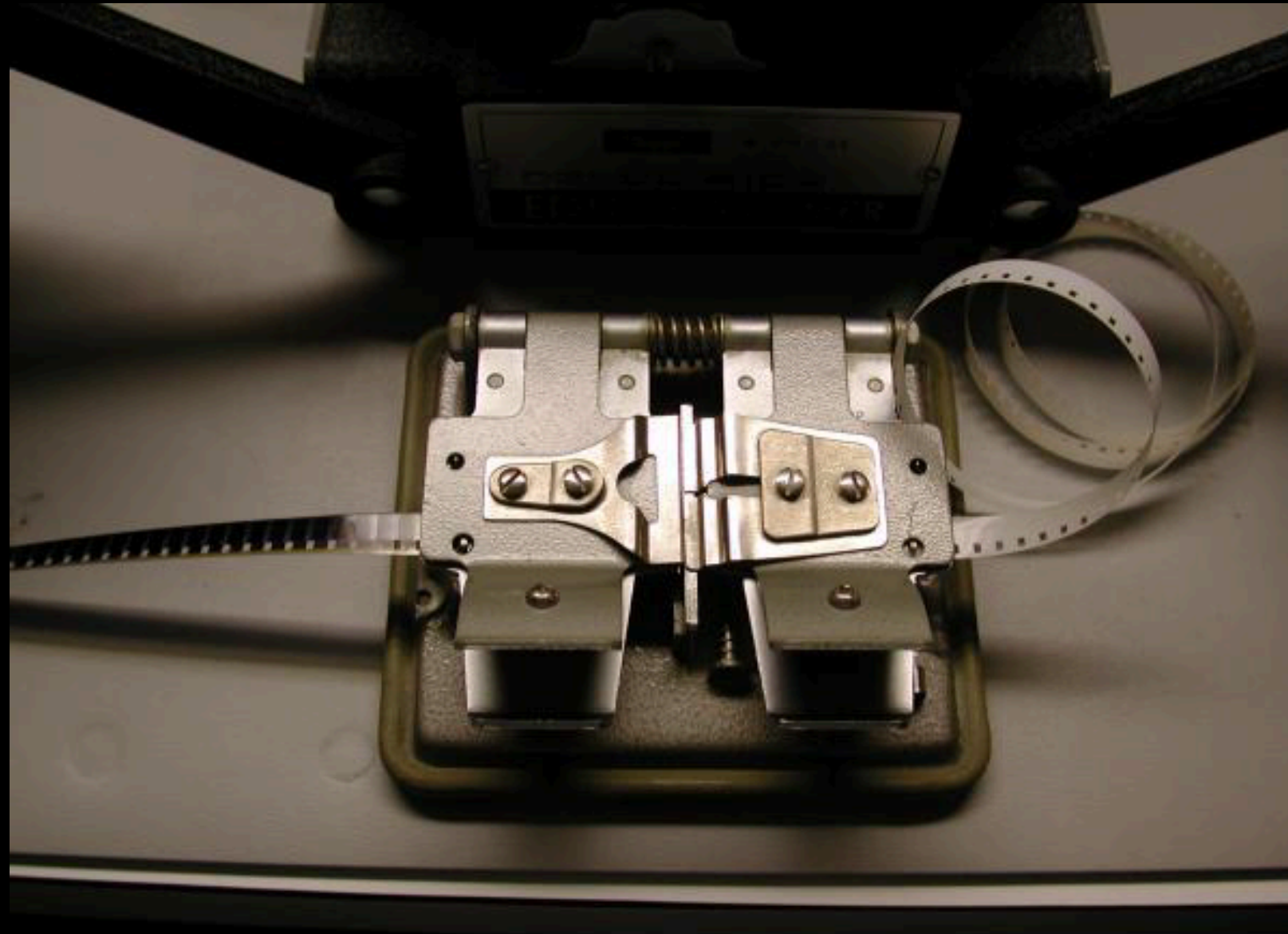
Editing Steenbeck



Film Editing Bin



Film Splicer



Ideologies in Filmmaking:

“Those directors who put their faith in reality”

“Those directors who put their faith in the image”

Andre Bazin Vs. Sergei Eisenstein

Psychoanalytic Film Theory

The Gaze

- Michel Foucault

- Jean Paul Sartre

- Jacque Lacan

Feminist Film Theory

Laura Mulvey

"In our relation to things, in so far as this relation is constituted by the way of vision, and ordered in the figures of representation, something slips, passes, is transmitted, from stage to stage, and is always to some degree eluded in it that is what we call the gaze."

Lacan writes "consciousness, in its illusion of seeing itself seeing itself, finds its basis in the inside-outside structure of the gaze."

-Jacques Lacan

Psychoanalysis and Cinema - The imaginary Signifier

A term used by Christian Metz to refer to the cinematic signifier—the medium of film. 'What is characteristic of the cinema is not the imaginary that it may happen to represent, but the imaginary that it is from the start, the imaginary that constitutes it as a signifier.' It is argued to have a 'dual character', involving both photographically and auditorily faithful perceptual plenitude and at the same time the unreality of fiction (we know we are watching a film). Its perceptual transparency renders it an absent signifier.

Metz relates the concept to Lacan's imaginary—the cinematic signifier is theorized as inducing identifications related to those of the mirror phase (where the screen is the mirror), though in cinema the identification is paradoxically argued to be with oneself as 'a condition of the possibility of the perceived'. Prior to Metz's book *The Imaginary Signifier* (1977), film theorists had ignored the role of the spectator.

Voyeurism in Film



Alfred Hitchcock,
Rear Window, 1954 | Caught In The Act

Continuity Editing | Suspense of Disbelief

Suspense of Disbelief:

The willingness of an audience to go along with a story according to the premise of the movie. One of the ways the audience may get carried away in the story is through character identification as long as the actions and emotions of characters seem believable and consistent in the context of the story.

Continuity Editing

Continuity in Editing

Continuity:

- Stylistic elements, e.g. lighting, colors, props, shapes
- Sound (Lcut) - cutting sound before or after visual edit
- Camera Angles - 30° change of angle to avoid jumpcuts
- Camera Movement
- Screen Direction - 180° degree rule

André Bazin

Bazin's argued for films that depicted what he saw as "objective reality", such as documentaries and films of the Italian neorealism school, and directors who made themselves "invisible", such as Howard Hawks). He advocated the use of deep focus (Orson Welles), wide shots (Jean Renoir), and preferred what he referred to as "true continuity" through mise-en-scène over experiments in editing and visual effects.

Bazin's call for objective reality, deep focus, and lack of montage are linked to his belief that the interpretation of a film or scene should be left to the spectator. This placed him in opposition to film theory of the 1920s and 1930s, which emphasized how the cinema could manipulate reality.

Continuity

Visual Continuity:

logical succession of edited events, necessitating consistent placement of props, use of wardrobe, positioning of characters, and progression of time.

Directional Continuity:

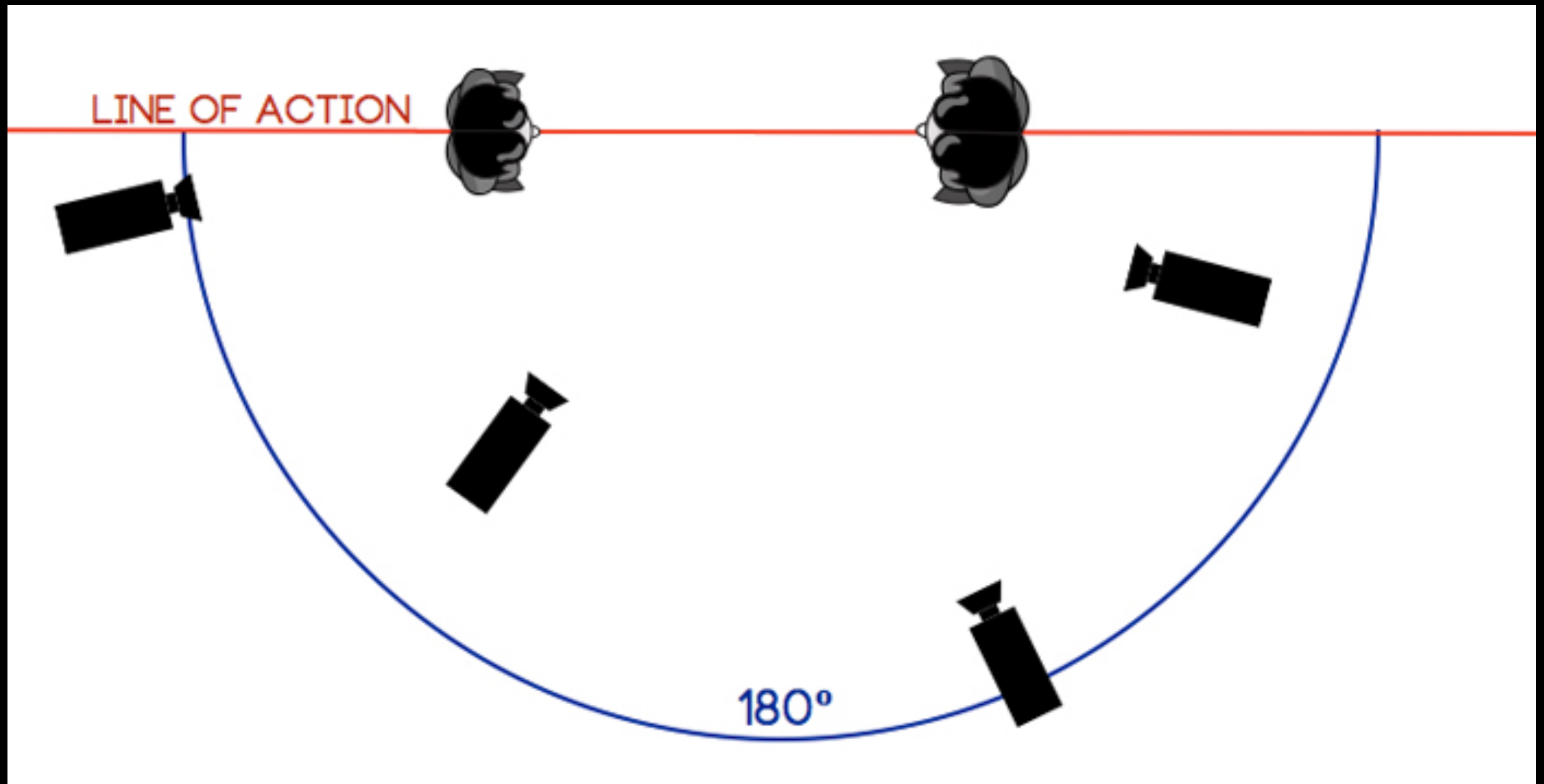
Consistency in camera-subject relationships, to avoid confusing a viewer's perspective.

A script supervisor is usually hired to maintain continuity.

Screen Direction: The 180 degree rule

Screen Direction | Continuity

The Screen Direction rule is essential for **Continuity**



"Know the rules so you can break them"

Screen Direction

Breaking the 180° rule brings attention to the medium and can be used for emotional effect such as to express tension or disorientation or to create a visual rhythm.



Extreme Long Shot



Reverse Angle as Medium-Long Shot

Stanley Kubrick, *The Shining*, 1980

Continuity Editing | Screen Direction | Camera Movement



Sergio Leone

Once Upon a Time in the West, 1968

https://en.wikipedia.org/wiki/Once_Upon_a_Time_in_the_West

French New Wave

French New Wave | Breaking Continuity

The French New Wave is characterized by self-conscious film directors who rejected the literary period pieces made in France and written by novelists in favor of a more experimental film form.

French New Wave filmmakers attempted to break the viewers' suspense of disbelief. They took steps to constantly remind the viewer that a film is being watched, just a sequence of moving images, with clever the use of light and shadow.

French New Wave | Breaking Continuity

In the seminal film *Breathless*, 1960, Jean-Luc Godard breaks the 180° rule in the beginning, in a car scene that jumps between the front and back seats, improvising an "aesthetic rebellion" for which the French New Wave is known.



Jean-Luc Godard, *Breathless*, 1960

French New Wave | Breaking Continuity

Breaking continuity with jump cuts and looking into the camera were also used to distance the spectator from the film narrative.



Jean-Luc Godard, *Breathless*, 1960

French New Wave | Breaking Continuity

By raising awareness of the medium it was believed that the consciousness of the spectator would also be raised.

How the French New Wave changed cinema

French New Wave | Breaking Continuity

Filming techniques included:

- fragmented, discontinuous editing
- long takes
- improvised dialogue
- rapid changes of scenes or oddly disjointed scenes
- shots breaking 180° axis rule of camera movement
- an actor whose character changes from one scene to the next
- sets in which onlookers accidentally make their way onto the camera along with extras
- actors looking into the camera

Characteristics of French New Wave Films

French New Wave | Auteur

Auteur theory was termed by the American critic Andrew Sarris. The concept was invented to distinguish French New Wave filmmakers from studio-system directors that were part of the Hollywood establishment.

French New Wave | Auteur

An auteur emphasizes the film director as creator as opposed to the studio behind the film. It refers to a singular artist who controls all aspects of a collaborative creative work, a person equivalent to the author of a novel or a play. The term is commonly used to refer to film directors with a recognizable style or thematic preoccupation. It has since been applied to producers of popular music as well as to video-game creators.

Montage

Montage:

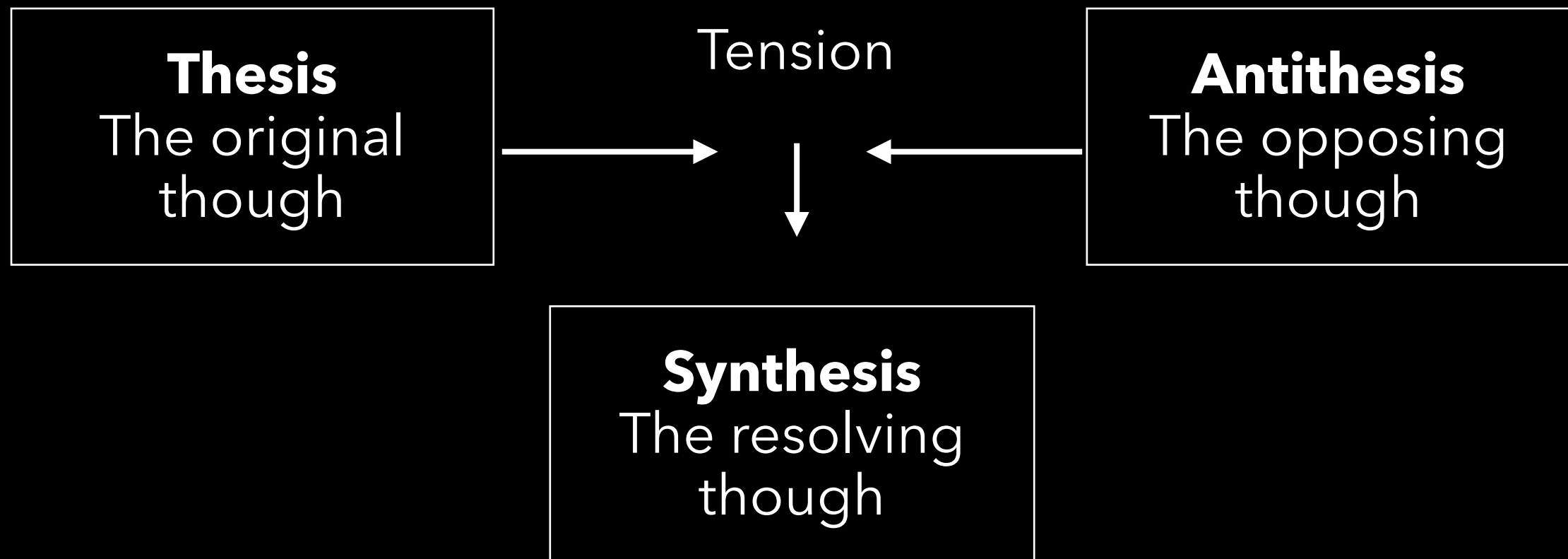
Combining shots that are depictive - single in meaning,
neutral in content - into intellectual contexts and series.

Sergei Eisenstein

Eisenstein saw montage as a process which operated in the same way as a Marxist dialectic - which is a way of looking at the course of history as the perpetual conflict in which a thesis or force collides with an anti-thesis or counterforce to create a new phenomenon called a synthesis.

Eisenstein saw the collision of a one shot or montage cell with another as creating conflict that produced a new idea. This new idea would become its own thesis and collide with another anti-thesis creating yet another synthesis idea. Again and again these dialectics build up in a film like a series of controlled explosions in an internal combustion engine, driving the film forward. The author and the spectator are co-creators of the film's narrative structure. The actual work of art comes into being through the arrangement of images in the mind's eye of the spectator, according to personal experience and the representational guidance of the author.

Sergei Eisenstein | Dialectical Montage



Eisenstein's Methods of Montage

Eisenstein's 5 Methods of Montage

- Metric - cutting based on the length of the shot
- Rhythmic - time and tempo but concerning what's in the action of the shot
- Tonal - aesthetic tones, lighting, shapes in the frame.
- Overtonal - how whole sequences play against each other
- Intellectual / Ideological / Dialectical / Associative - abstract ideas by creating ideas with opposing concepts.

Metric Montage:

Cutting based purely on the length of shot. This elicits the most basic emotional response, that of tempo which can be raised or lowered for effect.

Metric montage refers to the length of the shots relative to one another. Regardless of their content, shortening the shots abbreviates the time the audience has to absorb the information in each shot. This increases the tension resulting from the scene. Cutting close-ups with increasingly shorter shots intensifies a sequence.

Metric Montage



Alfred Hitchcock , Psycho, 1960 - Shower Scene

Psycho Shower Scene - Art of The Scene

Rhythmic montage:

refers to continuity arising from the visual pattern within the shots. Continuity based on matching action and screen direction are examples of rhythmic montage. This type of montage exemplifies conflict by opposing screen directions as well as parts of the frame.

Rhythmic Montage

For example, in the Odessa Steps sequence of *Battleship Potemkin* (1925), soldiers march down the steps from one quadrant of the frame, followed by people attempting to escape from the opposite side of the frame.



Rhythmic Montage

Rhythmic Montage between shots



Rhythmic Montage

Rhythmic Montage in a sequence of shots



Tonal Montage:

is concerned with the emotional attributes of the shot without regard for the temporal length of the cut or its rhythmic characteristics. It is concerned with tone of the shot - from lighting, shadows and shapes in the frame which may elicit an emotional response.

Tonal Montage



Sergei Eisentein, Battleship Potemkin, 1925
- The Odessa Steps Sequence

Overtonal Montage:

is a combination of metric, rhythmic and tonal montage.

Intellectual Montage:

whereas the previous methods focused on inducing emotional response, the intellectual montage sought to express abstract ideas by creating relationships between opposing visual intellectual concepts.

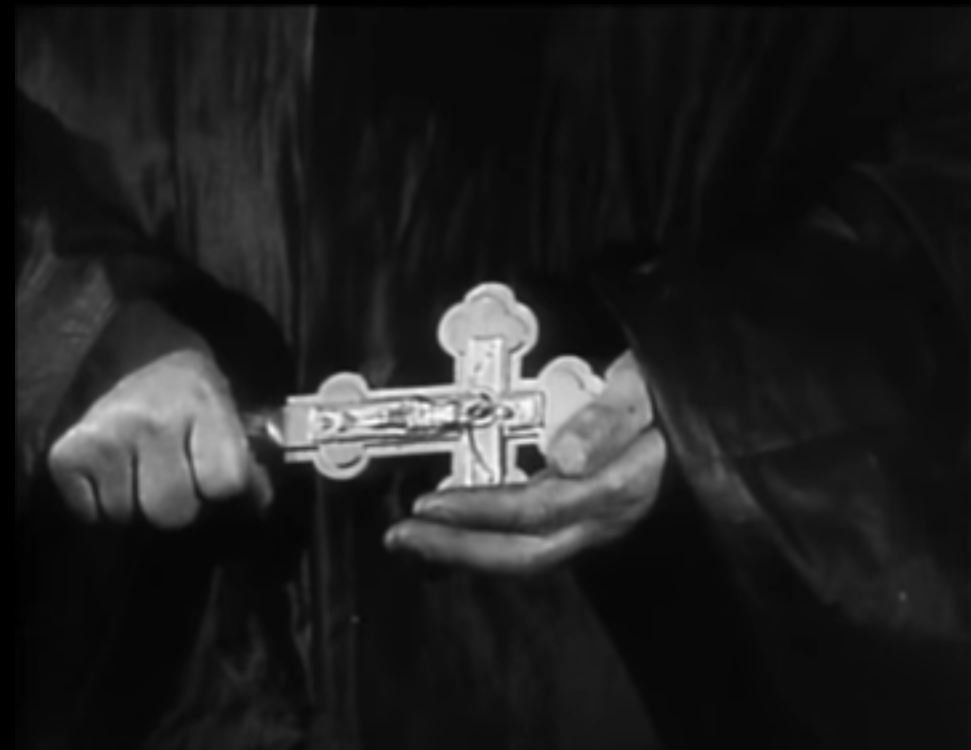
Intellectual Montage

An example in *Battleship Potemkin* is the intercutting of the priest tapping on a cross with an officer tapping on the hilt of a sword - to express a message of corrupt association of the church and the state.



Sergei Eisentein, *Battleship Potemkin*, 1925
– Priest sequence

Intellectual Montage



Sergei Eisentein, *Battleship Potemkin*, 1925
– Priest sequence

Intellectual Montage

Another example of intellectual montage is the final sequence in the Odessa steps. Three quick shots of a rising stone lion - representing the rise of proletariat.



Sergei Eisentein, Battleship Potemkin, 1925
- Lion Sequence

Intellectual Montage

Explaining Russian Montage

Intellectual Montage

Dialectical opposition can be created :

- Through the juxtaposition of opposing shots
- Within the visual elements of a shot
- Through the emotional tone of the shots
- Through Sound

Intellectual / Dialectical Montage

Another example of intellectual montage is the Christening sequence in *The Godfather*.



Francis Ford Coppola , *The Godfather*, 1972
- The Christening

Match Cut
Cutting on Action

Match Cut / Cutting on Action



Alain Resnais, *Muriel ou Le temps d'un retour*, 1963

Match Cut / Cutting on Action

Explaining Cutting on Action

More Editing Examples



Jean Luc Godard,
Notre Musique, 2004



Fernando Meirelles, Kátia Lund,
City of God, 2002

Editing Examples

The Art of Sound

The Art of Sound

The Magic of Making Sound

Diegetic Vs. Non- Diegetic Sound

Diegetic sound:

is any sound presented as originated from source within the film's world, either on screen or outside the frame:

- voices of characters
- sounds made by objects in the story
- Music coming from instruments in the film (source music)

Non-Diegetic Sound:

is sound whose source is neither visible on the screen nor has been implied to be present in the action, coming from a source outside story space:

- narrator's commentary
- sound effects added for the dramatic effect
- mood music

Editing in Premiere Pro

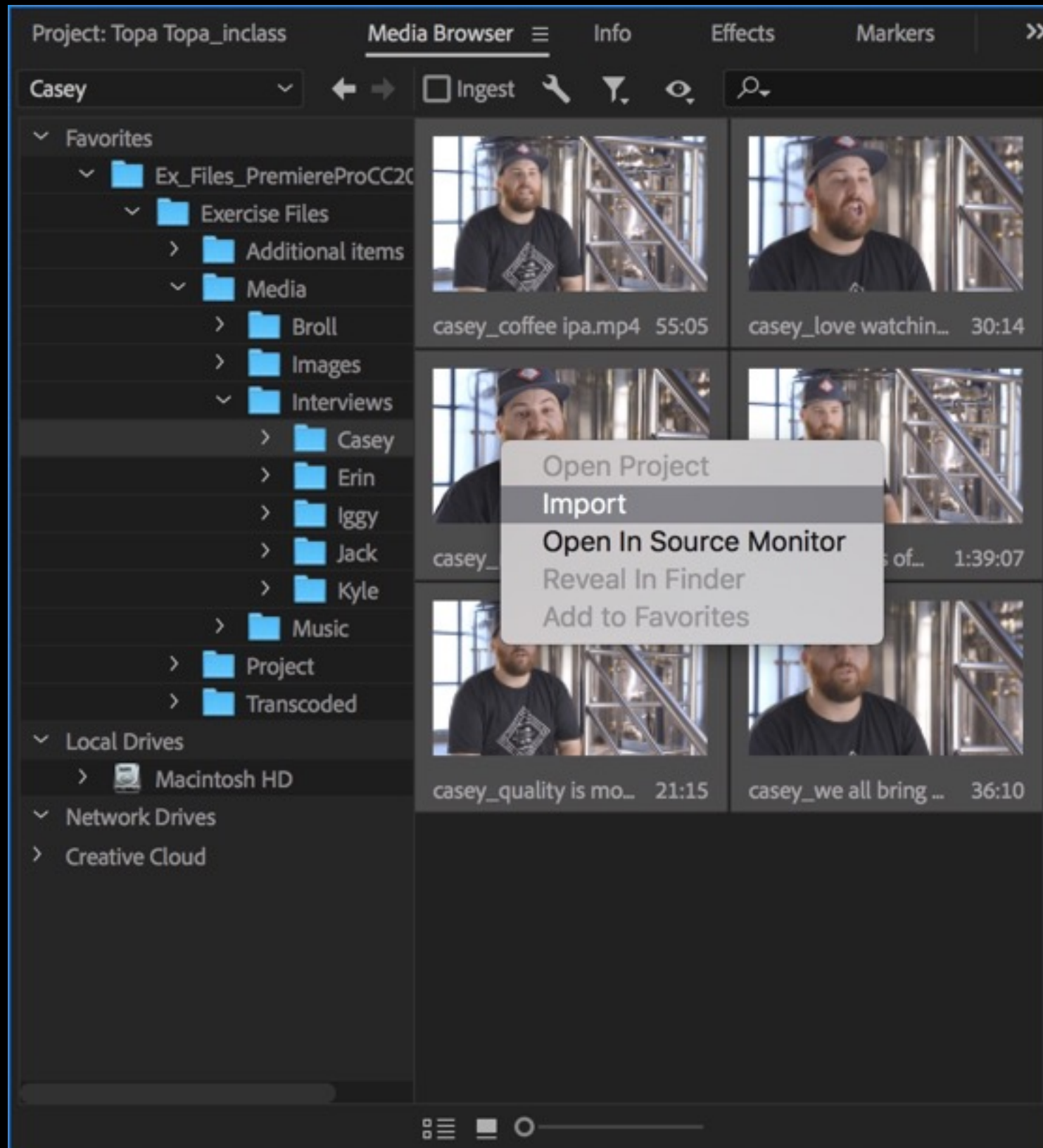
Importing Media

Importing Media

Before importing your media:

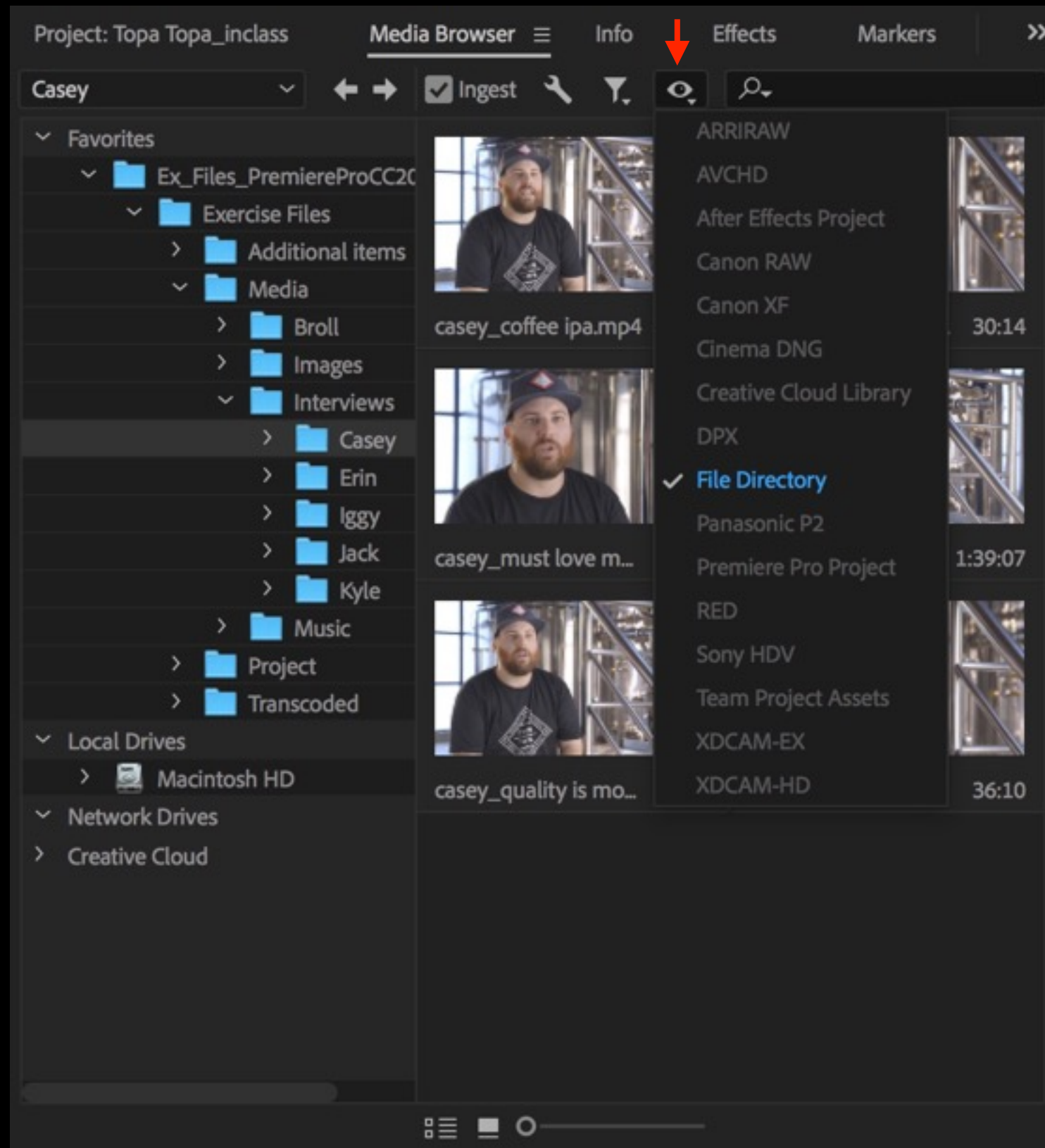
Copy your media files from your camera card to your external drive

Project window: Media Browser | Importing Media



1. In the *Project window Media Browser* navigate to the folder with your copied media files
2. Select clips or folders you want to import, right-click and select import from the pop-up window

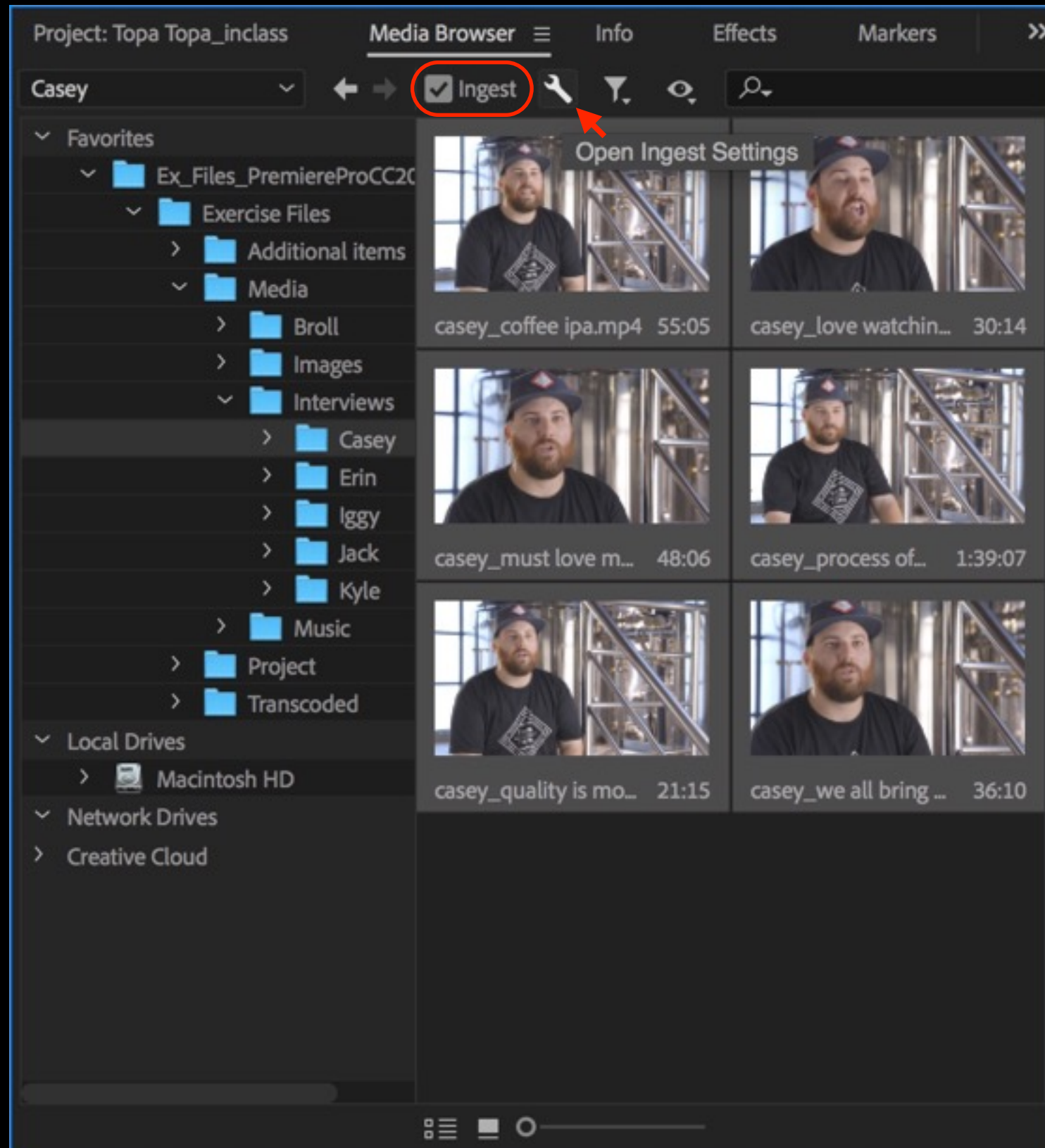
Transcoding & Importing Media



To check if your media files need transcoding:

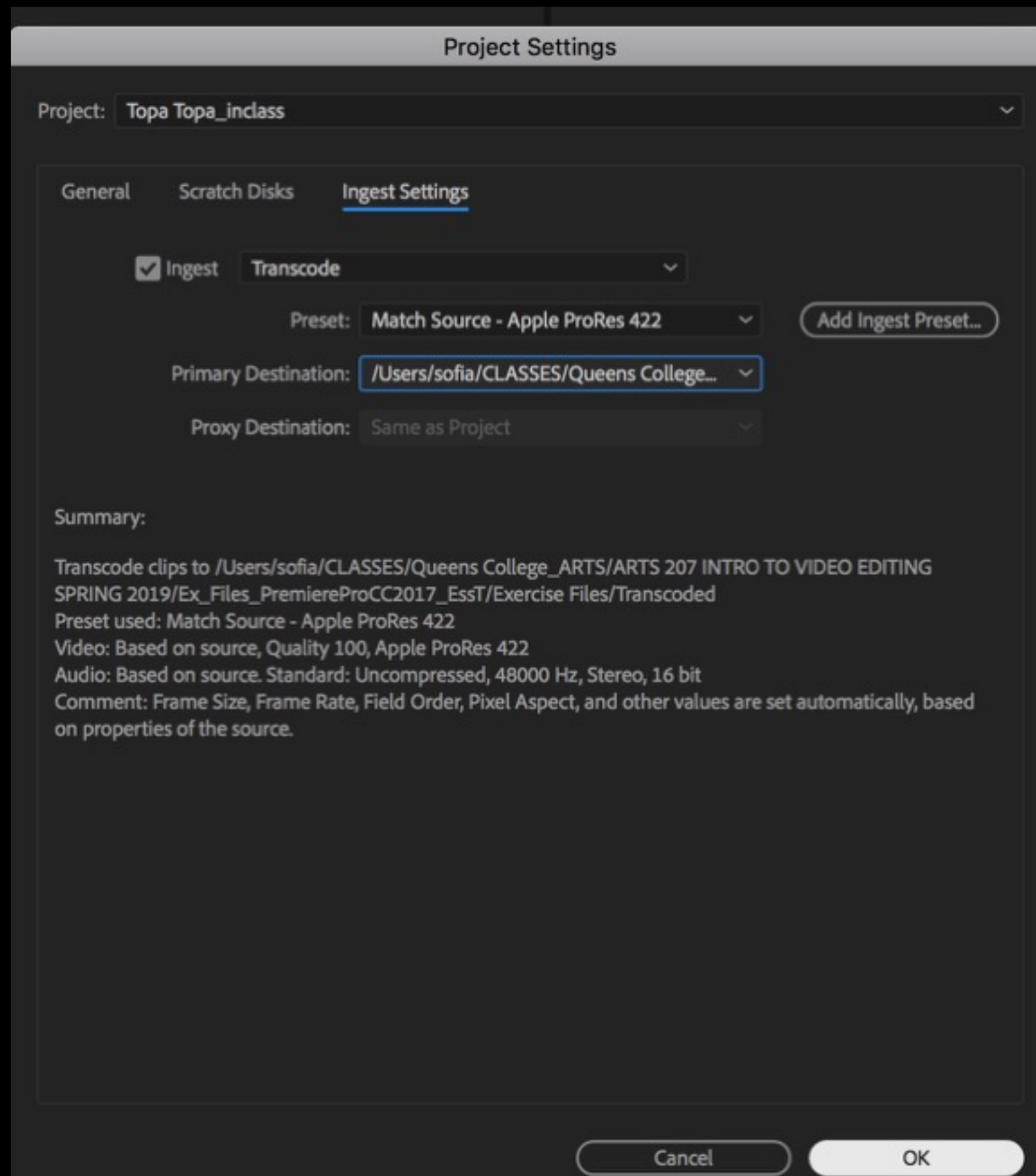
Click on *Directory Viewers* icon to see the video formats Premiere Pro can import without transcoding. If any of the formats is selected your media files do not need to be transcoded.

Transcoding & Importing Media



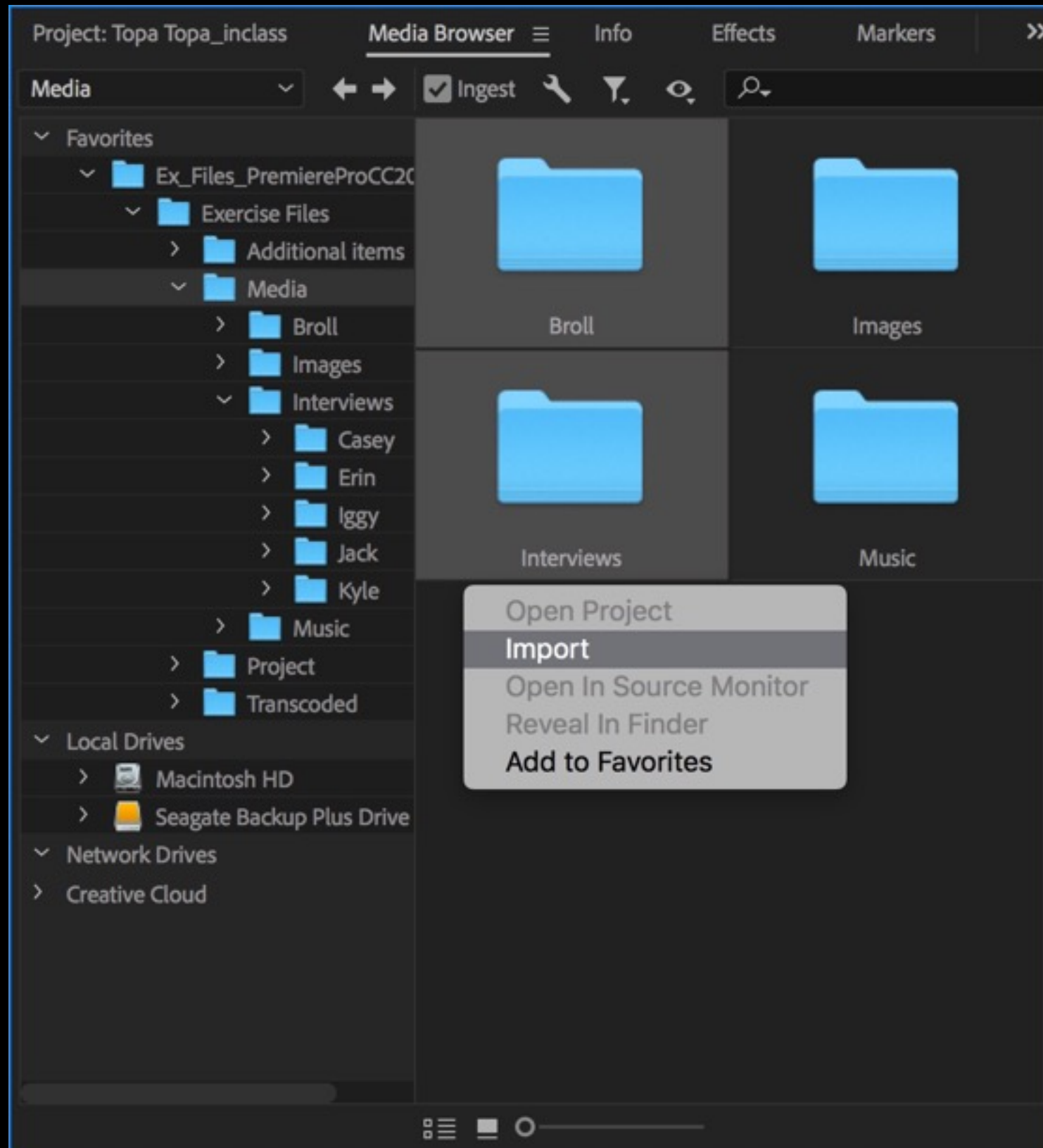
1. In the Media Browser check the Ingest button to transcode your files.
2. Click on Open Ingest Settings to set your transcoding settings.

Transcoding & Importing Media



1. Under *Ingest Settings* choose "Transcode" from the pull-down menu
2. Select the "Apple ProRes 422" *Preset* for compression
3. Under *Primary Destination* select "choose location..." from the pulldown menu. Navigate to your media files directory and create a new folder called "transcoded"

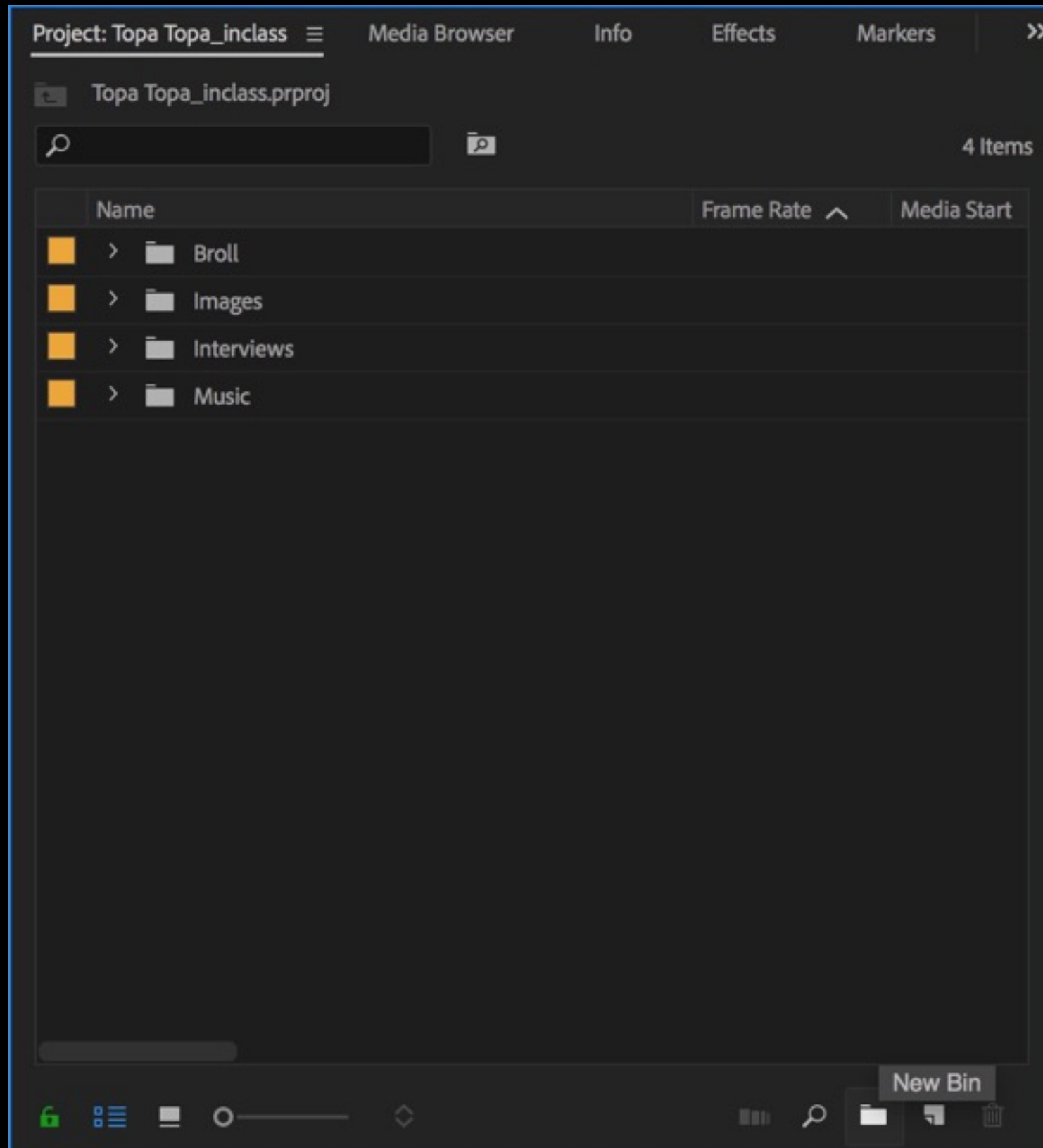
Transcoding & Importing Media



1. Select the media files or folders you want to transcode
2. Right-click and select import from the pop-up window

Create a New Bin

Project Window | Create New Bin

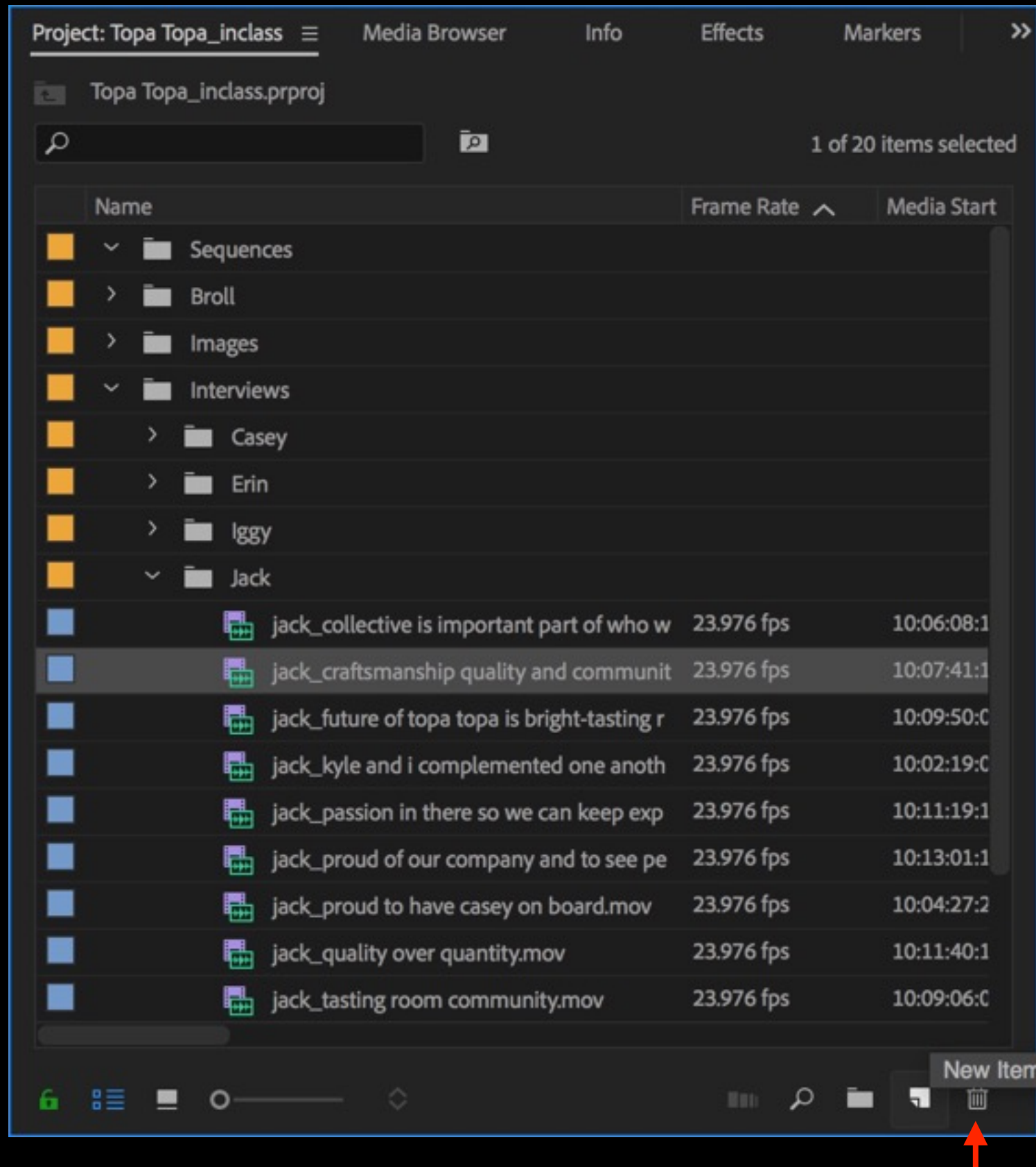


1. In the *Project window* click on the *New Bin* button to create a new bin to place inside your sequences.
2. Once the new bin is created name it "Sequences".

You can rename a bin simply by clicking the return key.

Create a new Sequence

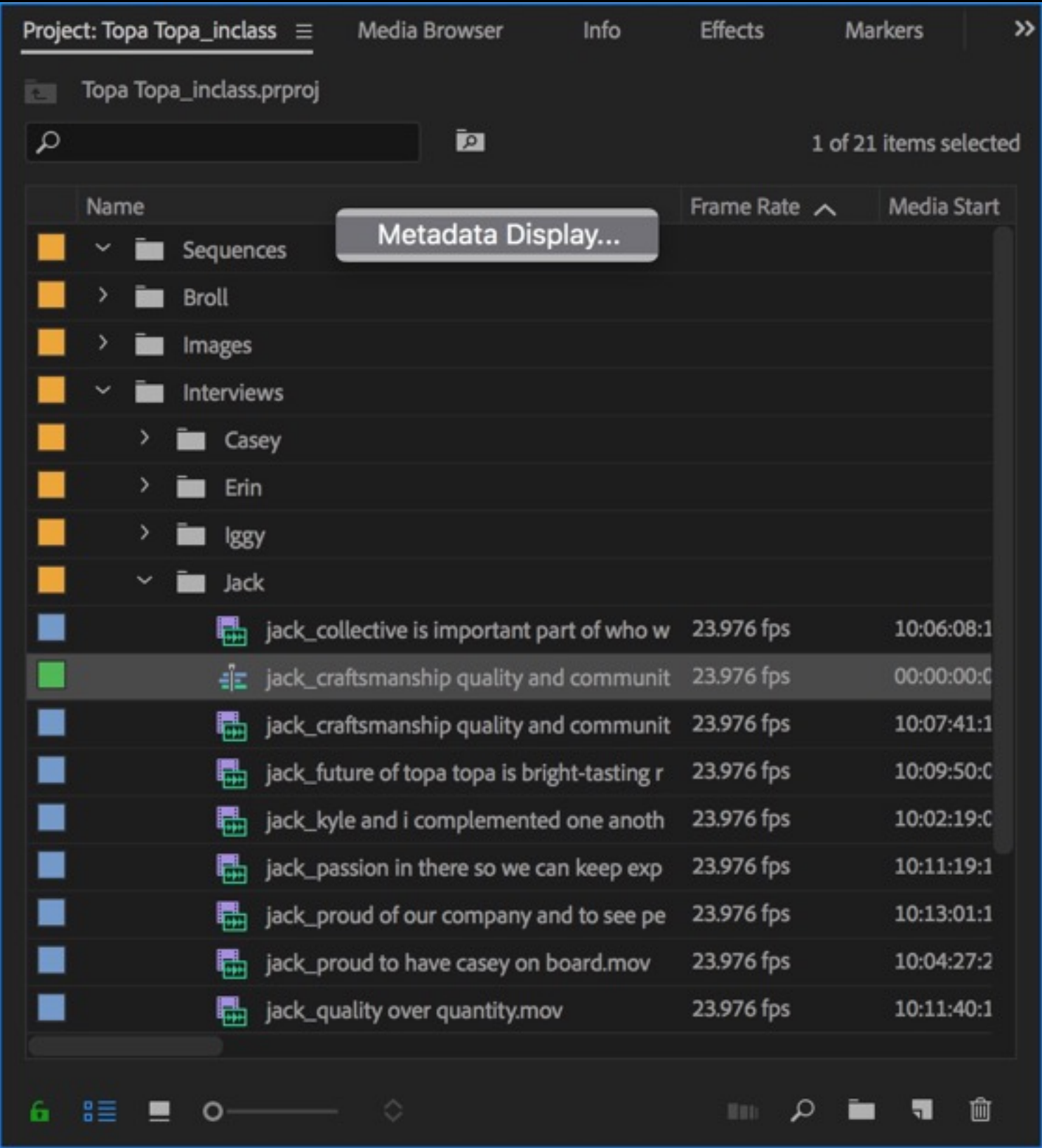
Project Window | Create New Sequence



1. Select a clip to place in a new sequence.
2. Drag the clip over the *New Item* button in the *Project window* to create a new sequence with the same media settings as your clip.

A sequence is where you will edit all your clips

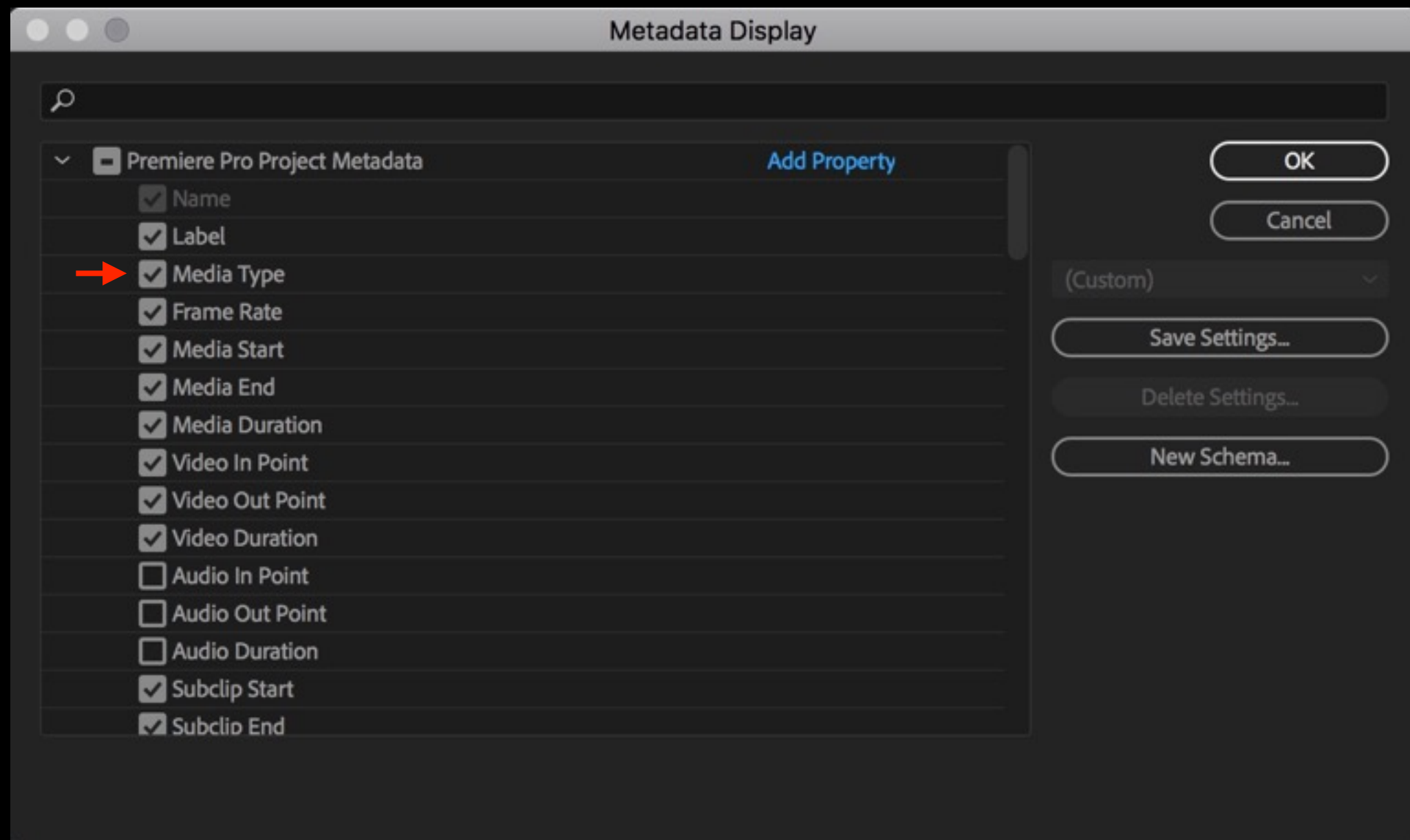
Project Window | Create New Sequence



To see the media type of each file in your *Project window*:

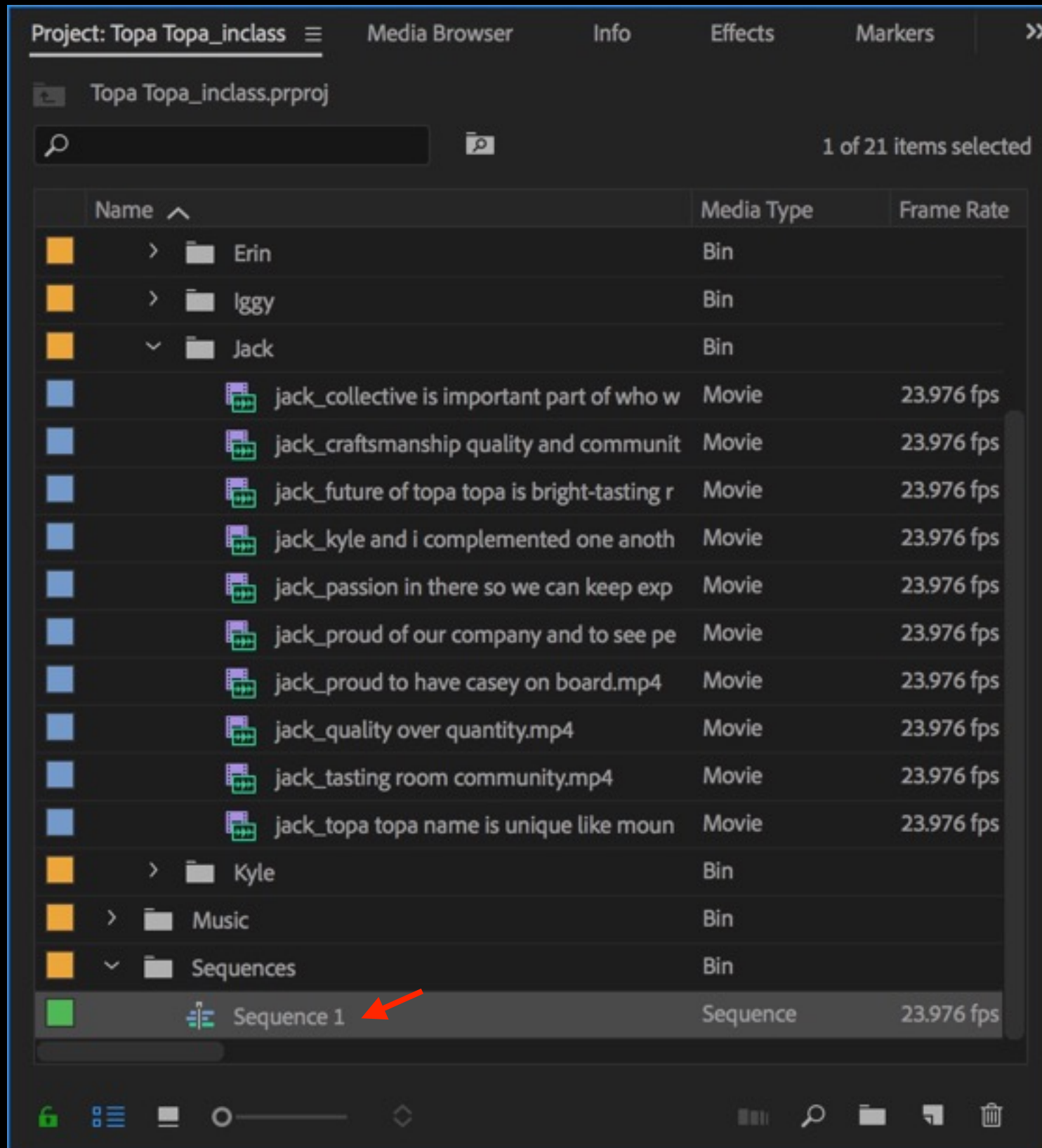
Right-click on the top bar next to *Name* in your *Project window* to access "Metadata Display..."

Project Window | Project Metadata: Media Type



In the Metadata Display pop-up menu expand *Premiere Pro Project Metadata* and check "Media Type"

Project Window | Place the Sequence in the Sequences bin



Drag the new sequence in the Sequences bin and rename it to "Sequence 1".

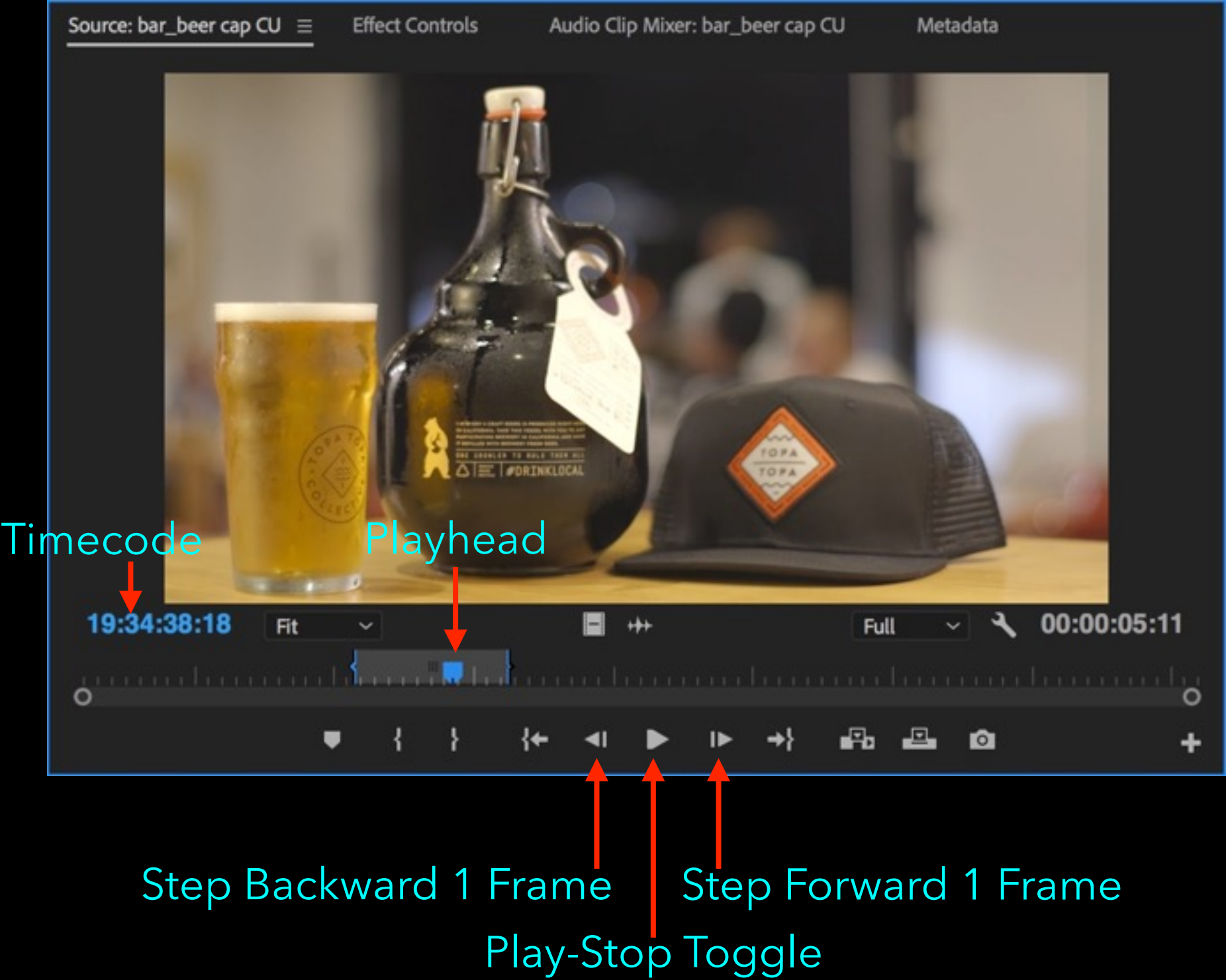
You can rename a sequence simply by clicking the return key.

Source monitor

Source monitor



Source monitor | Playback



Source monitor | Playback

SHORTCUTS

Space bar	Play-Stop Toggle
L	Play Forward
J	Play Backward
K	Stop
K+L	Play Forward in slow motion
K+J	Play Backward in slow motion
→ Arrow	Forward 1 Frame
← Arrow	Backward 1 Frame
Shift+ → Arrow	Forward 5 Frames
Shift+ ← Arrow	Backward 5 Frames

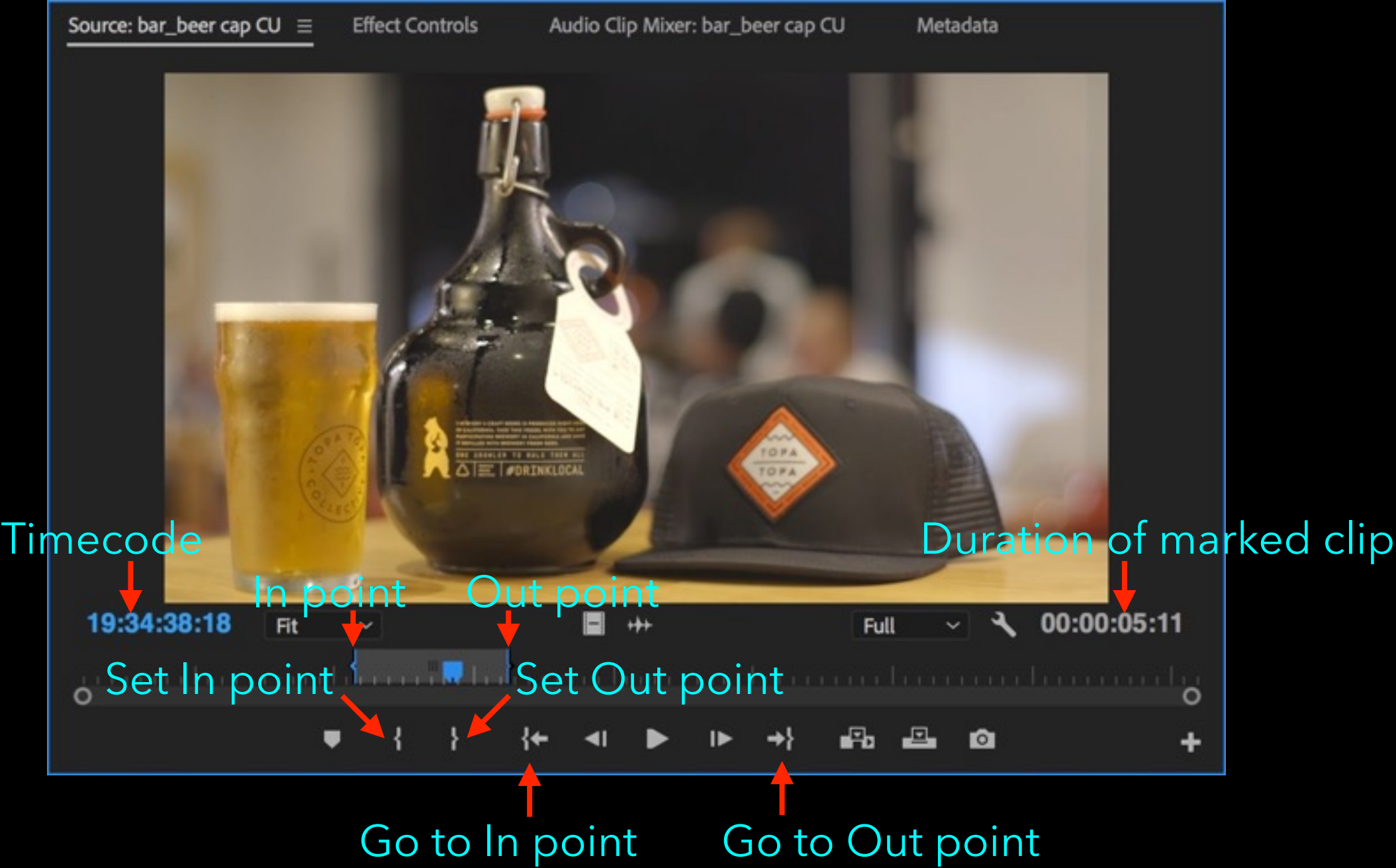
Source monitor | Marking Clips

You can drag the whole clip from the source window into the timeline to start editing.

Marking a Clip:

To drag a portion of the clip into the timeline, first set a clip's **In** and **Out** points.

Source monitor | Marking Clips



Source monitor | Marking Clips

SHORTCUTS

I	Mark In
O	Mark Out
Shift+I	Go to Out
Shift+O	Go to In
Opt+K	Play In to Out
Ctrl+Space	Play from Playhead to Out Point
Opt+X	Clear In to Out

Source monitor | Add Markers



Source Window | Add Markers

SHORTCUTS

M	Add Marker in a Clip
Shift+M	Go to Next Marker
Shift+Cmd+M	Go to Previous Marker
Opt+M	Clear Selected Marker
Opt+Cmd+M	Clear All Selected Markers
Cmd+U	Make Subclip (Ctl+U)

Program Window

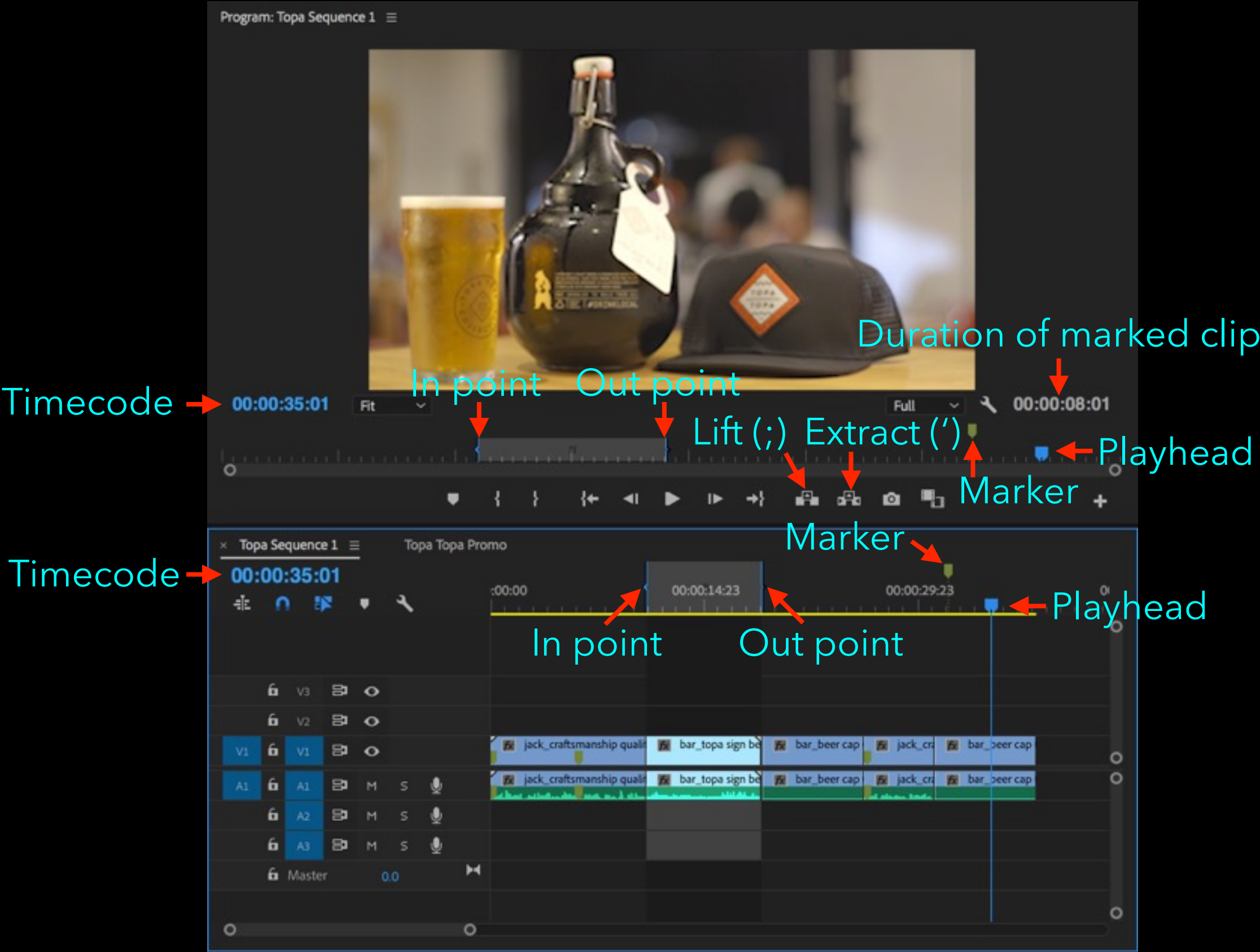
Program: Topa Sequence 1

The screenshot shows a video editing interface. At the top, the title bar reads "Program: Topa Sequence 1". The main preview window displays a still image of a beer bottle, a glass of beer, and a baseball cap. Below the preview is a timeline. A clip is marked on the timeline with blue vertical lines indicating its in and out points. The timeline has timecode markers at 00:00:35:01 and 00:00:08:01. Various icons for editing are visible along the bottom of the timeline.

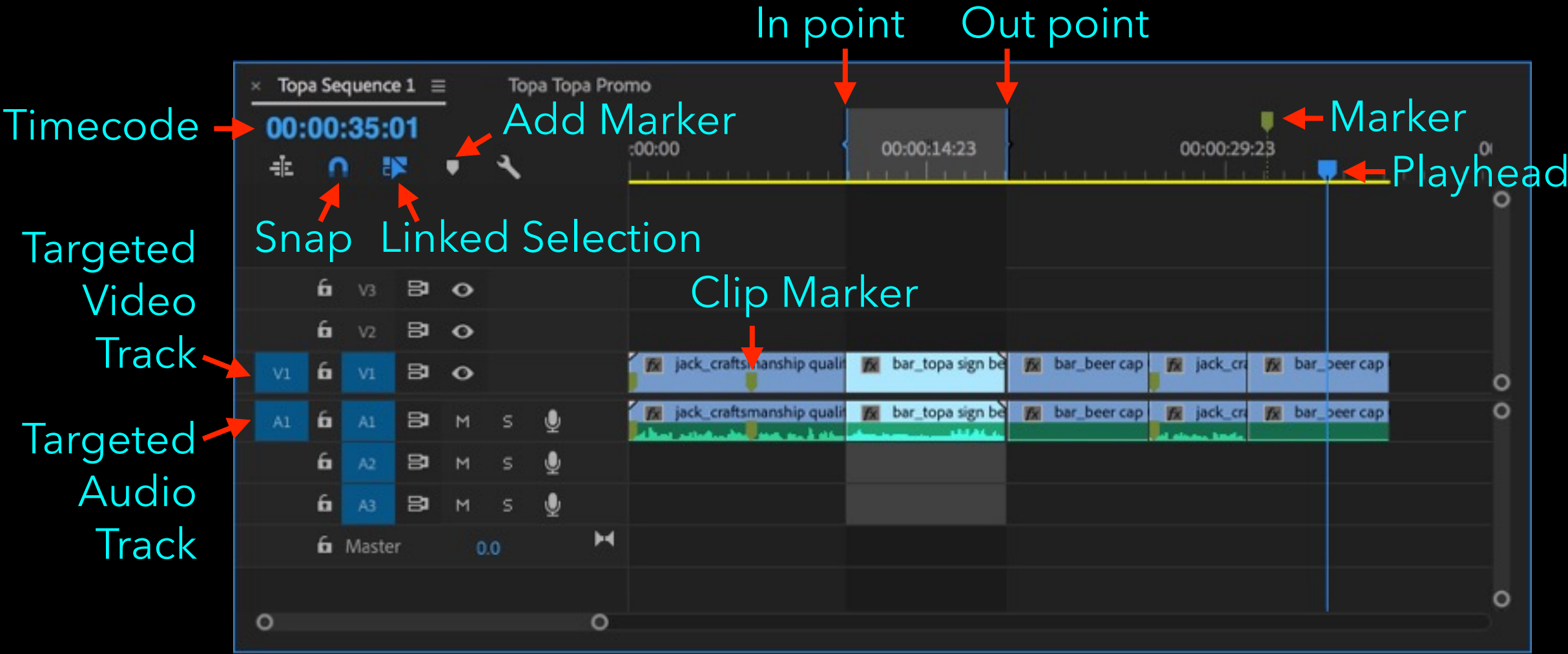
Annotations with arrows pointing to specific elements:

- Timecode (points to 00:00:35:01)
- In point (points to the start of the marked clip)
- Out point (points to the end of the marked clip)
- Duration of marked clip (points to the length of the marked clip)
- Marker (points to a blue square icon on the timeline)
- Playhead (points to a vertical line on the timeline)
- Lift (;) (points to an icon in the bottom toolbar)
- Extract (') (points to an icon in the bottom toolbar)
- Set In point (points to an icon in the bottom toolbar)
- Set Out point (points to an icon in the bottom toolbar)
- Add Marker (points to an icon in the bottom toolbar)
- Go to In point (points to an icon in the bottom toolbar)
- Go to Out point (points to an icon in the bottom toolbar)
- Step Backward 1 Frame (points to an icon in the bottom toolbar)
- Step Forward 1 Frame (points to an icon in the bottom toolbar)
- Play-Stop Toggle (points to an icon in the bottom toolbar)

Program Window and Timeline

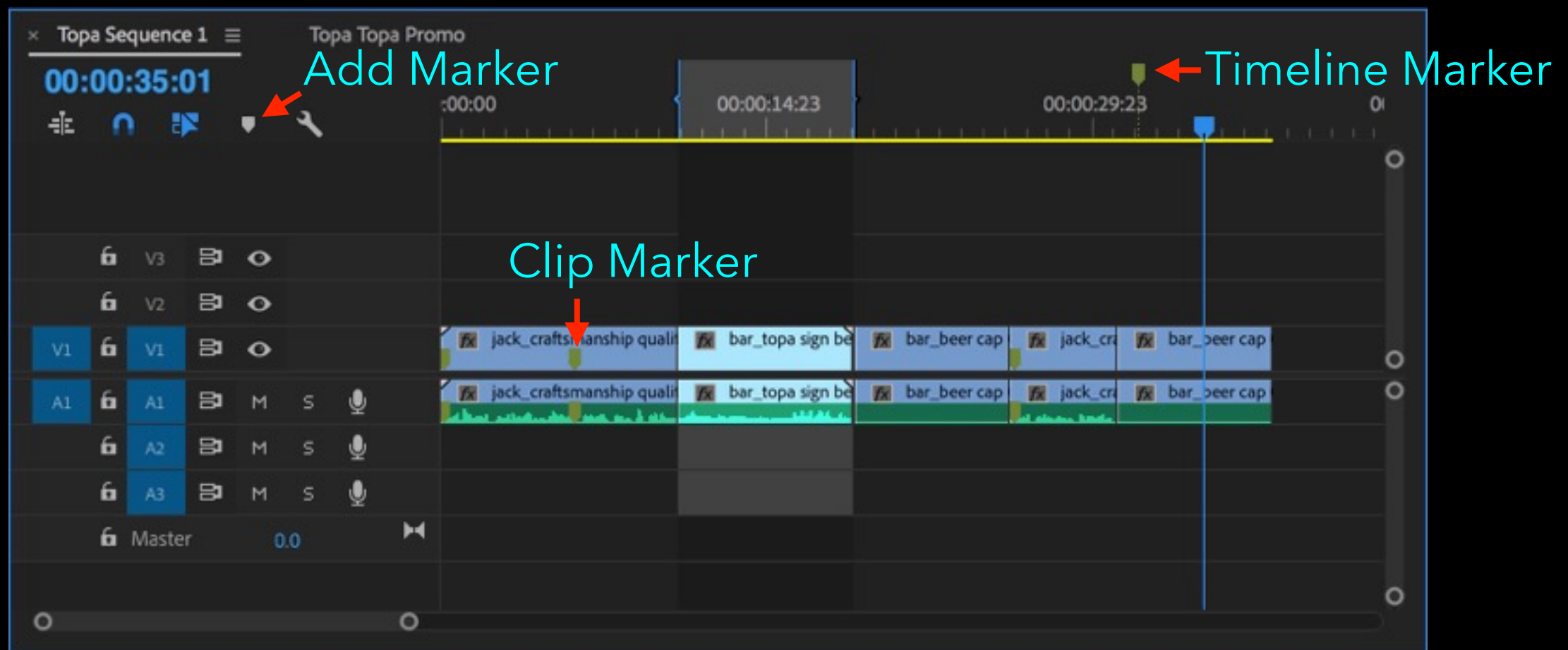


Timeline Window



Timeline| Markers

When a clip is selected in the timeline, markers will be added on the clip. If no clip is selected markers will be added in the timeline.



Timeline | Add Markers

SHORTCUTS

M	Add Marker on a Clip or in the timeline
Shift+M	Go to Next Marker
Shift+Cmd+M	Go to Previous Marker
Opt+M	Clear Selected Marker
Opt+Cmd+M	Clear All Selected Markers

Timeline | Marking Clips

SHORTCUTS

I	Mark In
O	Mark Out
Shift+I	Go to Out
Shift+O	Go to In
Opt+K	Play In to Out
Ctrl+Space	Play from Playhead to Out Point
Opt+X	Clear In to Out
X	Mark Clip or Gap in Timeline

Timeline and Program Window | Playback

SHORTCUTS

Space bar	Play-Stop Toggle
L	Play Forward
J	Play Backward
K	Stop
K+L	Play Forward in slow motion
K+J	Play Backward in slow motion
→ Arrow	Forward 1 Frame
← Arrow	Backward 1 Frame
Shift+ → Arrow	Forward 5 Frames
Shift+ ← Arrow	Backward 5 Frames
Opt+K	Play In to Out
Ctrl+Space	Play from Playhead to Out Point

Timeline

SHORTCUTS

= (+)

Zoom In

- (-)

Zoom Out

\

Zoom to Fit in timeline

Up Arrow

Go to Next Edit point

Down Arrow

Go to Previous Edit point

Shift+Drag Playhead

Snap Playhead to edit point

S

Snap

Cmd+L

Link/Unlink Video to Audio tracks

Tools Palette

SHORTCUTS



V

Selection Tool



A

Track Select Forward



Shift+A

Track Select Backward



B or  + Cmd

Ripple Edit Tool



N or  + Cmd

Rolling Edit Tool



R

Stretch Tool



C

Razor Tool



Y

Slip Tool



U

Slide Tool



P

Pen Tool



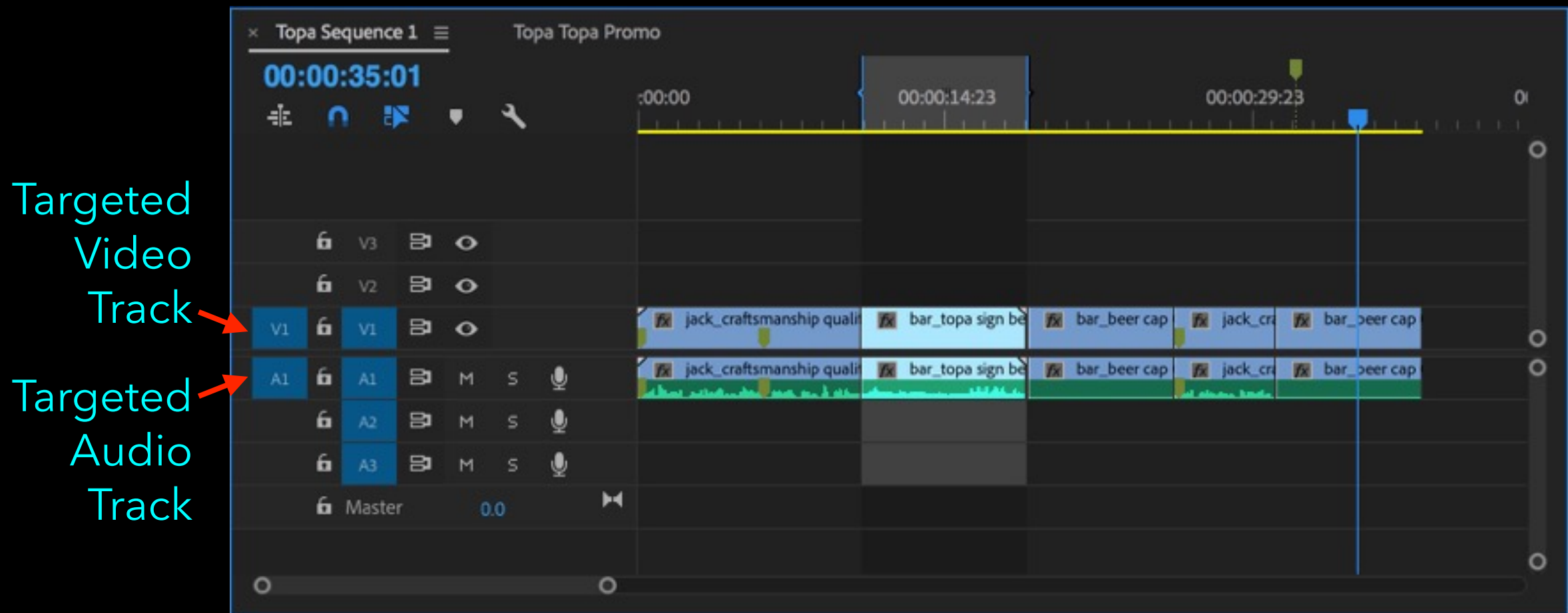
H

Hand Tool

Timeline Window | Track Targeting

Before you start editing:

Choose the layers in the timeline you are inserting clips on. Assign Track Targeting for Video & Audio in the timeline for keyboard shortcut editing commands to work correctly. You can target the Video Track or the Audio Track only if you want video only or audio only in the timeline.



Editing Techniques

Ripple & Roll

Lift Vs Extract

Insert Vs Overwrite

Slip & Slide

* Handles - Head and Tail frames

Trimming Clips

Adjusting a clip's *In* and *Out* points after it is already edited into a sequence

SHORTCUTS



V

Selection Tool



B

Ripple Edit Tool



N

Rolling Edit Tool



Y

Slip Tool



U

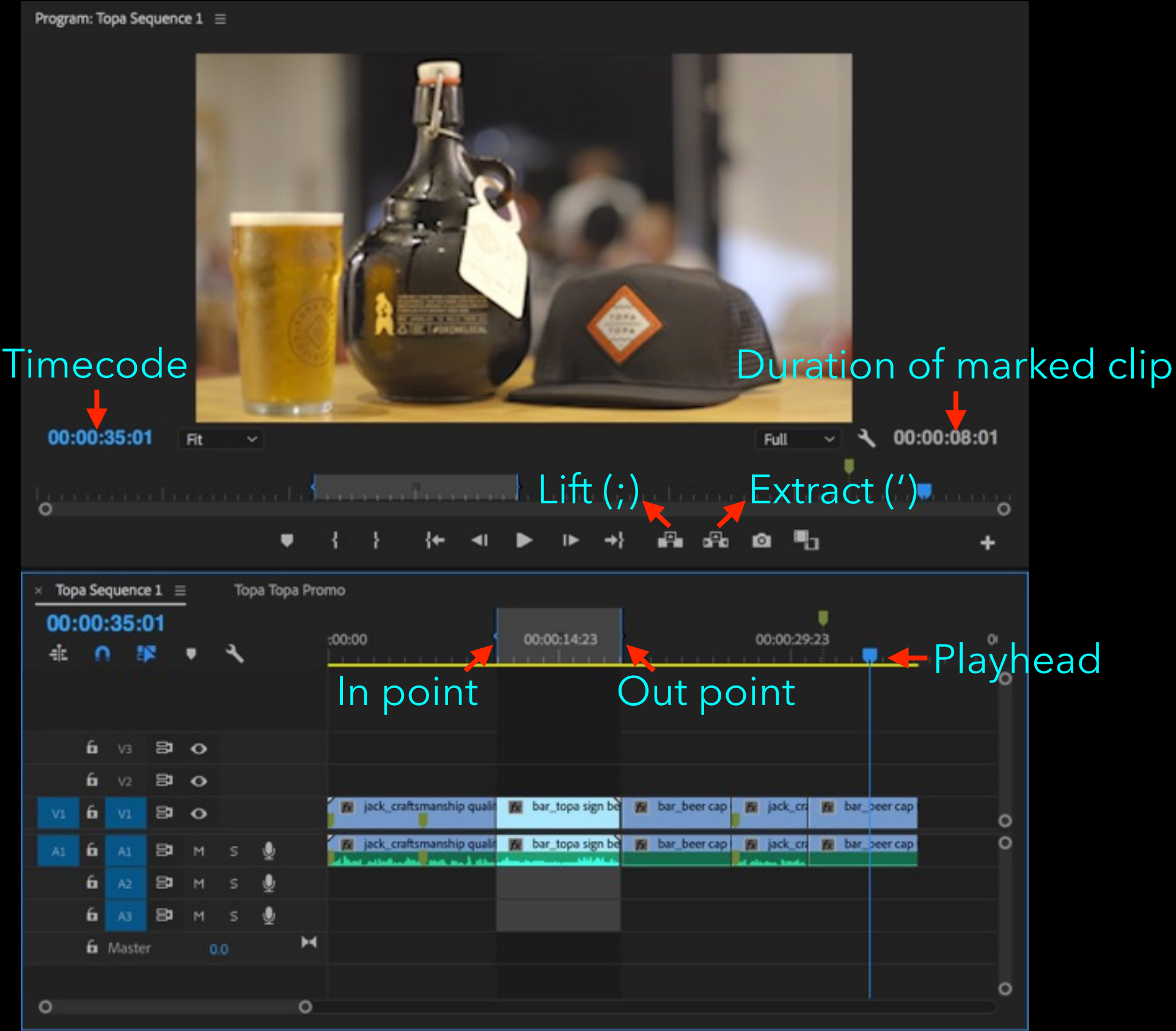
Slide Tool

Trimming Clips

<https://helpx.adobe.com/premiere-pro/using/trimming-clips1.html>

Lift vs Extract

Program Window & Timeline | Lift Vs Extract



Lift Vs Extract

Lift: Remove clip from timeline and leave gap

Extract: Remove clip from timeline and close gap - **Ripple Delete**

SHORTCUTS



; (semicolon)

Lift



' (apostrophe)

Extract

Timeline | Lift

Lift: (; semicolon)

- Mark clip in timeline (X) and Lift (; semicolon) OR
- Mark or Select clip in timeline and press Delete

SHORTCUTS



; (semicolon)

Lift

Timeline | Extract

Extract: (' apostrophe)

- Mark clip or gap in timeline (X) and Extract (' apostrophe) OR
- Select clip or gap in timeline, right click and select Ripple Delete from menu OR
- Select clip in timeline and press Opt + Delete key
- Select gap in timeline and press Delete key

SHORTCUTS



' (apostrophe) **Extract**

Ripple & Roll

Ripple & Roll

Ripple Edit Tool: Trims clip and deletes gap without trimming adjacent clips

Roll Edit Tool: Trims clip and affects Out point of previous or In point of next clip

SHORTCUTS

 B or  + Cmd

 N or  + Cmd

Editing with the Ripple and Rolling edit tools

<https://helpx.adobe.com/premiere-pro/atv/cs6-tutorials/editing-with-the-ripple-and-rolling-edit-tools.html>

Insert Vs Overwrite

Source Window | Insert Vs Overwrite



Insert (,) Overwrite (.)

Source Window | Insert Vs Overwrite

Before you Insert or Overwrite in the Timeline:

Place the Playhead in the timeline at the location you desire to insert or overwrite an edit.

You can select to insert or overwrite Video only or Audio only in the timeline

Insert Vs Overwrite

Insert Edit: Inserts a clip in the timeline in between other clips, expanding the duration of the sequence

Overwrite Edit: Replaces clips in the timeline and keeps duration of sequence the same

SHORTCUTS



, (comma) **Insert**



. (period) **Overwrite**

Insert

Insert: (, comma)

- Mark In and/or Out points in timeline (I, O, X) and Insert (, comma)
- Drag or Shift+Drag Playhead to Snap in timeline and Insert (, comma)
- Cmd+Drag clip from Source window to insert in timeline

SHORTCUTS



, (comma) **Insert**



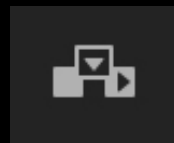
. (period) **Overwrite**

Overwrite

Overwrite: (. period)

- Mark In and/or Out points in timeline (I, O, X) and Overwrite (. period)
- Drag or Shift+Drag Playhead to Snap in timeline and Overwrite (. period)
- Ctl+Drag clip from Source window to overwrite in timeline

SHORTCUTS



, (comma) **Insert**



. (period) **Overwrite**

Insert Vs Overwrite | Steps

Steps to perform an Insert (,) or an Overwrite (.) Edit:

1. In the Timeline place the Playhead at desired location:
 - Drag or Shift+Drag Playhead to Snap in timeline OR
 - Use the left arrow or right arrow to go to the desired edit OR
 - Mark an in point (I) and/or Out point (O) in the timeline
2. Mark a clip (I, O) in the Source Window
3. Insert (, comma) or Overwrite (. period)

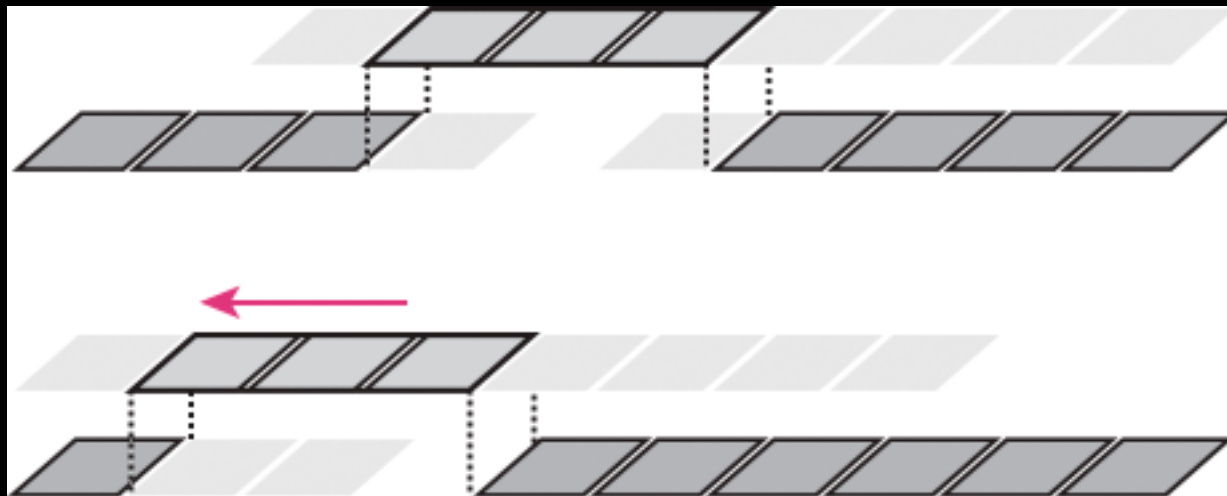
Slip & Slide

Slip Tool

Slip and Slide tools affect two edits at the same time

Slip Tool:

A slip edit shifts a clip's In and Out points forward or backward by the same number of frames, without changing its duration or affecting adjacent clips.



SHORTCUTS



Y

Slip Tool



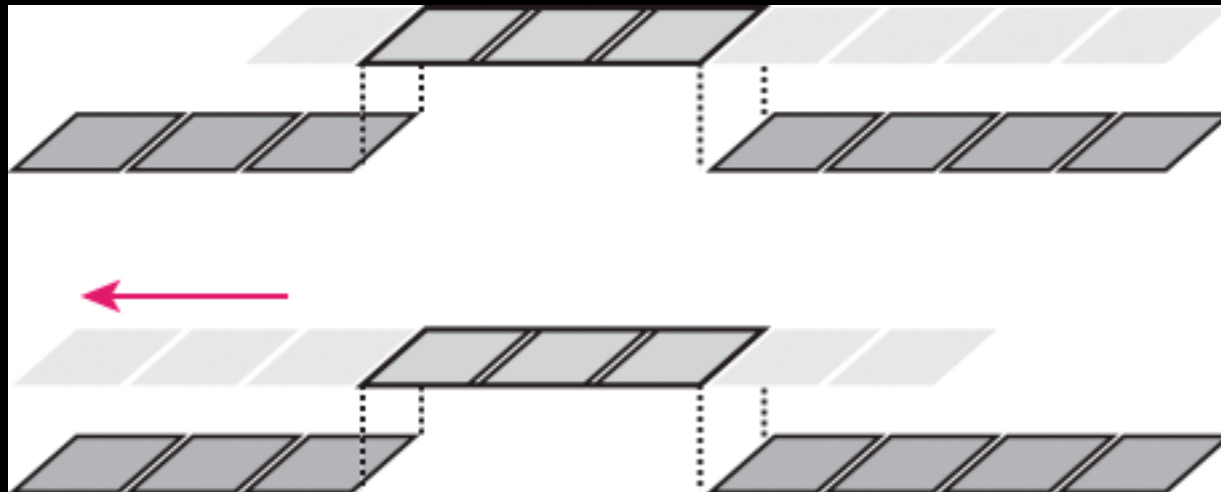
U

Slide Tool

Slide Tool

Slide Tool:

Trims clip and shifts the Out point of the previous clip and the In point of the next clip by the number of frames you slide the clip forward or backward, without changing the duration of the clip.



SHORTCUTS



Y

Slip Tool



U

Slide Tool

Additional Resources

The Razor & Rate Stretch Tools

https://library.creativecow.net/articles/devis_andrew/Learning-the-tools-3/video-tutorial

Change duration and speed of clips

<https://helpx.adobe.com/premiere-pro/using/duration-speed.html>

Add Clips to Sequences

<https://helpx.adobe.com/premiere-pro/using/adding-clips-sequences.html>