

Intro to Video Editing I

Queens College Art Department | Fall 2019

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Week 8: 10/26/2019

Syllabus Website: introvideo-f19.copperbluemediacom

Blog: ivefall2019.tumblr.com

ARTS 207 - 01

Saturday 1:00 pm - 4:50 pm

IB 212

Documentary Practices | Kino Eye



Dviga Vertov, *Man with a Movie Camera*, 1929

Documentary Practices

the
creators
project

In 2010, a group of young filmmakers called Court 13 gathered in southern Louisiana to make their first feature film-
Beasts of the Southern Wild.

Ben Zeitlin, *Beasts of the Southern Wild*, 2012
Making of Beasts of the Southern Wild

Art & Entertainment

Art & Entertainment

The Auteur

Howard Hawks

Howard Hawks: 10 essential films + three underrated ones <http://www.bfi.org.uk/news-opinion/news-bfi/lists/howard-hawks-10-essential-films-three-underrated-ones>

Film Noir

Film Noir is a style or genre of cinematographic film marked by a mood of pessimism, fatalism, and menace. The term was originally applied (by a group of French critics) to American thriller or detective films made in the period 1944–54 and to the work of directors such as Orson Welles, Fritz Lang, and Billy Wilder.

Hollywood

Film Noir



Howard Hawks, *Scarface*, 1932

Hollywood

Film Noir



Howard Hawks, *Scarface*, 1932

Film Noir

Hollywood



Howard Hawks, *Scarface*, 1932 Cafe hit scene

Hollywood

Film Noir

Defining the American Gangster Film

Hollywood



Quentin Tarantino
Django Unchained, 2012

Narrative Practices

Film concept

- writing a script
- drawing storyboards
- find funding
- cast + crew
- find location
- writing / drawing a shooting script
- scheduling
- call sheets
- equipment

Narrative Practices

Synopsis – Pitch your story in 1 page (max 2-3 pages)

A plot summary that highlights the main characters and what they go through during the story.

* hint: use verbs to describe the action of characters

What is a synopsis

<http://www.scriptmag.com/wp-content/uploads/How-to-Write-a-Synopsis.pdf>

Treatment - 10-15 pages

Script - 110 pages

The Script format - A minute a page, with dialogue

Plot – multiple plot lines in characters lives

Characters – protagonist and main characters

The Script Screenwriting format

11.

JOHN
Well, one can't have everything.

CUT TO:

EXT. JOHN AND MARY'S HOUSE - CONTINUOUS

An old car pulls up to the curb and a few KNOCKS as the engine shuts down.

MIKE steps out of the car and walks up to the front door. He rings the doorbell.

BACK TO:

INT. KITCHEN - CONTINUOUS

JOHN
Who on Earth could that be?

MARY
I'll go and see.

Mary gets up and walks out.

The front door lock CLICKS and door CREAKS a little as it's opened.

MARY (O.S.) (CONT'D)
Well hello Mike. Come on in! John,
Mike's here!

JOHN
Hiya Mike! What brings you here?

Mary walks in, Mike following. Both sit down at the kitchen table, opposite one another.

MIKE
Oh, just thought I'd bring back
your revolver. Thanks for letting
me borrow it last week.

Mike reaches in his pocket and fishes out a hammerless Smith & Wesson. He opens the cylinder with a CLICK and confirms it's unloaded before setting it on the table.

John removes the paper towel from his plate, setting the bacon down on it. Then he takes his sunny-side up eggs from the frying pan and puts them on the plate. He sits down between Mike and Mary.

The Gaze

Voyeur

Whose perspective is the story told from?

Whose reality are we representing?

The predominant 19 year old white male audience

The burden of representation of marginalized groups:

- Women in film
- LGBT
- Black Diaspora and communities
- Disabled and special abled

Narrative Practices

Suspense of Disbelief

Whose reality are we representing?

Narrative Structure

What is a **plot point**?

A plot point is a turning point – a significant event within a plot that spins the action around in another direction.

Plot Point 1: about one third of the film

Plot Point 2: about two thirds of the film

Narrative Structure

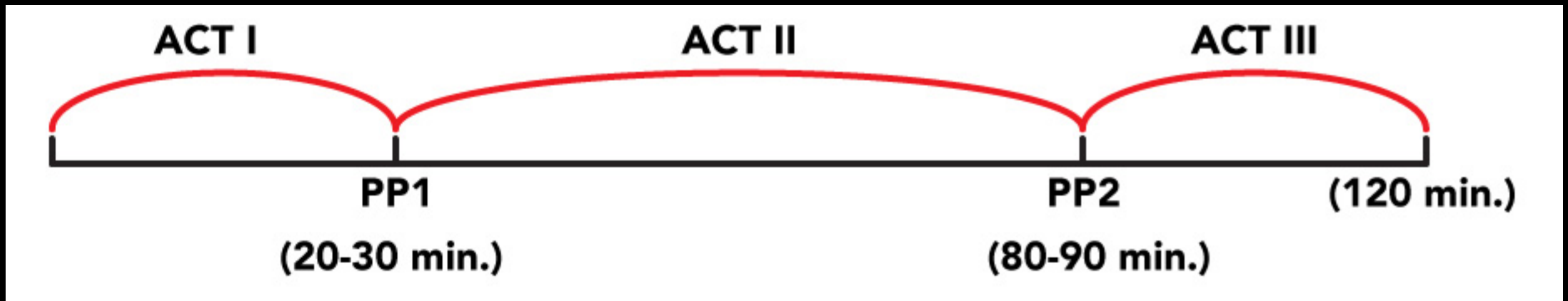
What is a plot point?

A plot point is a turning point - a significant event within a plot that spins the action around in another direction

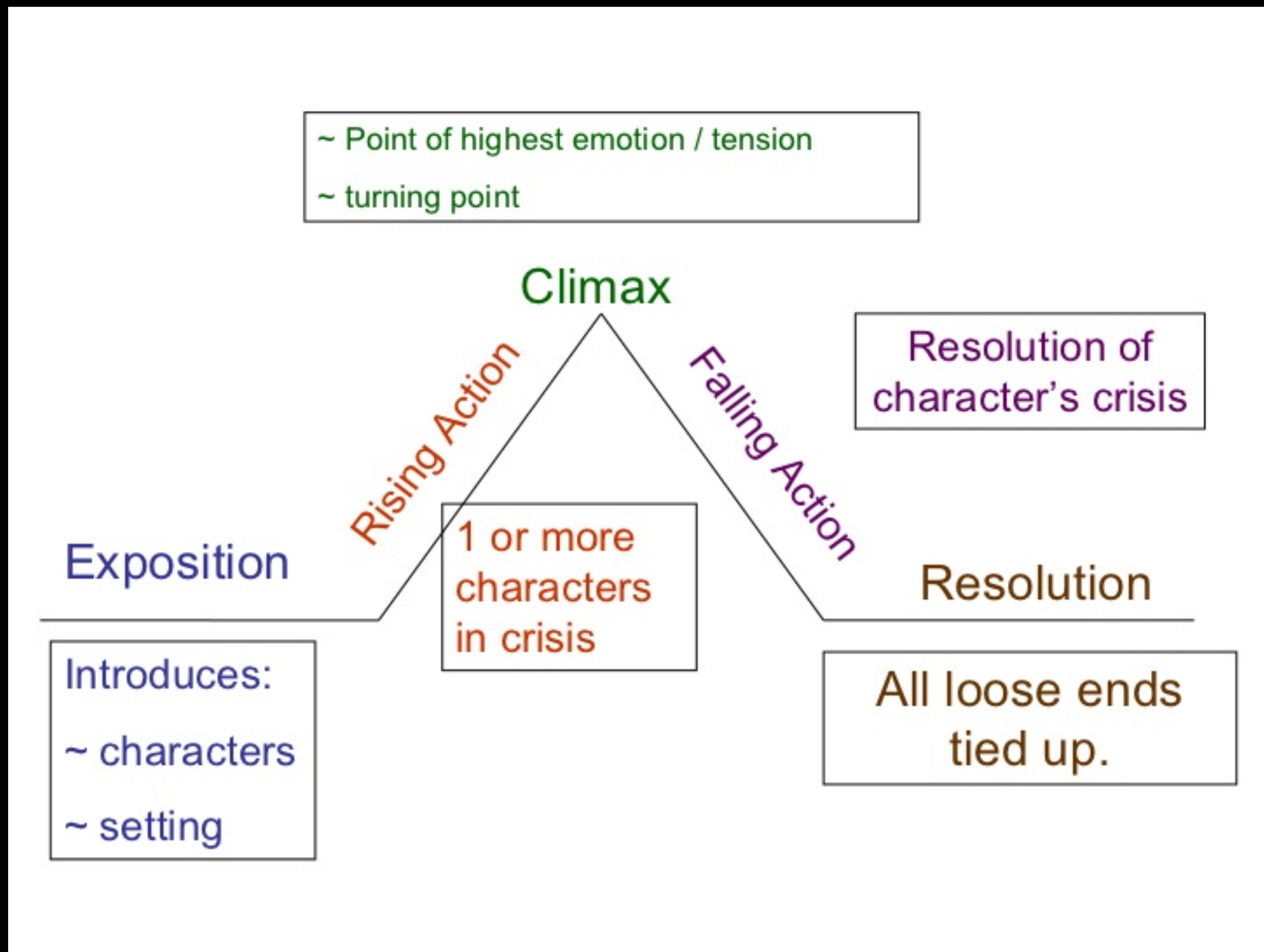
Plot Point 1: about one third of the film in, 25 pages into the script, which translates to 25 min into the film.

Plot Point 2: about two thirds of the film in,
The climax of the film typically occurs at PP2.

Narrative Structure

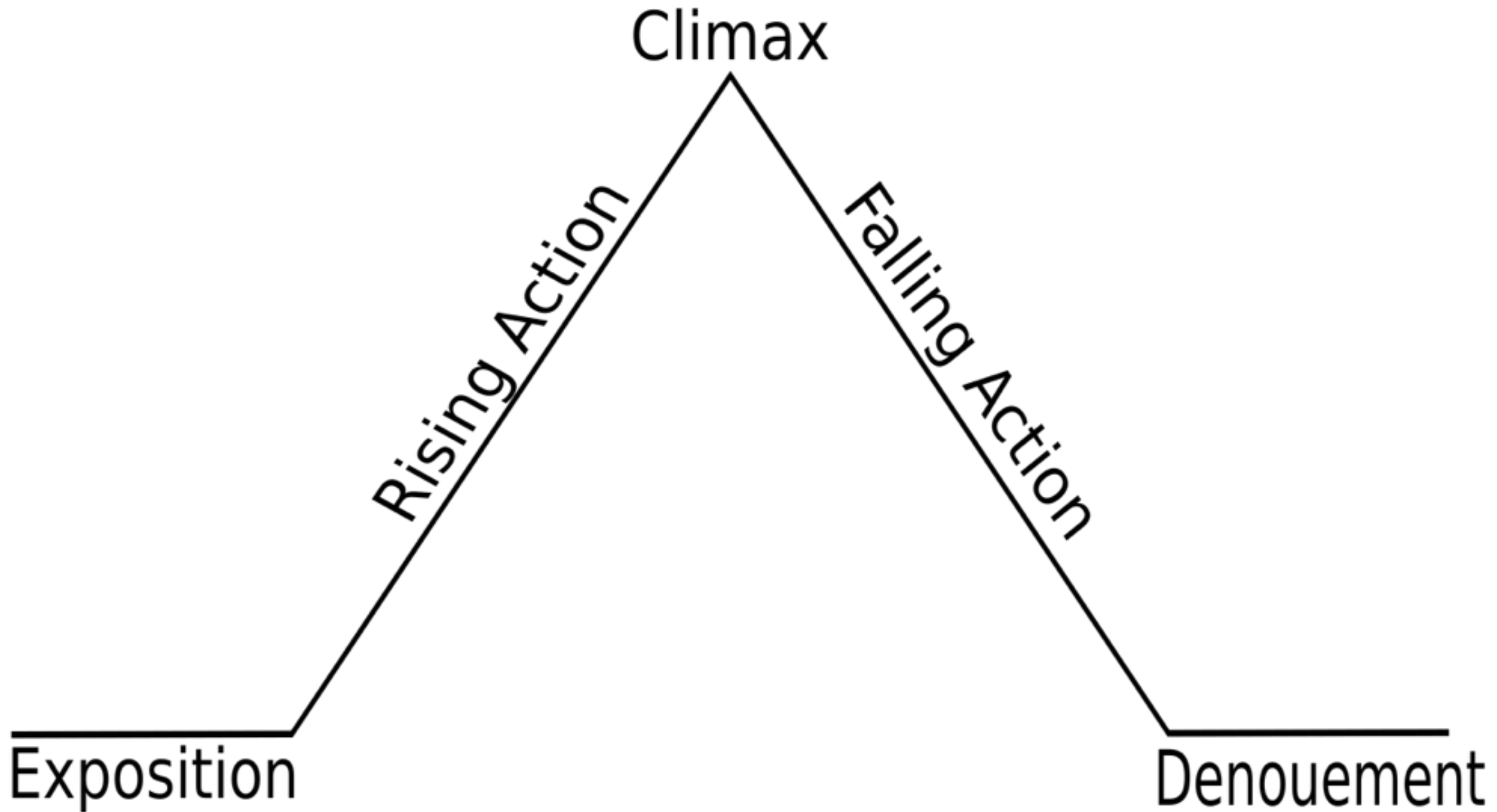


Narrative Structure



Freytag's theory Narrative Climax

Narrative Structure



Freytag's theory Narrative Climax

Call sheet example

Locations

Where	Address	Number
1- Marathon Center	53 Sizzle Street Portland, OR Parking: Street parking on 53rd	(555) 123-1234
2- Pizza Express	123 Pie Street Portland, OR Parking: Pay to park on 1st & Pie	(555) 123-1234
3- Holiday Inn Hotel	666 Chingy Street Portland, OR Parking: Designated lot	(555) 123-1234
4- Beverage Quest	666 Yolo Ave. Portland, OR Parking: Designated lot	(503) 369-1000
3- St. Safety's Hospital	444 Happy Street Portland, OR	(503) 124-5532
4- Multnomah County Police Department	800 Bad Boys Ave. Portland, OR Parking: Designated lot	(999) 999-9999

Shooting Schedule example

Day/Date	Scene	Int/Ext Day/Night	Shot Descriptions/Summary	Location
SHOOT DAY 1		MONDAY 23 MARCH 2004		
0800 – 0830		Breakfast on arrival on location		
0900 – 1015	4	Int/Day	Robert arrives home and overhears Jen and Libby discussing the robbery	Jen's house – kitchen and hallway
1015 – 13.30	6	Int/Day	Jen and Robert argue about money	Jen's house – hallway and lounge
1330 – 1430		Lunch (set up on back lawn if weather permits, or in garage if rain)		
1430 – 1800	1 & 2	Ext/Int Day/Dusk	The plot to steal the money is hatched during the BBQ	Jen's house – backyard and kitchen
SHOOT DAY 2		TUESDAY 24 MARCH 2004		
0800 – 0830		Breakfast on arrival on location (no caterer today – breakfast will be in shopping centre)		
0900 – 1300	3	Ext/Day	Jen and Libby stake out the rear of the shopping centre	Shopping centre rear – carpark
1300 – 1400		Lunch (no caterer today – lunch will be in shopping centre café)		
1400 – 1700	5	Ext/ Day	Robbie and Brett stake out the rear of the shopping centre	Shopping centre rear – car park
1700 – 1800	7	Ext/Dusk	Shopping manager and engineer nail up back door	Shopping centre rear – carpark

Shooting Schedule example

Date	Shot No	Cast involved	Location	Props/ Mise-En-Scene	Equipment needed	Health and safety considerations
1-4 and 6 are already electronically created						
15/02/11	11 12 13 14 15 16 17 18a * 18b 18c	Lia Lowe	Drama Studio	- One Rostra - Model's dress - Model's heels - Straighteners - Make-up - Black cloth	- Overhead light - 2 main lights - White screen - 2 Cameras - 2 Tripods - Extension Cable - Polaroid Camera	- Take caution when setting up the lights - Heavy equipment - Hot lights - Wires on floor - Heels on the rostra - Fire hazard of the Straighteners.
23/02/11	19	Charlie Springthorpe	Alice's house	-Reception desk -Land line phone -Magazines -Stationary -Polaroid picture	-2 Cameras -2 Tripods -Panning Wheel	- Wearing heels (twisting ankles)
21/02/11	5 7a 7b 7c 8a 8bi 8bii 8biii 9 10	Jamie Pywell	Charlie's house	-Edited magazines -Polaroid - Kettle - Mug -Tea bag -Note pad -Paper clip -Pen -Writers costume	-2 Cameras -2 Tripods -Porcelain writing pen -Dolly -Panning wheel	- Dealing with boiling water

* Same as shot 11

Scene breakdown example

BREAKDOWN SHEET

BREAKDOWN SHEET # 3	PROJECT TITLE Garden of Eden		SCENE # 2
INT / EXT Ext	SETTING Field and Basketball Court	LOCATION Long Road field and Long Road outside basketball court	
DESCRIPTION Winter shows Roger her powers . They walk down to the basketball court and they meet people , play basketball and show off their powers .		DAY / NIGHT DAY	SCRIPT PAGES 3-5
CAST #1 - Winter #2 - Roger #3 - Jox #4 - Jessie #5 - Tytus	EXTRAS People walking around the academy .	VFX Flying FX Ice Ball FX Pale FX Sonic FX	
PROPS Basketball Bags Phones Folder Side bag	WARDROBE Winter's white light costume . Roger's smart teacher-like appearance . Jox's vintage hipster look . Tytus chilled out look.	SET DRESSING Bags on the floor	
	NOTES N/A		

The Characters

Get to know your characters.

- Explore the psychological landscape of your characters. Analyze their stories and background even if these will never show up in the film.

Warning: Prepare for Magic

Expect that your fictional characters might become alive and start speaking to you in dreams or in your head!

Listen to the voices in your head and write that dialogue down. Record your inspiration as it comes on your phone or in a notebook. This is part of the creative process....

Classic Editing



Alfred Hitchcock, *North by Northwest*, 1959
The Crop Duster Scene

Classic Editing



Alfred Hitchcock , *Strangers on a Train*, 1951
Opening Sequence

Classic Editing

Alfred Hitchcock, *North by Northwest*, 1959

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

Alfred Hitchcock, *Strangers on a Train*, 1951

[https://en.wikipedia.org/wiki/Strangers_on_a_Train_\(film\)](https://en.wikipedia.org/wiki/Strangers_on_a_Train_(film))

Alfred Hitchcock, *Spellbound*, 1954

[https://en.wikipedia.org/wiki/Spellbound_\(1945_film\)](https://en.wikipedia.org/wiki/Spellbound_(1945_film))

Alfred Hitchcock, *Vertigo*, 1958

[https://en.wikipedia.org/wiki/Vertigo_\(film\)](https://en.wikipedia.org/wiki/Vertigo_(film))

Alfred Hitchcock, *The 39 Steps*, 1935

[https://en.wikipedia.org/wiki/The_39_Steps_\(1935_film\)](https://en.wikipedia.org/wiki/The_39_Steps_(1935_film))

Birds, 1963, Alfred Hitchcock

[https://en.wikipedia.org/wiki/The_Birds_\(film\)](https://en.wikipedia.org/wiki/The_Birds_(film))

Classic Editing



Alfred Hitchcock, *Spellbound*, 1954
dream sequence

Classic Editing



Alfred Hitchcock , *Vertigo*, 1958
Blocking a scene

Classic Editing

Hitchcock on Cutting

Hitchcock and Neuroscience

Classic Editing



Alfred Hitchcock, *The 39 Steps*, 1935 Hannay's train escape

Classic Editing



Alfred Hitchcock, *Birds*, 1963 Final Attack scene

Classic Editing



Ingmar Bergman , *The Seventh Seal*, 1957
Knight's meets Death

Classic Editing



Ingmar Bergman, *The Seventh Seal*, 1957
Knight's confession

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 which is added for the dramatic effect mood music

Narrative Scene Editing

Use split edits in all your dialogue cuts

Cut dialogue words only on consonants

Cut on beat of sound

Use room tone/ambient sound

Trimming Dialogue - Split Edits

Split Edit

To create a split edit unlink the video from the audio in adjoining clips in a sequence.

Trim audio separately from video so that the video of one overlaps the audio of the other.

Use the Rolling Edit Tool.

SHORTCUT

Press Opt to select video or audio only.

With the Rolling Edit Tool and Press Opt to unlink video and audio and create a split edit (L-cut or J-cut).

With the Selection Tool press Cmd (to access Rolling Edit Tool)+Opt (to select video or audio only)

Split Edits

Narrative Scene Editing

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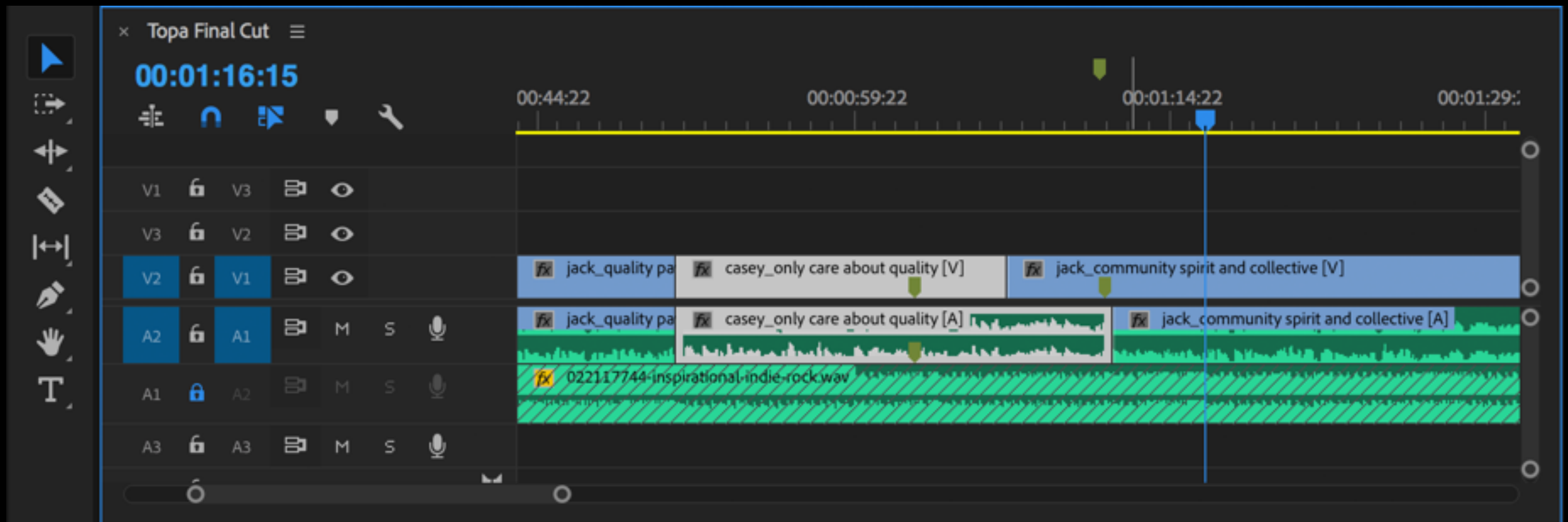
With the Selection Tool press Cmd (to access Rolling Edit Tool)+Opt (to select video or audio only)

Split Edits

Narrative Scene Editing

The L Cut

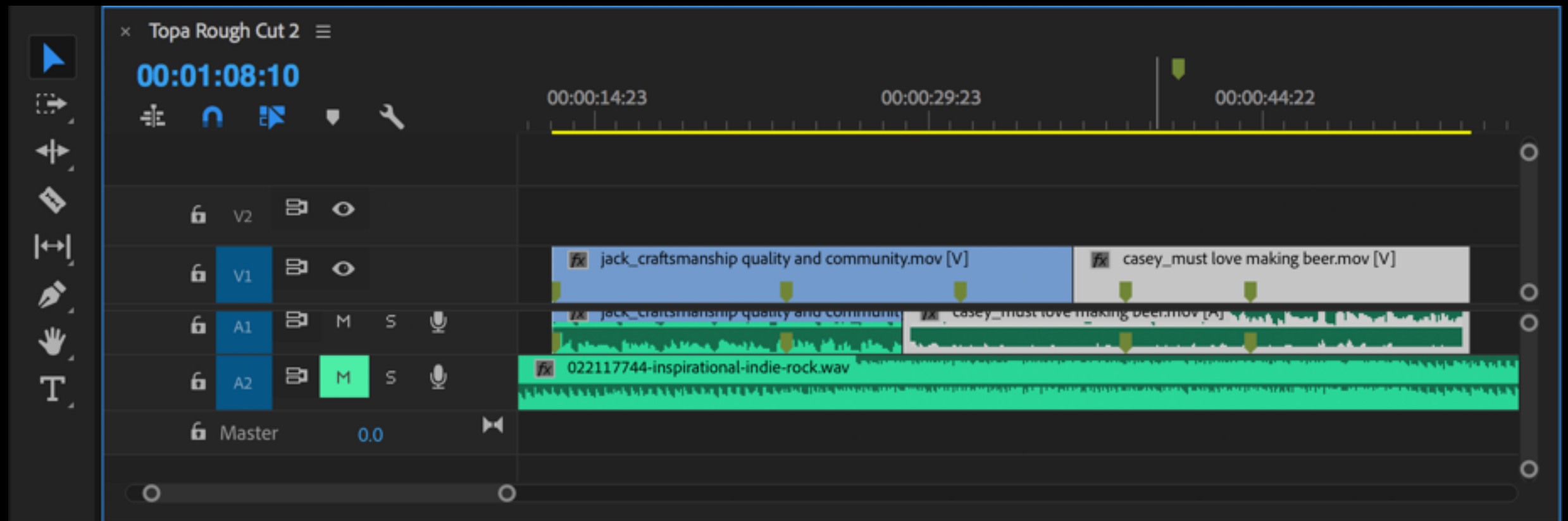
An **L cut** is a variant of a **split edit** film editing technique in which the audio from preceding scene overlaps the picture from the following scene, so that the audio cuts after the picture, and continues playing over the beginning of the next scene.



Narrative Scene Editing

The J Cut

A **J cut** is a variant of a **split edit** film editing technique in which the audio from a following scene overlaps the picture from the preceding scene, so that the audio portion of the later scene starts playing before its picture as a lead-in to the visual cut. Also called an audio lead or audio advance



Narrative Scene Editing

SOUND !!!!!

L-cuts / J-cuts - offset the audio so it overlaps the visible cuts, smooths audio

Audio transitions

Stop Consonant - T,
cutting on a beat - downbeat, hear a sound

ROOM TONE

Narrative Scene Editing

CONTINUITY – DETAILS: Dynamic Trim Mode: N, T, K

trimming - refining your edits: pacing –

longer shots can build anticipation + drama

faster cuts - more shots - can work best during action scenes

Smoothing dialogue Tutorial

Narrative Scene Editing

build rough cut

Framing Arc

move in to closer shots as emotion increases

L to play through → Command K to add cuts as it plays along

Cutting on Action

Smoothing dialogue Tutorial

Narrative Scene Editing

Make Subclips

Rough Cut Vs Final Cut

Rate Stretch Tool - Frame Blend

Menu Clip /Video Options /Frame Blend

OR

Right click on clip / choose speed duration

Add Black

Reveal Sequence in Project

Adding titles

Nested Sequences

Trim Edit Mode

For precise trimming in your Final Cut use Trim Edit Mode.



To activate Edit Trim Mode double-click on the edit in the timeline or select the edit and press keyboard shortcut shift+T

Trim Edit Mode

Understanding Trim Edit Mode

Preferences Playback – to adjust preroll and postroll

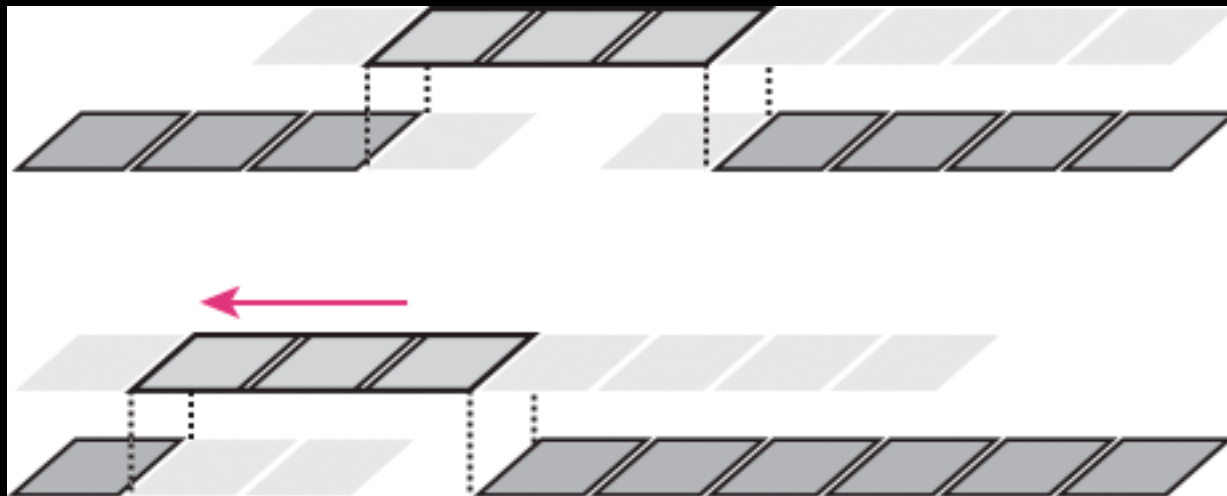
Preferences Trim – to adjust Large Trim offset (opt+shift+left or right arrow)

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



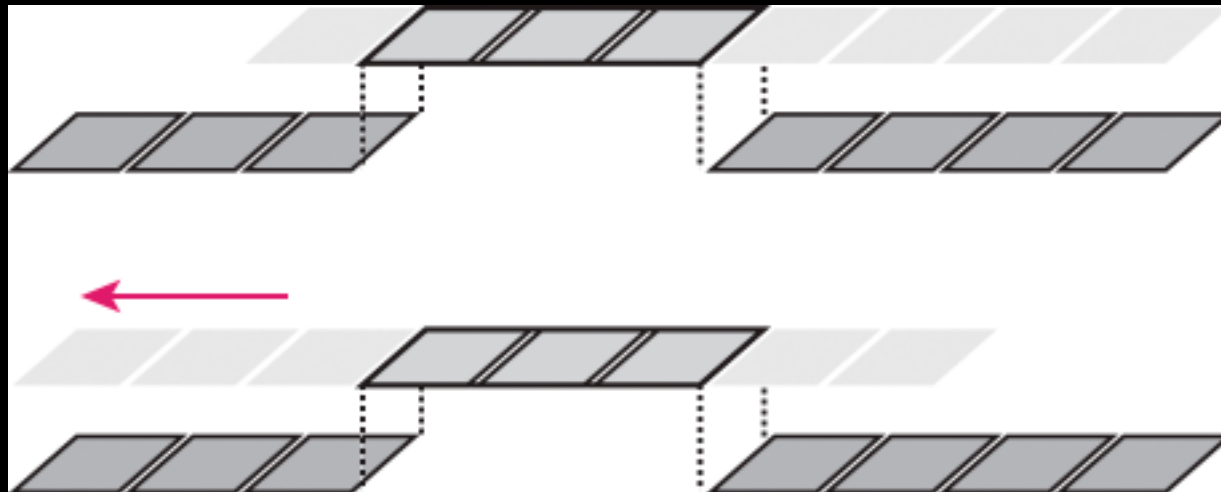
U

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

Editing Audio

The screenshot displays the Adobe Premiere Pro interface with the 'Audio Channels...' menu option highlighted. The interface includes the Project panel on the left, the Source Monitor at the top left, the Program Monitor at the top right, the Effects and Markers panels in the bottom left, and the Timeline at the bottom right. The 'Audio Channels...' menu is open, showing options like Cut, Copy, Paste, Clear, Duplicate, Clear In and Out, Hide, View Hidden, Modify, Properties..., Source Settings..., Sequence Settings..., Reveal in Finder..., Reveal Project in Finder..., Reveal Original..., Rename, Insert, Overwrite, New Sequence From Clip, Replace Footage..., Link Media..., Make Offline..., Edit Offline..., Proxy, Speed/Duration..., Audio Gain..., Disable Masterclip Effects, Label, Make Subclip, Edit Subclip..., and Open in Source Monitor. The 'Modify' submenu is also open, showing 'Audio Channels...', 'Interpret Footage...', 'Timecode...', and 'Captions...'. The Timeline shows a video clip 'jack_collective is important part of who we are [V]' and an audio clip 'bar_customers pan door LS [A]'.

Source: bar_customers pan door LS | Effect Controls | Audio Clip Mixer: Topa Sequence 1 | Metadata | Program: Topa Sequence 1

18:32:26:11 | Fit | 00:00:09:17 | 00:02:27:04 | Fit | Full | 00:02:32:16

Project: Topa Topa1 | Media Browser | Topa Topa1.prproj

Effects | Markers | 1 of 43 items selected

Frame Rate	Media Start
23.976 fps	18:44:05
23.976 fps	19:34:25
23.976 fps	15:42:13
23.976 fps	15:44:06
23.976 fps	14:18:45
23.976 fps	18:40:58
23.976 fps	17:43:40
23.976 fps	18:32:14

Pan-and-scan | Topa Sequence 1

00:02:14:20 | 00:02:19:20 | 00:02:24:20 | 00:02:29:20

V2 Video 2

V1 Video 1

A1 Audio 1

A2 Audio 2

jack_collective is important part of who we are [V] | bar_customers pan door LS [V]

jack_collective is important part of who we are [A] | bar_customers pan door LS [A]

0 dB

To adjust audio channels: Right-click on clip /Modify/Audio Channels...

Editing Audio

Modify Clip

Audio Channels

Interpret Footage

Timecode

Captions

Preset: Use File

Clip Channel Format: Stereo

Number of Audio Clips: 1

		Media Source Channel:	
		L	R
Clip 1	L	☒	☐
	R	☐	☒

Preview Media Source Channel: Left

Cancel

OK

Modify Clip

Audio Channels

Interpret Footage

Timecode

Captions

Preset: <Custom>

Clip Channel Format: Stereo

Number of Audio Clips: 1

		Media Source Channel:	
		L	R
Clip 1	L	☒	☐
	R	☒	☐

Preview Media Source Channel: Left

Cancel

OK

Turn off noisy channel & Duplicate quality channel or output mono channel

Gain and Volume

Gain is the input of the clip and Volume is the output of the clip.

For clips that have low amplitude it's best to adjust gain on the master clip before editing in the timeline.

To adjust Gain, in project window right-click on clip and choose *Audio Gain...* from the pull-down menu.
(Keyboard shortcut G)

Gain and Volume

Path: /Users/sofia/CLASSES/Queens College_ARTS/ARTS 207 INTRO TO VIDEO EDITING FALL 2018/Week 5/Ex_Files_PremiereProCC2017_EssT/Exercise Files/Project/Topa Topa1.prproj *

Source: kyle_love the team | Effect Controls | Audio Clip Mixer: kyle_love the team | Metadata | Program: Topa Sequence 1

16:37:18:22 | Fit | 00:00:09:16 | 00:01:41:07 | Fit | 00:02:32:16

Project: Topa Topa1 | Media Browser | Topa Topa1.prproj

Name ^

- Erin
- Iggy
- Jack
- Kyle
 - kyle_beer co-c
 - kyle_bring col
 - kyle_love the
 - kyle_loves che

Markers | 1 of 26 items selected

Rate | Media Start

76 fps | 16:30:36

76 fps | 16:35:05

76 fps | 16:37:18

76 fps | 16:31:53

Insert | Overwrite | New Sequence From Clip | Replace Footage... | Link Media... | Make Offline... | Edit Offline... | Proxy | Speed/Duration... | **Audio Gain...** | Disable Masterclip Effects | Label | Make Sublin

Pan-and-scan | Topa Sequence 1

00:01:41:07

V2 Video 2

V1 Video 1

A1 Audio 1

A2 Audio 2

mmunity [V] | kyle_love the team [V] | jack_collective is important part of who v

mmunity [A] | kyle_love the team [A] | jack_collective is important part of who v

0:29:21 | 00:01:34:21 | 00:01:39:21 | 00:01:44:21 | 00:01:49:21

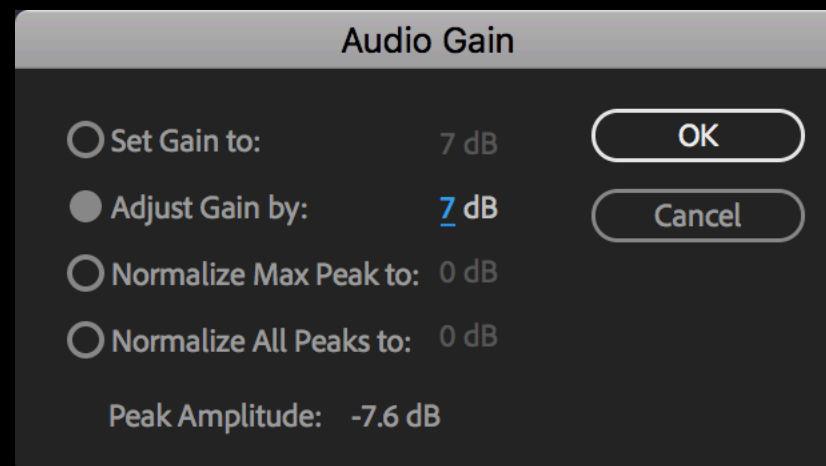
0 | -6 | -12 | -18 | -24 | -30 | -36 | -42 | -48 | -54 | dB

Gain and Volume

In the Audio Gain pop-up window adjust the gain.
Increments of 3 dB is twice or half as loud.

SHORTCUTS

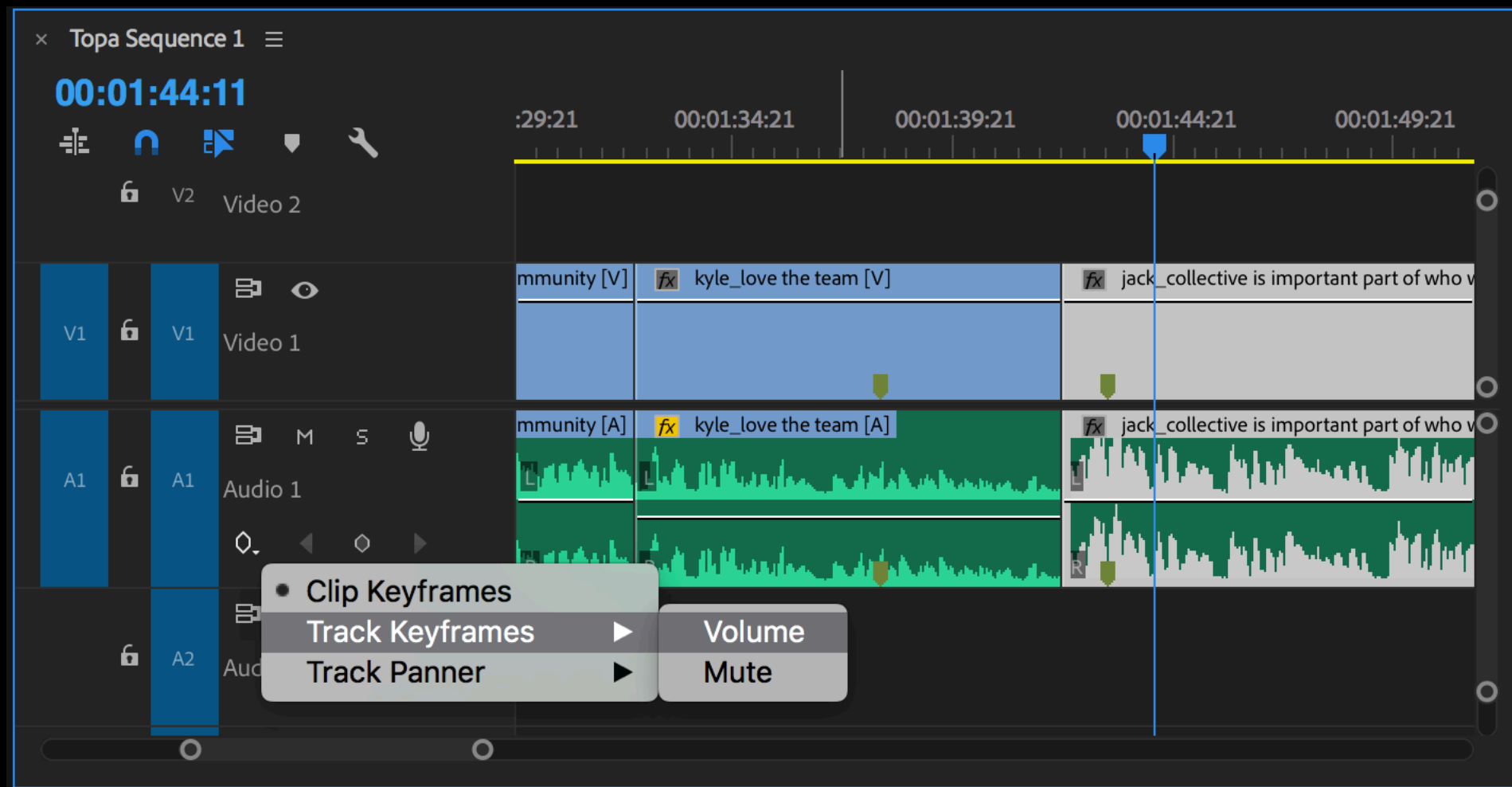
G Check Gain



Volume on Clips and Tracks

Keyframing Volume on Clips/ Tracks

After Gain modifications to clips, refine audio loudness between clips using Volume of clips in the timeline. Keyframes can adjust volume within the same clip. Keyframes can also be added to the Track volume and not just on individual clips volume. Click on audio track "Show Keyframes" icon and choose Clip Keyframes or Track Keyframes from the pull-down menu.



Project 3 "Self Portrait"

Continue gathering assets for your self-portrait:
interviews, b-roll, music and sound textures...

Continue writing and storyboarding

Continue location scouting and shooting

- Determine your cast
- Determine your crew
- Prepare a Shooting Schedule according to your locations and schedules of cast and crew
- Organize equipment rental
- Create your crew, equipment, shooting location, contact list, call sheets

Project 3 "Self Portrait"

Due Week 11 (* Week 15 if combined with Final Project)

The piece can be a documentary, experimental or narrative in style.

Choose one of the following:

- Create a "self-portrait."
- Create a portrait of someone that is a member of your community.

Maybe someone you admire. Or simply someone you are curious about or inspires you.

Write and direct a narrative fictional film, set in one or two locations with at least two characters, with sound.

Camera: DSLR

Duration: 5-8 minutes

Format: 1920 x1080

24fps

* If you are combining Project 3 with your Final Project the final piece must be no smaller than 10 min and not longer than 16 min.