

Intro to Video Editing I

Week 9: 03/24/2018

Queens College Art Department | Spring 2018

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Project 3 - review

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 you are not related to or close friends with. Perhaps it is a member of your community. Maybe someone you admire. Or simply someone you are curious about.
- Write and direct a narrative fictional film, set in a single location with at least two characters.

Narrative Practices

film concept

- write synopsis/script
- storyboards
- determine cast + crew
- location scouting
- shooting schedule
- scheduling
- call sheets
- organize equipment rental

Narrative Story

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

Narrative Structure

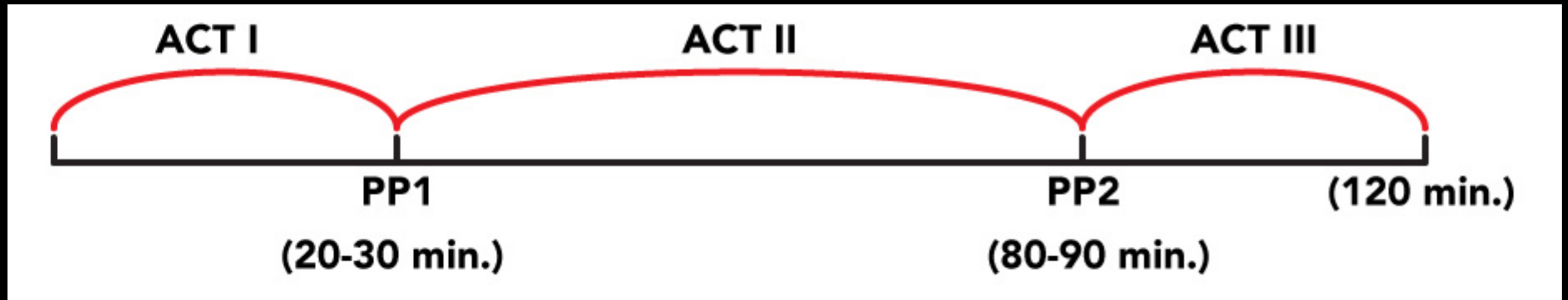
What is a plot point?

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

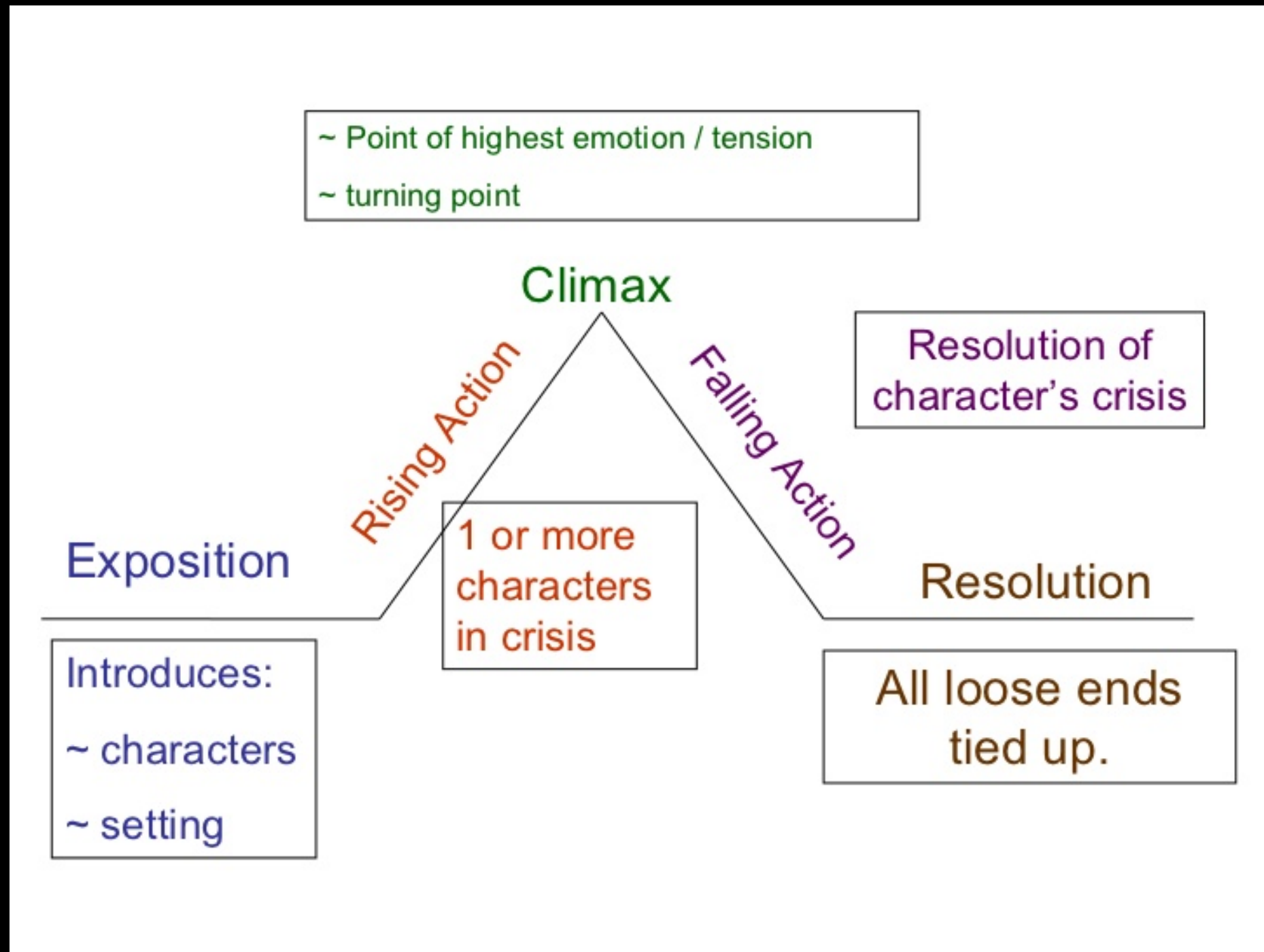
Plot Point 1: about one third of the film

Plot Point 2: about two thirds of the film

Narrative Structure



Narrative Structure



Freytag's theory

[https://en.wikipedia.org/wiki/Plot_\(narrative\)#Climax](https://en.wikipedia.org/wiki/Plot_(narrative)#Climax)

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

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 and other non-white communities
- Disabled and special abled

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 not schizophrenia, it's part of the creative process....

Trim Mode Review

SHORTCUTS



V

Selection Tool/Trim Tool



B

Ripple Edit Tool



N

Rolling Edit Tool



Y

Slip Tool



U

Slide Tool

Trimming in Program Monitor

Edit your **final cut** in program monitor. Only 3 of the 5 trim modes work in program monitor:

SHORTCUTS



V

Selection Tool/Trim Tool



B

Ripple Edit Tool



N

Rolling Edit Tool

Select an edit in timeline and press T key to enter Trim mode in Program Monitor

Narrative Scene Editing

Trimming Dialogue

Split Edits

There are two types of Split edits:

- **L-cut** – edits where the audio still plays after the video goes to the next clip or scene
- **J-cut** – edits where audio can be heard before the video is seen

Use the **Rolling Edit Tool** (N) to perform split edits.

To create a split edit **unlink** the **video** from the **audio** in adjoining clips in a sequence to trim audio separately from video.

Split Edits

<https://www.universalclass.com/articles/computers/adobe/premiere/advanced-editing-techniques.htm>

Narrative Scene Editing

Split Edits

SHORTCUTS & METHODS

Split Edit:

- **Rolling Edit Tool (N) + Opt** - to temporarily unlink video and audio, to create a split edit (L-cut or J-cut)
- **Trim Edit Tool (V) + Opt** - to temporarily unlink video and audio, to create a split edit (L-cut or J-cut)
- **Cmd+L** - Link/Unlink Video to Audio tracks and use **Trim Edit Tool** or **Rolling Edit Tool** to edit video or audio only

Narrative Scene Editing

Dialogue + Sound

- Use split edits in all your dialogue cuts
- Cut dialogue words only on consonants
- Cut on beat of sound
- Use room tone/ambient sound

[Smoothing dialogue Tutorial](https://www.lynda.com/Premiere-Pro-tutorials/Smoothing-dialogue/112420/118982-4.html)

<https://www.lynda.com/Premiere-Pro-tutorials/Smoothing-dialogue/112420/118982-4.html>

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 and Video effects

Make Subclips

Rough Cut Vs Final Cut

Rate Stretch Tool - *Frame Blend*

Menu Clip /Video Options /Frame Blend)Clip
/Video Options/Frame Blend

OR

Right click on clip / choose speed duration

Add Black

Reveal Sequence in Project

Adding titles

Nested Sequences

Group Organization

- Determine your **crew** among your classmates
- Use location and classes/work schedule as guides to form your crew
- Organize your **location scouting** and **shooting schedule**
- Organize **equipment rental**
- Create your crew, equipment, shooting location **contact list, call sheets**

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		

Classic Editing

North by Northwest, (1959), Alfred Hitchcock

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

North by Northwest, (1959), Alfred Hitchcock - The Crop Duster Scene

<https://www.youtube.com/watch?v=sIY7BQkbIT8>

Strangers on a Train, 1951, Alfred Hitchcock

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

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

<https://www.youtube.com/watch?v=7bjA-4no1ZY>

Alfred Hitchcock

The 39 Steps, 1935, Alfred Hitchcock

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

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

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

Birds, 1963, Alfred Hitchcock

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

Birds, 1963, Alfred Hitchcock – Final Attack scene

<https://www.youtube.com/watch?v=Lw0FP9putKM>

Alfred Hitchcock

Spellbound, 1954, Alfred Hitchcock

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

Spellbound, 1954, Alfred Hitchcock - dream sequence

<https://www.youtube.com/watch?v=dn7EpvZSsVI>

Vertigo, 1958, Alfred Hitchcock

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

Vertigo, 1958, Alfred Hitchcock – Blocking a scene

<https://indiefilmhustle.com/alfred-hitchcock-master-class/>

Alfred Hitchcock

Hitchcock on Cutting

http://www.openculture.com/2013/04/alfred_hitchcocks_seven-minute_editing_master_class.html

Hitchcock and Neuroscience

<http://www.openculture.com/2014/02/what-happens-when-your-brain-is-on-alfred-hitchcock-the-neuroscience-of-film.html>

Screenings

The Seventh Seal, 1957, Ingmar Bergman – Knight's meets Death
<https://www.youtube.com/watch?v=f4yXBligZbg>

The Seventh Seal, 1957, Ingmar Bergman – Knight's confession
<https://www.youtube.com/watch?v=1qjUlwGaMAAs>

Video Art + New Media

In 1965 video pioneer **Nam June Paik** quoted:

"someday artists will work with capacitors, resistors and semi-conductors as they work today with brushes violins and junk."

Nam June Paik was a Korean American artist. He worked with a variety of media and is considered to be the founder of video art. He is credited with an early usage of the term "electronic super highway" in application to telecommunications

Video Art + New Media

How She Sees It by Her, 1981, By Arleen Schloss

<https://vimeo.com/208158665>

Bill Viola : l'exposition (français / english)

<https://www.youtube.com/watch?v=Jg19GwNCJU0>

Video Art + New Media

In his book **Expanded cinema**, 1970, Gene Youngblood suggested that changes in art and technology would spur a new "synaesthetic cinema" that would make narrative obsolete with mind-expanding experiences operating on all senses by fusing multimedia or "intermedia, digital, holographic, videotronic and laser technologies to bring a heightened consciousness.

Pixel Forest, 2016, Pipilotti Rist

<https://vimeo.com/208158665>

Art + Code

<http://www.thejohnnycashproject.com/>

...to be continued

Text Effects

Early examples of kinetic typography:

North by Northwest, 1959, Alfred Hitchcock - Saul Bass Titles

<https://www.youtube.com/watch?v=1ON67uYwGaw>

Psycho, 1960, Alfred Hitchcock – Saul Bass Titles

<https://www.youtube.com/watch?v=aj6aBuC1Lb8>

Fitzcaraldo

Hyperrealism in Film

The role of sound