Beargrass Media Video Editing Packet Fall 2019

Etiquette

We're all old enough to know proper etiquette, but just incase.

- Don't talk when other people are talking.
- Please do not use electronic devices not related to the subject matter.
- We are fortunate enough to be able to use the school space for the club, and we need to leave it as we found it.
- We're here to have fun and get along with others. If you and another student get frustrated, take a breath and try again.

Icebreaker

The icebreaker video is a little different for everyone. We split up into teams and record a video with a very detailed script; including camera shots and directing instructions.

Camera Shots

There are many ways in which you can frame your subject, from seeing their entire body to only their eyes. Generally speaking, we can break this down into three main shot sizes: Long, Medium, and Close. Long shots (also commonly called Wide shots) show the subject from a distance, emphasizing place and location, while Close shots reveal details of the subject and highlight emotions of a character. Medium shots fall somewhere in between, putting emphasis on the subject while still showing some of the surrounding environment.

Extreme Long Shot (aka Extreme Wide Shot) Used to show the subject from a distance, or the area in which the scene is taking place. This type of shot is particularly useful for establishing a scene (see Establishing Shot later in the article) in terms of time and place, as well as a character's physical or emotional relationship to the environment and elements within it. The character doesn't necessarily have to be viewable in this shot.

Long Shot (aka Wide Shot) Shows the subject from top to bottom; for a person, this would be head to toes, though not necessarily filling the frame. The character becomes more of a focus than an Extreme Long Shot, but the shot tends to still be dominated by the scenery. This shot often sets the scene and our character's place in it. This can also serve as an Establishing Shot, in lieu of an Extreme Long Shot.

Full Shot Frames character from head to toes, with the subject roughly filling the frame. The emphasis tends to be more on action and movement rather than a character's emotional state.

Medium Long Shot (aka 3/4 Shot) Intermediate between Full Shot and Medium Shot. Shows subject from the knees up.

Medium Shot Shows part of the subject in more detail. For a person, a medium shot typically frames them from about waist up. This is one of the most common shots seen in films, as it focuses on a character (or characters) in a scene while still showing some environment.

Medium Close-Up Falls between a Medium Shot and a Close-Up, generally framing the subject from chest or shoulder up.

Close-Up Fills the screen with part of the subject, such as a person's head/face. Framed this tightly, the emotions and reaction of a character dominate the scene.

Choker A variant of a Close-Up, this shot frames the subject's face from above the eyebrows to below the mouth

Extreme Close Up Emphasizes a small area or detail of the subject, such as the eye(s) or mouth. An Extreme Close Up of just the eyes is sometimes called an Italian Shot, getting its name from Sergio Leone's Italian-Western films that popularized it.

Shots indicating camera angle and placement
In addition to subject size within a frame, shot types can also indicate where a camera is placed in relation to the subject. Here are some commonly used terms:

Eye Level Shot taken with the camera approximately at human eye level, resulting in a neutral effect on the audience.
High Angle Subject is photographed from above eye level. This can have the effect of making the subject seem vulnerable, weak, or frightened.
Low Angle Subject is photographed from below eye level. This can have the effect of making the subject look powerful, heroic, or dangerous.

Dutch Angle/Tilt Shot in which the camera is set at an angle on its roll axis so that the horizon line is not level. It is often used to show a disoriented or uneasy psychological state.

Over-the-Shoulder Shot A popular shot where a subject is shot from behind the shoulder of another, framing the subject anywhere from a Medium to Close-Up. The shoulder, neck, and/or back of the head of the subject facing away from the camera remains viewable, making the shot useful for showing reactions during conversations. It tends to place more of an emphasis on the connection between two speakers rather than the detachment or isolation that results from single shots.

Bird's-Eye View (aka Top Shot) A high-angle shot that's taken from directly overhead and from a distance. The shot gives the audience a wider view and is useful for showing direction and that the subject is moving, to highlight special relations, or reveal to the audience elements outside the boundaries of the character's awareness. The shot is often taken from on a crane or helicopter.

Cut-In Similar to a Cutaway, but shows a Close-Up shot of something visible in the main scene.

Cutaway A shot of something other than the subject and away from the main

scene. It is usually followed by a cut back to the first shot and is useful for avoiding a jump cut when editing down a section of dialogue, or editing together two separate takes.

Establishing Shot Usually the first shot of a scene, this is used to establish the location and environment. It can also be used to establish mood and give the audience visual clues regarding the time (night/day, year) and the general situation. Because they need to provide a great deal of information, Establishing Shots are usually Extreme Long Shots or Long Shots.

Master Shot Term given to a single, uninterrupted shot of a scene. This shot can be the only shot used by a director to cover a scene, or edited together with additional shots. While it's commonly a Long or Full Shot, a Master Shot can be a closer shot, or consist of multiple shot types if the camera is moving throughout the scene.

Point of View Shot(POV) Shot intended to mimic what a particular character in a scene is seeing. This puts the audience directly into the head of the character, letting them experience their emotional state. Common examples are of a character waking up, drifting into unconsciousness, or looking through a scope or binoculars.

Reaction Shot Shows a character's reaction to the shot that has preceded it. Reverse Angle Shot A shot taken from an angle roughly 180 degrees opposite of the previous shot. The term is commonly used during conversation, indicating a reverse Over-the-Shoulder Shot, for example.

Two Shot A shot in which two subjects appear in the frame.

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Camp Cameras

Although we can use anything from an iPad, cellphone, DSLR or professional camera to make a video; in this club we will mainly be using camcorders. Canon Vixia camcorders to be exact. Even though they are all different models they use the same basic technology and have most of the same display, sound input, recording buttons and SD card slot.

Camp Microphones

We use several different types of microphones at camp. All of them have an on/off switch. We want every microphone to be on and set to "flat". If you are holding a mic boom you need to remember to keep the microphone close enough to the subject but out of the shot, and remember to keep the wire out of the shot as well.

Editing

Organizing and Importing

1- Create a folder on the computer with the name of your movie
2- Copy and paste all the movie files from the SD card to the file you've created
3- Rename all the files by Scene and shot – S1-03 (some have more than one take, label them a, b, c… label the best take "a")
4- - Import by scene and shot – highlight the files you want in the file folder, drag and drop them into the library/bin window in Pinnacle

Basic Editing

1- Drag and Drop scene from file library/bin window onto track 2
2- Use curser arrow to place red line where you need to edit out the unwanted film at the beginning of the take.
3- Press the SPLIT icon *(looks like an old razor blade, towards the center of the screen to the left of the garbage can icon)* or use the shortcut letter "N"
4- Select only the part of the scene that you want to trash *(sometimes you must de-select the whole scene by left clicking the mouse in an empty space in the editing window, then select the unwanted part again.)*
5- Press the DELETE icon *(near the center of the screen looks like a garbage can)* or press the shortcut "Delete" button on the keyboard.
6- Repeat the same process for the end or the middle of the scene as needed.
7- Move the edited clip into desired place.
8- SAVE, SAVE, SAVE!!!!!

Cut Scene Editing

1- Follow *Basic Editing* procedure for both main scene and cut scene.
2- Put the main scene in place on track 2
3- Place cut scene into track 1
4- Either completely mute the audio on track 1 or pull down the volume for the cut scene only.
5- Place cut scene in desired position on the timeline in track 1 over top of the main scene in track 2
6- SAVE, SAVE, SAVE!!!!!

Editing

PIP (Picture in Picture)

1- Follow *Basic Editing* procedure for both main scene and PIP scene
2- Put the main scene in place on track 2
3- Place PIP scene into track 1
4- Double click the PIP scene to open the editor window
5- Click, "Effect" – "2D-3D" – "2D Editor Advanced"
6- Press the down arrow next to the word "default" and select "no-preset". The picture should return to normal size

7- Under the Size category, slide the curser next to horizontal to 25%
8- Under the Position category, select the numbers next to horizontal, change to -25
9- Do the same for vertical
10- Place cut scene in desired position on the timeline in track 1 over top of the main scene in track 2
11- SAVE, SAVE, SAVE!!!!!

Anchoring & Reporting

Anchor Profile

1- Find your lines before the other anchors are done saying theirs
2- People need to hear you clearly and it is your responsibility to keep them interested and paying attention
3- Your only real "job" is to read the teleprompter. Try and make your reading as   smooth and interesting as you can
4- DO NOT TOUCH THE MICROPHONE!!!
5- Do not wear green
6- Be KIND to EVERYONE!!! Be kind to the techs AND the other anchors, a happy set means good takes
7- Listen to direction, even about voice inflection

Teleprompter Reading

1- Find your lines before the other anchors are done saying theirs
2- Think about your lines before you say them
3- Don't lip sync other anchors lines. Try not to read them at all!
4- Smile!!!!
5- If you make a mistake, take a breath and start again at the beginning of the sentence
6- Bold, italic and ALL Caps are usually there for emphasis
7- Don't use fake voices, just be yourself

Editing

Chroma Key

1- Double click the scene you want to remove the green screen from
2- Click the word "KEYERS" near the top of the edit window
3- Click the word "STUDIOCHROMA"
4- Locate the settings on the right and click the triangle to the left of the word
5- Pull the Softness bar to desired softness, usually somewhere around 20
6- Press enter, then click on the library button to return to the project bin. *(some older versions of Pinnacle you only need to press the OK button at the bottom of the screen)*
7- Add desired background by dragging and dropping a picture from the project bin to a track underneath the scene where the green screen was removed. Usually, either track 3 or track 4.
8- SAVE, SAVE, SAVE!!!!!

Basics of Script Writing

Write out your idea. Make sure it's a complete idea. Come up with the basic story, lead characters, a theme and an ending.

Outline your story. Begin with a basic flow of your narrative. Focus on the conflict of the story; conflict drives drama. Keep length in mind. When in script format, each page is roughly one minute of screen time.

Write your story in three acts. The pillars of a screenplay are the Three Acts. Each act can operate independently, and when taken together provide the full arc of a story.

> **Act One**: This is the set-up for the story. Introduce the world and the characters. Set the tone of the story. Introduce your protagonist, and begin exploring the conflict that will drive the story. Once the protagonist is set towards the objective, then Act Two begins.
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> **Act Two**: This act is the main portion of the story. The protagonist will encounter obstacles on the path to the resolution of the conflict. Subplots are typically introduced in the second act. Throughout the second act, the protagonist should be showing signs of change.
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> **Act Three**: In the third act, the story reaches its resolution. The third act contains the twist of the story, and ends with the final confrontation of the objective. Because the story has already been established in the second act, the third act is much faster-paced and condensed.

Sequences. Sequences are parts of the story that operate somewhat independently from the main conflict. They have a beginning, middle, and end. A sequence tends to focus on a specific character. Sequences operate with a separate tension from the main story. The influence the main story.

Scenes. Scenes are the events of your movie. They take place in specific locations and always serve to drive story forward. If a scene does not do this, then it should be cut from the script. Scenes that serve no purpose will stick out in the audience's mind as flaws, and will drag the story down.

Dialogue. Once you have scenes, you will have characters interacting. Dialogue can be one of the hardest things to write. Each character needs to have its own distinct, believable voice.

> Realistic dialogue is not necessarily good dialogue. Dialogue should be focused on moving the story forward and developing characters. You should not worry about trying to capture reality with dialogue, because in reality conversations are often dull and lifeless.
>
> Read your dialogue aloud. Does it sound halting, stereotyped, or over-the-top? Do all of your characters talk the same way?

Cut. Now that all your ideas are on paper, look for weak links, distractions, or anything that drags. Does the story ever get sidetracked? Are there unnecessary details or repetitions? Do you give your audience enough credit? If it over-explains or doesn't move your story forward, cut it.

Share. Choose people with different tastes and backgrounds to get a variety of opinions. Be sure to ask for the cold, hard truth; you want constructive criticism, not flattery or lies.

Genres

Animation. Initially, films in this genre only consisted of movies done in 2D animation. As technology progresses and more and more computer generated movies are coming out, the animation film genre is expanding its reach to clay animation, paper animation, stop motion animation and computer generated animation.

Comedy. Humor is the main driving force of comedy films. Anything with slapstick moments, witty dialogue and satirical elements are included in this genre. Parodies and spoofs are the most obvious types of comedy movies while some involve a mix of action, adventure and romance.

Documentary. Documentary movies involve putting together real life events and people to tell a particular story. Movie in this genre often involve a narrator, interviews and real footages of real events. They are done to execute social commentaries or to simply put historical events into a new light.

Drama. Dramatic movies with serious themes and intense character development make up films in this genre. They often portray realistic situations with realistic people, but they sometimes involve more fantastical elements.

Horror. Movies in the horror genre involve blood, gore, the supernatural and things that go bump in the night. It includes ghost stories, alien invasions, zombie flicks, slasher movies and everything that makes one afraid of going to sleep at night.

Musical. Musicals are often lighthearted stories with comedy and drama going hand in hand. These movies involve a lot of singing and dancing to complement the storytelling.

Science Fiction. This genre involves movies that feature futuristic technology, interstellar travel, strange monsters and anything that is very imaginative that does not fit in the real world. Films in this genre may often intersect in action, adventure and horror categorizations.

War. Whether it is an ancient battle or World War II, war movies always involve combat and tales of life in the battlefield. Action and drama are two key components in war movies. This film genre includes space epics, historical war stories and futuristic battles between good and evil.

Western. To cap off this film genres list, we have the Western film genre. It started out as a film genre that only relied on horses, guns, dusty towns, bar fights and cowboys for categorization. However, the themes of showdowns, revenge and being outlaws are also being applied to stories not set in the Old West. The description of film genres for some may stay the same for decades, but in others, it can be revised and even redefined.

Sound Design

Film sound is as important as pictures. Unless you're making a silent film, you should pay at least as much attention to sound as you do to the images.

There are lots of ways to use sound. You can use sound to help show where and when the film is set, draw attention to important things, create an atmosphere or set a mood, depict a character, warn that something is about to happen.

If you can't record good live sound, fake the sound. It's better to put your soundtrack together on the computer when you edit rather than have bad sound.

Use a separate microphone. You could use a directional microphone or you can use a tieclip ('lavalier') microphone. Or you could use a separate audio recorder and sync the sound up afterwards.

If you have to use an in-camera or on-camera microphone, get in close. Zoom out and get as close as you can to your subject.

Get the sound levels right. Very loud sound can distort; very quiet sound can have 'hiss'.

Listen BEFORE you shoot. Get everyone to be quiet and wait for a minute before you start recording, so you can hear if there's any distracting background sound.

Listen WHILE you shoot if you can. Use headphones to monitor the sound while you're recording if you can. If not, record a test bit and play it back to check that it's OK.

Shoot away from distracting sounds. If there's a lot of background sound you can't avoid, set up your shot so that it's behind you.

Use a wind gag (dead cat). If you're filming outside you almost certainly need a furry windshield. Wind noise can make your video unlistenable.

Record silence. Get some 'room tone': a minute or so of the background sound from the location with nothing happening. It's really useful for covering gaps and glitches when you edit.

Use sound to help the edit flow. Changing the sound at a different time to the picture (called 'split edits', 'J-cuts' or 'L-cuts') makes the editing seem less obvious.

Adjust the sound levels when you edit. Don't have sound suddenly getting louder or quieter from shot to shot. Reduce background sounds and music if you need to so that dialogue is audible.

A Split Edit is when the audio and video are split or separated and occur at different times. Split edits can be divided into two different options:

- **J-cut**: When the audio begins before the video from that scene occurs

- **L-cut**: When the video comes on-screen before the audio from that scene occurs

Voice Over (background music follows the same procedure)

1- Follow *Basic Editing* procedure for both main scene and voice over scene.
2- Put the main scene in place on track 2
3- Place voice over scene into an open track parallel to the main scene
4- Create 2 events on the volume line by clicking on the left volume line while pressing the Ctrl button.
5- Raise or lower the volume to desired decibel level
6- Repeat as needed.
7- SAVE, SAVE, SAVE!!!!!

Foley Sound

Foley effects are sound effects added to the film during post production (after the shooting stops). They include sounds such as footsteps, clothes rustling, crockery clinking, paper folding, doors opening and slamming, punches hitting, glass breaking, etc. etc.

Without Foley, a film sounds empty and hollow - the actors seem to be talking in a vacuum. The sound recordist, if they did a good job, has given us the dialogue and excluded everything else, but our films needs more than this for the picture to come alive. We need to hear the little sounds of clothes, furniture, etc - but we need to control those sound effects so they don't obscure any of the dialogue.

The technique is named after Jack Foley, who established the basic modern techniques still used today. Like most terms that are named in honour of a person, it is customary to spell Foley with a capital "F".

Adding even basic foley sound effects, such as footsteps, clothes rustling, and prop handling is within the reach of even the low-budget film maker. Even if you have to be your own Foley performer, try to add Foley to your film.