

STCO 639: Video 5 – Editing

VIDEO

1. ~~MS~~ – INT – LU SETTING – DAY
DR. MARTIN, a youthful but experienced professor, smiles at the camera.

2. ~~MS~~ – INT – LU SETTING – DAY
DR. MARTIN walks over to a desk, on which is a model LU football helmet.

3. CU – INT – LU SETTING – DAY
DR. MARTIN looks into the camera with a pleasant but serious expression.

4. ~~MWS~~ – INT – LU SETTING – DAY
DR. MARTIN smiles as he continues.

5. ~~MCU~~ – INT – LU SETTING – DAY
DR. MARTIN recites the poem again, as nearly as possible the same as the first time.

6. ~~MCU~~ – INT – LU SETTING – DAY
DR. MARTIN's recital continues; the camera is at a 45 degree angle from shot 5.

7. ~~MCU~~ – INT – LU SETTING – DAY
DR. MARTIN's recital continues; the camera is at the same angle as shot 5.

8. ~~MCU~~ – INT – LU SETTING – DAY

AUDIO

1. DR. MARTIN: Welcome back! In this section, we will be discussing what some consider to be the element that distinguishes video from all other communication media.

2. DR. MARTIN: That element is editing. Now, as with camerawork, in the narrative format you are basically left to suggest through implication – the director and the editor will ultimately make the call.

3. DR. MARTIN: But in the split-column format, you are essentially “writing the edit” from the beginning, because every time the shot changes, an edit is necessary for it to change.

4. DR. MARTIN: The first key concept to remember is, the more edits in the same length of time, the faster the pace of the piece will be. For example, let's return to our old friends Jack and Jill. I can easily recite that in a single shot. Jack and Jill went up the hill to fetch a pail of water. Jack fell down and broke his crown, and Jill came tumbling after. Compare that to:

5. DR. MARTIN: Jack and Jill --

6. DR. MARTIN: -- went up the hill --

7. DR. MARTIN: -- to fetch a pail of water. Jack fell down --

8. DR. MARTIN: -- and broke his crown. And Jill --

DR. MARTIN's recital continues; the camera is at a 45 degree angle from shot 5.

9. MCU – INT – LU SETTING – DAY

DR. MARTIN's recital concludes; the camera is at the same angle as shot 5.

RT

DISSOLVE TO:

10. MS – INT – LU SETTING – DAY

DR. MARTIN is sitting ~~on the edge of the~~
~~desk.~~

LT

11. XCU – INT – LU SETTING – DAY

The model Flames helmet fills the screen.

OTAWAY

9. DR. MARTIN: -- came tumbling after. See the different feel of the second? The material is exactly the same; how it is cut is the only thing that changed. Now, the second key concept is, different types of transitions convey different feelings to the audience. So far, all of our pieces have relied on the cut – the default, the fastest and if done correctly the “invisible” transition. But notice the difference when --

10. DR. MARTIN: -- we switch to a dissolve to go from one shot to another. Finally, if you recall last time, we used a camera move to a significant prop to end the video. Compare that with cutting to a shot of the same prop:

11. DR. MARTIN: Quite a different impact. No pun intended.