PRE-PRODUCTION, PRODUCTION, AND POST-PRODUCTION PROCEDURES

ACCT-BVP2-1. Students will demonstrate basic planning, writing, directing, and editing of a production.

a. Identify and list different types/formats of programs and productions.
b. Plan a program using accepted styles of production.
c. Identify staffing needs for a production.
d. Write a program using accepted styles of production, as per assigned format.
e. Review the duties of a director and perform these duties in accepted styles of production.
f. Edit a program using accepted styles of production.

Types/formats of programs and productions

A script is an entire program committed to paper. It includes dialog, music, camera angles, stage direction, camera direction, computer graphics (CG) notations, and all other items that the director or script writer feels should be noted.

There are many different kinds of television programs, each with unique requirements of the script. Most programs fit into one of the following categories:

•**Lecture**. The lecture program format is the easiest format to shoot; the talent speaks and the camera shoots almost entirely in a medium close-up. All that is needed for this format is the talent, a camera, and a podium for the talent to stand behind. Other names for the lecture format are BTF (big talking face) or talking head. This format has the lowest viewer retention and is often the mark of an amateur.

•**Lecture/Demonstration**. The lecture/demonstration format lends itself to the numerous cooking shows, how-to shows, and infomercials seen on television today. This format is more interesting to watch than a lecture alone because of the action and many props used by the performers.

Types/formats of programs and productions

•**Panel Discussion**. The many Sunday morning network programs that bring a group of professionals together to discuss current news and political topics are examples of the panel discussion format. Also included are the popular daytime talk shows. These programs are not difficult to produce, as long as there is a limited number of people on the panel. Panel discussions are driven by the program's content, not action. As more people are added to a panel discussion, the shot to include all members gets rather wide. A wide shot is also a tall shot. This increases the risk of shooting off the top of the set. To keep the top of the set in the shot, the camera may need to tilt down and inadvertently make the studio floor the most prominent item in the picture.

•**Interview.** On location or in the studio, the two-person interview can be elcetifying. Peopl like Barbara Walters have build entire careers on making a simple conversation a complelling program for the audience. The interview format is often shot with only one camera. To get various camera angle cuts between the interviewer and the interviewee, the interviewee is shot for the entire duration of the interview. The audio picks up the questions asked by the interviewer , but the camera only shoots the interviewees' face. After interviewee has left the set, the camera shoots the interviewer asking same questions a second time and records some nod shots.

Types/formats of programs and productions

Nod shots are a special kind of cutaway The interviewer does not sty anything, but simply “nods” naturally as if listening to the answer to a question. When collecting nody shots, the interviewer faces the direction where the interviewee was positioned during the interview. In the editing room, the angles and not shots are cut together to create what looks like a conversation between the two people.

•**Documentary.** A documentary program is essentially a research paper for television; the topic is researched, the information is outlined, and the script is written. The audio in a documentary may be either off-camera narration, or on-camera narration, or a combination of both. The audio portion f the script should be roughly written out before any shooting begins. In the process of writing, a shot sheet is develop. For a documentary program a shot sheet is like a grocery list of shots needed to support the audio portion of the script. When shooting, the shots on the list are captured.. Additionally , the director watches for other shots that include specific items, people, or anything that adds to the program's content and would be interesting to the viewers. Shot sheets are only a guide and are rarely long enough to provide enough footage to assemble an entire program. Always shoot more footage than is listed on the shot sheet.

Documentary Script	
592a Channel 9 sign	Television
592b Channel 7 sign	Production trains
592c Channel 4 sign	students for
593 DW TV studio sign on door. Door opens on studio in production	entry-level positions in television studios as production assistants.
594 Shot of SEG, tilt up to monitors	It also provides students with a greater
595 Waveform adjustment	hands-on background than most colleges
596 Shoot studio camera viewfinder. ZO rack focus to interview in studio set	offer. Students write, direct, shoot, edit,
597 Operate editors	and deliver their own programs.
598 Focal Point title on CG, run title program	A 30-minute program is produced by students
599 Music video clip	each week for the Fox Cable
600 Passive switcher	System.
601 Dark studio, switch on lights, light board in foreground	We produced the program you are watching right now.
602 A crew shooting a program on location	Location shooting with portable equipment is
603 Loading a car with equipment	a favorite of the students.
604 Drum solo tape	So are music videos.
605 Rayburn music video	Students may work for
606 Channel 10 control room	Channel 10 while taking the class.
607 Wedding	We frequently accept jobs working for the
608 Floor manager gives cue	community as fundraisers. The students
609 Open barn doors	even earn a salary.
610 Operate audio mixer	The class is run like a real video production
611 Director talks into headset. Shot from studio into control room. ZO to see studio camera perform pan to aim at "us"	company, so student responsibility and dependability are strongly emphasized.
613 AFI book	Students in this class are considered to be college-bound.
614 College survey form	The instructor provides considerable help
615 Place lapel mic on student	in matching student interest
616 Move platform	with schools of communications.
617 Hall of fame plaque	If you are interested in the lucrative,
618 "Digital Wave Productions" rolls up on screen. Student stops tape.	glamorous, and demanding field of
619 CU hands taking tape out of machine. Slow ZO. Hands place into case. MS of person smiling at camera and walking out of control room	Television Production, check us out.

Types/formats of programs and productions

•**Drama.** This term includes both dramas and comedies. The drama format requires a different kind of talent, actors. Actors take on a role in a program and perform as someone or something other than themselves.

•**Magazine**. The magazine format originated from programs like “60 minutes,” but has become more than news-oriented programming. A regular news broadcast presents each story in two minutes or less. A magazine format program is comprised of feature packages that address a single story. This allows more interesting detail to be included about each story, but fewer stories to be included in each program.

•**Music Video**. The music video has become a common and influential force in our culture. Items such as clothing shoes, fashion accessories, and hairstyles gain popularity when seen in a music video. Music videos also serve to promote a band or a new song or album, in the hopes of increasing the sales of CDs and concert tickets. Most music videos are one of three types:

Types/formats of programs and productions

- **Concert Style**. The audience sees the band perform the music that is heard. A concert style music video may include a compilation of different concerts the band has performed, a studio performance, or a various locations.

- **Story Style**. The audience hears the music, but never sees the band. Instead, actors act out a story line that is supported by the lyrics of the song.

- A **hybrid** of a concert style and a story style music video.

- When producing a music video, copyright permission is the first and foremost consideration. Do not break the law!

- **Public Service Announcement/Ad (PSA).** Generally, Public Service Announcements/Ads are 30 or 60 seconds in length. The purpose of a PSA is to inform the public or to convince the public to do (or not to do) something in the interest of common good. Anti-drug and anti-drinking and driving campaigns are examples of PSAs. A typical television ad, on the other hand, attempts to convince the public to purchase goods or services.

Planning a program using accepted styles of production

- Program Production Workflow
  - The following is a general overview of the steps in producing a program. The amount o time involved in completing each step depends on the type of production. Completing most of the steps when producing a public service announcement, for example, would likely take considerably less time than when producing a one-hour, prime-time drama. One of the best ways to create a successful program is to have excellent production values in the program. **Production values** are the general aesthetics of the show.
  - Various terms are presented in the sections that follow. Many of the terms have commonly known "consumer" definitions. Additionally, some words used in this business, just as in the English language, have multiple definitions. Memorize the professional definitions of terms and learn the difference between those with multiple meanings. Use the terms appropriately during class to help you use them correctly when working in the television production industry.
- Program Proposals
  - The first step in producing a program is to develop a program proposal. This essentially is a plan that includes the basic idea of the program, the program's format, intended audience, budget considerations, location information, and a rough shooting schedule. The program proposal is reviewed by investors and production companies for financing consecrations and overall project approval.

Planning a program using accepted styles of production

- Scriptwriting
  - Before a script is written for the program, a script outline is created this outline contains comments noting the direction of the program and varies depending on the program format (drama, panel discussion, interview, or music video). Television scripts are written in a two-column format. The left column contains video/technical information and the right column presents audio and stage direction.
- Producing
  - The day-to-day activities involved in actually producing a program ensures that the production process runs as smoothly as possible.
    - Coordinates schedules
    - Acquire the necessary resources
    - Monitor the activity and progress of various production teams.
    - Weigh budgetary considerations.
  - Important decisions that affect the program's ultimate success are made thought the production process.
- Directing
  - Directing involves shaping the creative aspects of the program and interacting with the entire staff and cast to realize the director's visualizations of the production. In addition to verbally providing direction during production, Many important pre- and post-production directing cavities contribute to a program's success.

Planning a program using accepted styles of production

- Lighting
  - When planning the lighting for a production, there should be sufficient light to meet the technical requirements of the camera. Enough light should be installed to produce an acceptable picture on the screen. Various lighting techniques are also use d to meet the aesthetic requirements of the director. Accurate lighting in a program is necessary to create the desired mood, appearance, and setting. Most importantly, placement of lighting instruments contributes to creating three-dimensionality on a flat television screen.
- Scenery, Set Dressing, and Props
  - Careful planning and considerations when choosing scenery , set dressings, and props helps to create a believable environment for the program. The placemen to these items on a set contributes to producing the illusion of three-dimensionality in a program. Scenery is something that stops the distant view of the camera. In a studio, the scenery may be fake walls, set furniture, or a curtain. Outside the studio, scenery may be a tree, building or the horizon. The scenery is nearly everything behind the main object of the shot. Set dressing includes all the curtains, and room accent accessories. Props are any of the items handled by the performers, excluding furniture. Furniture may be a prop if used for something other than its intended use.

Planning a program using accepted styles of production

- Costumes and Makeup
  - Costumes and Makeup enable actors to look like the characters they portray. Even news anchors and other on-screen personalities who are not “acting” wear makeup and have their wardrobe selected to ensure the best possible appearance on the television screen.
  - Costume selection is dependent on many existing factors, including plot, setting, set dressing, program format, and lighting arrangement. **Makeup** is any of the cosmetics applied to a performer’s skin to change or enhance their appearance. The makeup may create a drastic change, such as aging, aliens, or injuries, or it may simply enhance the talent’s features while in front of the camera.

Planning a program using accepted styles of production

- Graphics
  - Graphics are any and all of the “artwork” seen in a program including computer graphics, traditional woks of art, charts, and graphs. When choosing or creating graphics for use on television, particular attention must be paid to the degree of detail in the graphic. Losing the fine detail in in images is natural in the process of creating an analog television picture (digital technology is continually evolving and changing this limitation). A beautifully detailed title of medieval style writing, for example may look wonderful on a computer screen, but will likely dissolve into mush on a television screen. Currently, the television screen requires bolder images than a computer screen. If the audience is unable to read what is written on the screen, or cannot clearly see the information presented in a chart, then you are not effectively communicating.

Planning a program using accepted styles of production

- Camera Operation
  - The portion of the program that you can see is called **video**. The camera operator is responsible for capturing the program images with a t video camera.
  - A **frame** is the actual edge of the video picture; the edge of the picture on all four sides. **Framing** a shot is the camera operator's responsibility and involves placing items in the picture by operating the camera and tripod. Shooting a vase of flowers sitting on a table seems simple until you realize there are an infinite number of ways to shoot it (long shot, close-up, from a side angle, from below, from above, zoom in, or zoom out). A good camera operator has the ability to frame shots effectively for the audience.
  - We have all seen home movies taken of someone else's family. Home movies are usually not tolerable to watch for long periods of time. ON e reason is camerawork; it is generally shaky and out of focus.
  - An important production value is quality camerawork. Put the camera on a tripod for stability and frame the shots correctly. Make sure that people in the video do not have oddly cut off body parts.
- Audio Recording
  - **Audio** is the portion of a program that you can hear. Audio includes narration, spoken lines of talent, sound effects, background music and all other aspects of a program that are heard by the audience.

Planning a program using accepted styles of production

- Video Engineering
  - When shooting in a studio, there may be three cameras shooting the scene from three different angels. Each camera has a different picture:
    - Camera 1 is on one news anchor in a close-up.
    - Camera 2 has a two-shot of both anchors.
    - Camera 3 is on the other news anchor in a close-up.
  - All three of these cameras connect to a production switcher. A cable coming from the switcher connects to a videotape recorder. By pressing buttons marked “1”, “2”, and “3”, the picture from different cameras can be sent to the recorder. The process of cutting between cameras (from camera 1, to camera 3, to camera 2, and back to camera 1) is called **production switching.**
- Special Effects
  - An entire book could be written on special effects alone. In simplest terms, **special effects** are anything the audience sees in a video picture that did not really happen in the way it appears on screen. Special effects alter the reality perceived by the viewer.
  - “It does not have to be, it only has to appear to be!”

Planning a program using accepted styles of production

- Editing
  - Placing the individual scenes in logical order on another tape is called editing. When writing a research paper, you make notes on note cards. One of the next tasks in the process is to arrange the note cards in a n order that makes the paper flow logically. This process of arranging corresponds to editing in a video program.
  - A program is not usually shot in the order it is eventually seen in. All the scenes that take place in one location are shot at the same time, even if they appear at different time s in the finished project.
  - In a professional movie, imagine that scenes 25, 41, and 97 all take place in Egypt at the sphinx. Scenes 24, 40, and 98 take place at the Eiffel Tower in Paris, France. Consider the increased production cost if all the people and equipment went back and forth three times to these distant locations. Setting up once at each location and shooting all the necessary scenes requires that the completed scenes be edited back together in the proper order.
- Duplication and Distribution
  - A master program is copied to multiple media formats, such as tape or DVD, for distribution and viewing. The programs may be individually sold by a retailer, used as informational material for a specific workforce or company, or be broadcast and viewed on televisions in millions of homes.

Planning a program using accepted styles of production

- About Production Planning
  - When the content of your proposed video is well developed, you are ready for production planning – The process that will organize and manage the complexities of shooting. Planning is critically important for two reasons: time and money. For example, you may have permission to shoot in a key location for only eight hours (time). Or, you may be renting equipment or paying crew and talent by the day (money). In professional video production the phrase, "time is money" is literally true because nearly everything (and everyone) is paid for by the week, day or hour.
  - Thorough production planning can make the difference between a smooth, successful shoot and a disaster. To show you how to plan effectively, this section will take you through the process of preparing to produce a simple video.

  - SEE CHAPTER 10 IN YOUR TEXTBOOK "Video Digital communication & Production" FOR THE REST OF THE INFORMATION YOU NEED TO KNOW FOR THIS SECTION.

Identify staffing needs for a production

•SEE CHAPTERS 9-10 PAGES 139-167 IN YOUR TEXTBOOK “Video Digital communication & Production” FOR THE REST OF THE INFORMATION YOU NEED TO KNOW FOR THIS SECTION.

Write a program using accepted styles of production, as per assigned format

• SLIDES 19-76 EXPLAINS HOW TO WRITE A PROGRAM USING ACCEPTED STYES OF PRODUCTION, AS PER ASSIGNED FORMAT

Visualization

Visualization is the ability to mentally picture the finished program. Visualizing a program is similar to daydreaming. The visualized details of a program should be put on paper, so that others can share the vision. Only when everyone, the crew an cast included, shares the vision for the program can it become a reality. George Lucas waited to make The Phantom Menace, the fourth Star Wars film, until computer graphics technology was sophisticated enough to realistically reproduce onto the screen the creatures and worlds he visualized in his mind.

Storyboards

Some professionals use storyboards to help with visualization. Storyboards resemble comic books, in that they present a sketch of the way image on television should look. The disadvantage in using storyboards is the considerable time and talent required to draw each scene. Storyboards do, however, offer an image of the scriptwriter's vision to everyone who sees them.


SC.
BG.
TIMING
KIDZ NEWS
BART'S PEOPLE

The Program Proposal

The program proposal is created by the scriptwriter and provides general information about the program, including:

- The basic idea of the program.
- The applicable program format.
- The message to be imparted to the audience.
- The program's intended audience.
- Budget considerations.
- Shooting location considerations.
- A rough program shooting schedule.

The program proposal is presented to an executive producer for approval, either in written form or orally in a meeting. A program proposal is presented before writing a full script, to avoid waiting time and expense on a script that may be completely rejected by the executive producer. The program proposal allows for an initial "green light" on the project.

It is important to think through a script idea during the initial proposal stage. Using visualization, the scriptwriter can get a feel for the program and determine the direction of the script. The executive producer may reject the proposal, accept it, or ask for further details. Depending on the selected program format, the next step may vary.

Research

Both documentaries and interviews require that the program topic be researched. When interviewing someone, it is important to be proficient enough on the topic to hold a conversation that is interesting and informative. When developing a research paper, the research information is often organized on note cards. The notes are then turned into individual paragraphs of the paper. In television, the individual paragraphs become scenes.

The Outline

If a program proposal is accepted, creating an outline is usually the next step. All dramas, lectures, lecture/demonstrations, and documentaries use the same kind of outline. It is very brief, and not at all like the outline written for a research paper in school. An outline includes comments, noting the direction of the program.

In any of the formats described, the developed outline is submitted to the executive producer will either:

- Disapproves it.
- Tweaks the outline a bit.
- Gives suggestions to modify it.
- Approves it. - If approved, the next step is writing the actual script.

The Outline

Drama Outline

An outline for a drama breaks each major event in the story into the fewest number of words possible and places each on a different line. It is a brief, chronological listing of the program's progression. The dialog is either nonexistent or minimal-just enough to relay the main point of each scene. The following is an outline for a drama called “Little Red Riding Hood.”

House: Mom gives basket to LRR.
Warns not to stray from path.
Doorstep: Kiss goodbye, wave.
Path: LRR walking
Path: Wolf sees LRR.
Path: LRR walking
Path: Wolf running ahead to GM’s house
Path: LRR walking
GM’s House: Wolf breaks in and eats GM
GM’s House: LRR arrives and goes into bedroom.
Bedroom: LRR and Wolf conversation “what big…”
Bedroom: Wolf jumps up and chases LRR.
Bedroom: Woodsman bursts in and kills wolf.
Bedroom: Out pops GM.
The end

The Outline

Panel Discussion or Interview Outline

The outline for either an interview or panel discussion does not list major events or show progression. In these outlines, the only necessity is a list of at least 20 questions for the interviewee. Any question that can be answered in 10 words or less, with a number, or with a "yes/no" response does not count toward the 20 questions minimum. Short answers make for an uninteresting program. For example, the question "How long have you been_____?" is widely overused on television. Unless the answer is unusual and sparks interest, viewers do not pay attention to the answer. "How" (not "how long") and "why" are the best kinds of question-starters to use.

Consider this: A 7-year old child who has just played a piano concerto at a major concert hall is asked how long he as been playing the piano. If the answer is "5 years," the question is worthwhile. However, if a 50-year-old man I asked the same question and he responds "30 years," it is not particularly interesting.

Every listed question may not be asked in the course of the interview or panel discussion program. A particularly interesting answer to a question may lead to an impromptu follow-up question. However, if the conversation lags, standby questions can jump-start the conversation.

Music Video Outline

The Outline

Concert style music videos do not require an outline. Only those with a story line corresponding to the lyrics and music require an outline. The second step in producing a music video may be to obtain copyright permissions or once obtained, begin outlining and scripting. By this point, the executive producer should have heard the music and approved the quality and suitability of the lyrics. The lyrics of some songs are wholly inappropriate to be broadcast to the general public.

Expanding an Outline

Once completed, it may be necessary to expand your outline to include more detail about the program. To do is, take each line of the outline and list details related to that line. Much like the outline you would create for a research paper, list sub-topics and supporting details for each main topic line of the outline. When the outline has been sufficiently expanded, it will be ready to go to script form.

I. Topic
   - A. Sub-topic
     1. Supporting detail
   - B. Sub-topic
     1. Supporting detail
     2. Supporting detail
     3. Supporting detail

II. Topic II
   - A. Sub-topic
   - B. Sub-topic
     1. Supporting detail
     2. Supporting detail
   - C. Sub-topic
     1. Supporting detail

Writing the Script

It is recommended that all scripts be written using a computer word processing program. If written with a word-processing program and saved, any alterations and changes requested by the executive producer or client are easily made without rewriting multiple pages of script.

Consider This: Make sure to keep a copy of each revised version of scripts. After your revisions are complete, do not simply press “Save.” Choose “Save As” and rename the file to reflect the revision sequence, such as “Scene 4 revision #3.” Otherwise, the previous version cannot be retrieved for future review or if a previous version is preferred alter in the process.

Unlike film scripts, television scripts are always written in two columns,. The left column is reserved for the video and technical information. The right column holds the audio and stage direction. The information in the right-hand column of a television script is exactly what is contained in a “play-style” script for a theatrical performance.

The right and left columns are not the same size. The video column is narrower than the audio column, taking only 1/3 of the page width. The audio column (right column) occupies 2/3 of the page, because there is always more audio detail to include than video information.

Writing the Script

Each line of the video column lines up horizontally with the corresponding line in the audio column. The result may appear to be a lot of wasted space on a page. The empty space makes the page easy and clear to read. When vieo and audio events occur simltaneously, they line up together on the script page.

The video portion of the script can make use of many abbreviations, as long asl the director and crew all understand the meanings. All camera movements on the script should be abbrviated. Ther is not enough ime to speak full direcions ove the headsets. For example, “ZO-2S Brian/Mike” is the equivealent of “Zoom out to a two shot of Brian and Mike.”

Types of Scripts

In television production, there are three types of scripts:
- Word-for Word
- Outline
- Format

Word-for-Word Script

In a word-for-word script, every word spoken by the talent is written out. This type of scpript is used in dramas, music videos, lectures, and documentaries.

When writing a word-for-word script, write the right had-hand column material first (audio and stage direction for performers). While writing the audio, visualize how the program will look. When you imagine a camera angle switch, move to the left column of the next line in the script an note “switch” in the video box. A change in camera angle can even occur in the middle of a sentence. Be sure to make a quick note of the visualized switch before moving on with the audio column.

Once the entire right column is complete, allow the content specialist to review the script, if applicable. With the content verified, begin determining the shots needed for each audio box in the script. In the left column, describe each shot needed including the size of the shot, subject of the shot, the camera movements, and all other information pertinent to the video. Remember that a box in the script only contains the video or audio for a single shot. One sentence of audio may include five shots. Therefore, that one sentence spans five boxes in both the audio and video columns.

Sample TV Commercial
by H. Kent Craig
©1988

The following is a sample TV commercial I wrote in 1988 to show a potential client that I at least knew the proper format for such script writing. It *is* a bit funny to most people, 'hope you enjoy reading it, Smile!~~~Kent

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Author: H. Kent Craig **Raleigh, NC**	**Client: R. B. Robinson** **Product: FT Computers** **Title: Jack & Mack Lose A Contract** **Total Running Time: 60 Seconds** **Number:**
OPEN TO A TIGHT SHOT OF A WELL-DRESSED EXECUTIVE, REPEATEDLY SLAMMING HIS FISTS ON HIS DESK; FRAME SHOT FROM SHOULDERS DOWN TO DESK.	NO BACKGROUND NOISE; DEAD SILENCE JACK, LOUDLY, VOICE BREAKING WITH EMOTION, IN OBVIOUS DISTRESS: Why? ... why? ... how? ... how on Earth did they do it?
PAN TO SHOW EXECUTIVE CLUTTER. CUT TO TIGHT SHOT OF MACK'S HEAD FROM NOSE UP; CENTER HIS EYES	JACK, CONTINUING Tell me, my very highly-paid veep of marketing, just how did they our competition beat us on this one? Considering we had an entire month to prepare our presentation, and our JACK'S VOICE RISES TO AN ANGRY, INQUISITIVE HIGH PITCH navel-lint-picking competition had a total of two days to prepare theirs??!!??
CUT TO A PAIR OF WRINGING, SWEATY HANDS, WELL-MANICURED BUT TENSE. CU MACK	MACK, IN FAIRLY STEADY BUT OCCASIONALLY CRACKING,TREMBLING VOICE: Well, uhhhhh...well evidently the contents of our report was equal to theirs, but their ppresentation just had more immediate impact, was better presented.
CUT TO JACK'S INTENSELY-FOCUSED EYES, SEARCHING, MOVING CONSTANTLY. CU JACK, DOLLY BACK AND FRAME, CALMER NOW BUT STILL ANGRY.	JACK: Say what?!? Our art department's got eight people on staff, and those camel-dung sniffers don't even *have* an art department!
CUT TO ANGLE-SHOT FROM RIGHT REAR, SHOWING JACK BEHIND DESK, MACK'S SHOULDER-DOWN LEFT REAR PROFILE CU MACK	MACK, VOICE CALMER, BUT STILL HESITATING LONG BETWEEN BREATHS AND THOUGHTS: Evidently, they have that new desk-top publishing system that fully integrates graphics and text, and with the built-in click-and-push "frog", allows almost anyone to use it, with virtually no training.
CUT TO TIGHT SHOT OF JACK'S FACE IN PROFILE, SLIGHTLY BACKLIT. CU JACK	JACK, IN MEASURED BEATS: And just what might that miracle system be?
CUT TO TIGHT SHOT OF MACK'S EYES. CU MACK	MACK, IN A SELF-ASSURED, DROP-DEAD MONOTONE: It called Frogintosh, and the fact we were caught flat-footed like a bunch of greenhorns by those warthog wart-suckers and their mighty little Frogintosh, might not put their victory of us in the miracle category, but ...MACKK'S VOICE TRAILS OFF
QUICK FADE TO FROGINTOSH LOGO	ANNOUNCER: Frogintosh, the computer for people who enjoy beating the frogrcrap out of their competition.
LOGO FREEZE TO END	SFX: Sound of frogs vocalizing in agreement "rrrrrbbbbttttt, rrrrrbbbttttt!!!"

Word-for-Word Music Video Script		
Empire of the Sun		
Seconds	***Video***	***Audio***
1. 0.00-0.05	Intro shot beats 1, 2, 3, 4 PC Walking beats 5, 6 Blaine walking beats 7, 8	Opening music
2. 0.05-0.10	Andy walking beats 9, 10 Phil walking beats 11, 12 PC MCU pose beat 13 Blaine MCU pose beat 14 Andy MCU pose beat 15 Phil MCU pose beat 16	Music
3. 0.11-0.16	Phil hits cymbal-beat 17 shot starts zoomed in on cymbal and zooms out for the rest of bar ends in a LS of whole band	Music
4. 0.16-0.21	New LS of whole band	Music
5. 0.22-0.26	MLS of Chapin and Rachel on bench from front	Now you've left me to die in this forgotten cell
6. 0.26-0.31	LS of Austin and Matt throwing football	You've left me a bitter man or can't you tell
7. 0.31-0.36	LS of Matt throwing ball too high over Austin's hands	Well I'm here now girl and from grace I have fell
8. 0.36-0.41	LS of Chapin and Rachel as ball lands next to them	To you I'd have given up my soul to sell
9. 0.42-0.46	LS of Rachel getting off bench to grab ball	But you rejected my love, told me to stay away
10. 0.47-0.51	Quick shot of Austin walking toward her as she picks ball up and turns into a subjective shot	Well I'm back to offer my love for just one day
11. 0.51-0.55	CU of Rachel's eyes, and then Austin's eyes	So you got this last chance, think about it please
12. 0.56-1.00	MLS Rachel walks over to Austin and they hold hands, quick CU of Chapin looking mad	Don't waste your time on that guy, besides I've heard he's a tease.
13. 1.01-1.04	LS of whole band from front	Music
14. 1.05-1.09	MS of Blaine	Music
15. 1.10-1.14	MS of Andy	Music
16. 1.15-1.18	MS of Phil	Music

Word-for-Word Drama Script	
Scene 22	
Fade in Cam 2, 2S, ZO for 3S	*(We are inside the apartment. Christine is snuggled up against Lenny. They are watching a movie on TV. A Christmas tree is in the background. Evan comes into the apartment from the theater.)*
	Evan: *(singing)* Hello young lovers, wherever you
Take 1, 2S Christine and Lenny	Evan: are. Lenny and Christine: Hi, Evan! Lenny: How'd it go tonight?
Take 3, MS of Evan	Evan: Knocked'em dead. Watcha watchin'?
Cam 1, 2S C & L	Christine: A Summer Place Lenny: At Christmas! Can you believe it?
Cam 3, MS of Evan	Evan: *(laughs)* Easter Parade would be worse. Hey, *(interrupting as they turn back to watch the movie)* tell me about today.
Cam 2, 2S of C & L Cam 1, move to CU of Lenny	Lenny: Well, we started out by pretending we were rich. Christine: Yeah, dressed up in our finest and walked into Saks. You should have seen the saleslady when Lenny told her he didn't like the $25,000 fur coat I had been fawning over. Lenny: I thought she was going to have heart failure. *(laughs)* Then we came back to the apartment for lunch and --
Cam 3, MS Evan	Evan: *(interrupting)* Lunch!
Cam 1, CU Lenny	Lenny: Yeah. And then we --
Cam 3, Begin ZI to MCU Evan	Evan: You didn't do anything else this morning?
Cam 2, 2S L & C	Lenny and Christine: No.
Cam 3, MCU Evan	Evan: Do you know what day this is?
Cam 2, 2S L & C	Lenny: Sure, it's Tuesday.
Cam 3, MCU Evan	Evan: *(evenly)* The audition.
Cam 2, 2S L & C	*(Lenny freezes. Christine slowly looks from Evan to Lenny. Silence. Lenny looks frightened.)*
Cam 3, MCU Evan	*(Evan looks from one to the other.)* Evan: Well, what happened at the audition?
Cam 1, CU Lenny	Lenny: Evan, I...it was an accident. I mean --
Cam 3, CU Evan	Evan: You mean what? What about the audition I set up for you?
Cam 1, CU Lenny	Lenny: *(Unable to face Evan)* I forgot about it. *(silence)*
Cam 3, CU of Evan	Evan: *(Calmly enraged)* Christine, would you excuse us please?
Cam 2, 2S L & C Cam 3, Move to 2S of L & E	Christine: Well, it is getting kinda late. Call me tomorrow? *(Lenny nods and helps her on with her coat.)* *(In a whisper to Lenny)* Are you sure I should leave? *(Lenny nods; Christine exits.)*
Cam 3, 2S L & E	Lenny: Evan, I– Evan: I don't want to hear it, Lenny.
Cam 1, CU Lenny	Lenny: But, I–
Cam 2, CU of Evan	Evan: Lenny, I don't want to hear it now.
Cam 3, 2S E & L	Lenny: But Evan, I want to ex–
	Evan *(With quiet fury. Turning to Lenny)* Lenny, no.
Fade out	

Outline Script

The Outline script usually has a word-for-word introduction and conclusion, but an outline for the body of the script. For example, the question for an interview are all scripted. For the initial draft, the scriptwriter does not know how the interviewee may respond and the answers cannot be scripted. The interviewee's response is noted in the audio column of the script as "the talent answers," "talent response," or a similar phrase.

For an interview program, it is best to have an informal rehearsal of the questions with the person you are interviewing. Record the audio for the conversation to use as a reference when writing the script. Keep in mind that the interviewee will probably not give exactly the same responses during the actual interview. But, this prepares you for the type of responses to expect and helps you better understand how the entire program will flow. This information is important in developing the video column of the script. Remember that you want to cut to a different image about every 7 seconds. Plan for variety in the video column of your script!

A cooking show is another example of a program that uses an outline script. When writing the script of a cooking show, detail each step involved in the preparation for the dish, including the exact measurement of each ingredient, in the right-hand column of the script. Each step should be placed in a separate box of the audio column. When the script is complete, the chef should review it to ensure every step is included and is accurate. After ht audio is verified, determine the shots needed for each step. The credit roll for a cooking program should include the recipe(s) and corresponding ingredients for each dish prepared.

Outline Format Television Interview Script	
Title: Movie Theaters in the 21st century	
Page 23	
VIDEO	**AUDIO**
Host walks past the camera. Pan right as he walks into the stairwell and up the stairs.	Host: **Now that you've had some insight on running a theater, I'm going to show you where all the magic happens,**
Host walking from the stairwell into the projection room.	**the projection room. We'll talk to the projectionist.**
Pan right and zoom to MS of Host walking up to the projectionist.	Host: **Hello, (**projectionist's name**). Can we hang with you for a while and see how you do your job?**
Cut ELS left side angle shot of projectionist and host.	Projectionist: **Sure.**
Cut between host and interviewee every time a question is asked.	Host: **What kind of training does a projectionist need?**
	Projectionist answers.
Get many cutaways for editing variety.	Host: **What kind of training does a projectionist get?**
	Answer.
	Host: **How long is the film for most movies?**
	Answer.
	Host: **Do you need to clean the film before loading it?**
	Answer.
	Host: **What can you do if the film is damaged?**
	Answer.

Format Script

The format script is very brief and is used for the evening news panel discussions, talk shows, game shows , and other programs whose format does not change from episode to episode. The on-screen talent and lines may change, but the shots are predictable from a production point of view. The order of events in programs of this type is predetermined and the sequence of every episode is consistent.

Format Script	
Late Night Talk Show	
Segment 1	***Intro***
LS Walk on MS Host during monologue Cutways of audience reactions	Host welcomes audience to show Lists guests Opening monologue
Segment 2	***Guest 1***
Intercuts between MCU of host, MCU of guest, 2S of both, and cutaways of audience	Host and guest chat/interview
Segment 3	***Guest 2***
Intercuts between MCU of host, MCU of guest, 2S of both, and cutaways of audience	Host and guest chat/interview
Segment 4	***Musical Group***
Variety of MLS, MS, MCU, and CU of performers	Band plays
Segment 4	***Guest 3***
Intercuts between MCU of host, MCU of guest, 2S of both, and cutways of audience	Host and guest chat/interview
Segment 5	***Wrap-up***
MCU host then WS to include all guests	Host thanks guests and audience all guests

Writing Style

In most academic writing situations, students are encouraged to carefully choose their words, be mindful of the rules of sentence structure, and abide by the rules of composition. In general, students are expected to follow the commonly accepted grammar and usage rules. This type of writing is called “formal.” Formal writing is difficult for some people. Nearly all school textbooks are written with a formal writing style. Formal writing is not used in script writing. Scripts are written the way people talk, using contractions and slang. Sometimes scripts do not even have complete sentences.

The television script is written in an informal style to aid in easy understanding. Fro example, if you are reading a book and find a passage that you do not understand, you go back an reread it. This cannot happen on television. On television, if a concept or sentence is missed, it is gone. therefore, on television, sentences are shot , simple, and easily understood.

For those who have anxiety about writing, try dictating scripts into a tape recorder. After dictation is complete, the tape can be transcribe. Also, there are now computer programs that low you to speak into a microphone and the computer types what is spoken. These “voice-to-text” programs are so inexpensive that many new computers are shipped with the software already installed.

Consider this: Do not waste words! The audience only sees what you show them. If showing a close-up of a rose, do not waste words by having a narrator state the obvious: “As you can see, here we have a rose.” Do not describe what the audience is seeing, unless providing information their own eyes may not acquire. If the visual is complex, on the other hand, some interpretation may be necessary so the audience understands what they are seeing.

Word Processing Programs

Most word processing programs are very similar. The steps listed below to set up a table for script text are comparable from program to program. Before typing a script, insert and format a table:

1. Select the "Table" menu option at the top of the screen.
2. Click "Insert/Table."
3. On the screen presented, specify that the table should have 2 columns.
4. Click "OK" at the bottom of the screen. A table with two equal columns is displayed on the page.
5. Place the cursor over the vertical line that separates the two columns.
6. Click on the vertical line and drag it toward the left margin, until it is about 1/3 of the way across the page.

Once the table is in place and formatted, enter the video instructions in the left column and the audio information in the right column. Use the "Tab" key on the keyboard to move from one column to the next. To add rows to the table, tab out of the last cell on the table to return an empty row beneath. Continue hitting the "Tab" key to move the cursor from one empty cell to the next, adding multiple empty rows onto the table.

Word Processing Programs

While reviewing the script, you may discover that a block contains too much audio in relation to the scripted video angles. To add a new row with empty right (audio) and left (video) blocks:

1. Place the cursor in front of the word to be placed in a new block.
2. Select the “Table” menu option at the top of the screen.
3. Click “Insert” and select “Rows Below” from the menu returned.

Highlight the section of audio text you want to move into the new block and drag it to the bank block. This provides an empty block on the left side of the table to enter new video text and instructions.

The Montage

The montage is a script/production device that allows a gradual change in a relationship or a lengthy time passage to occur in a very short amount of screen time. It is usually set to music and does not include any dialog. The following is an example of shots in a montage, presented in shot sheet format:

Shots of:

A couple having dinner.
The couple going to a museum.
The couple playing in a park.
The couple coming out of a movie theater.
The couple swimming at a public pool.
The couple raking leaves.
The couple at a Halloween costume party.
The couple shoveling snow.
The couple decorating their home for the winter holidays.
The couple assembling kites in a park for their children.

A love song accompanies the series of shots. As a result, two minutes of real time shows that a year has passed in a couples lives and depicts how their relationship has grown.

Commercials

Commercial

- Definition

  A radio or television announcement for which there is a charge to have it run on television or radio

- Purpose

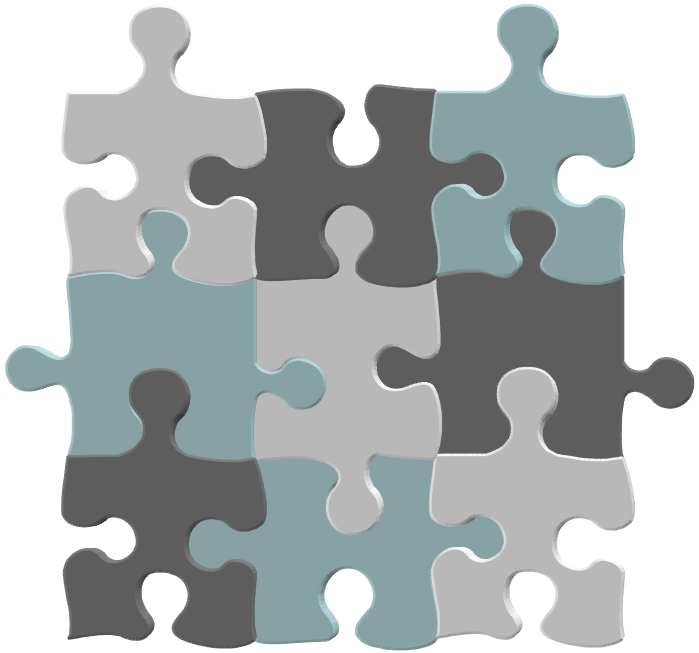
- Cost

Forms and Formats

- Situational or dramatic
- Real people
- Demonstration

Advertising Appeals

- Emotion/love of family
- Economy/savings
- Testimonial
- Bandwagon
- Pride/comparison
- Health
- Humor
- Adventure
- Sex appeal



Writing the Commercial

- Get information on the product.
- Select clear, appropriate, concise words.

- Gain attention.
- Establish a need for the product.
- Show how this product satisfies the need.
- Motivate the audience to act/purchase.

Things to Avoid in Commercials

- Rival products
- False or deceptive claims
- Celebrity endorsements without consent

More Things to Avoid

- Do not use copyrighted material without clearance. If the original artist can recognize their work, you can't use it without permission.
- Legally you cannot use the name or image of a well-known person for the personal or economic gain without that person's consent.

Commercials

Live Studio Production

Writing the commercial

- Get information on the product.
- What's the advantage of this product?
- Is there something unique about it?
- What is the appeal of this product?

Writing the commercial

- Gain attention
- Establish a need for the product
- Show how this product satisfies the need
- Motivate the audience to purchase the product
- Select clear, concise words; words should be appropriate for the product

Some things to avoid

- Rival products
- Generally, brag about your product,
- Avoid negative comments about a specific competing product.
- Generally, do not mention competing products by name. Use general terms or descriptions.
- False or deceptive claims are not allowed.

Some things to avoid

- Legally you cannot use the name or image of a well-known person for personal or economic gain without that person's consent.
- Copyrighted material photos, drawings, music may not be used without the proper clearance. This included copyrighted material that has been altered digitally.

Planning the commercial

- Plan ahead and follow your plan.
- Use your imagination. Be creative.
- Don't let the viewer turn to another channel while you are selling your product.
- Demonstrate the product.
- Viewers expect to see someone using or enjoying the product in a television commercial.

Planning the commercial

- Use a variety of shots. Use close ups, medium shots, long shots...
- Hold each shot of the product still long enough for the viewers to easily identify it.
- Information that is easy to forget (phone number, price, address…) should be displayed as a graphic even though you plan to have the talent say it.

Planning the commercial

- Music can help to maintain a lively pace.
- Use instrumental music in the background.

- Time is a problem.
- Have a cushion of music, graphic, character generator information or the product display that you can put in or leave out to adjust for time variations.

Planning the commercial

- Draw a floor plan and use it to set up the studio
- Have a complete script
- Mark the director’s script with the necessary commands

Rehearsals

- Script reading
- Blocking rehearsal
- Technical-Camera rehearsal
- Dress rehearsal

Taping the commercial

- Restrict the number of people on the set. Observers can cause distractions and noise.
- Time is valuable; don’t waste it.
- In a real production you are wasting money and reducing your profit.
- Use Stand-by-procedures to get your crew ready
- Follow your script.

Taping the commercial

- Have the product on a permanent display so you can easily get shots of it.
- Check the lighting on the product. What the product looks like is often more important than what the talent looks like!
- Display the product against a contrasting background, so its shape is easy to distinguish.

Taping the commercial

- Be sure to use the appropriate microphones. Muffled or distracting audio does not sell a product.

Taping the commercial

- Keep your commercial simple with a clear message.
- Effects should enhance the message of the production, not draw attention to the effect or distract from the purpose of the production.
- Don’t use effects just because they are there.

When you finish

- Thank your talent and crew
- Strike your set and put every thing away

News

Broadcast Newswriting

Script Preparation

- Double space copy
- Use upper and lower case
- Use columns
  - video left, audio right

Script Preparation

- Use separate sheet for each story
- Do not divide words at the end of a line
  - Start the word on the next line
- Do not continue a sentence on the next page
  - Start the sentence on the next page
- Slug each story
  - story topic, reporter's name, date, TRT

Style

- Natural, conversational
- Keep the script conversational but simple
- Practice your script out loud as you write it
- Use action verbs, active voice
- Use words that are easy to understand
- Listener only has one chance to understand it

Style

- Use short sentences
- Simple sentence structure, few commas
- Generally, one breath per sentence
- Use as few past tense stories as possible
- Time element, use yesterday, last night or date without year

Organization

- Every story needs a beginning, middle and end
- Camera operators needs to know what to tape
- Words and pictures must go together
- Watch the video before writing the final story
- Let the pictures describe the action
- Don’t tell the audience what they are seeing
  - Explain the significance

Lead

- Beginning
- First, opening sentences of the story
- One or two sentences long
- Grabs attention, like a newspaper headline
- Descriptive phrase that interests viewers
- Lead with best video and best audio

Lead

- Gives the audience an idea of what the story is about, what happened
- Not all 5 w's and h are in the broadcast lead
- Include 5 w's and h in the order the viewer will want to know them
- The most important information usually goes first
- Avoid question leads

Body

- Middle
- Must maintain viewer interest
- Create suspense
- Introduce new information throughout the story
- Include details

Body

- Avoid adjectives and adverbs
- Include verbs
- Use action verbs, active voice
- Use natural sound

Body

- Series of main points and supporting evidence
- Evidence - sound bites and statistics
- Use transitional sentences - tie segments together
- Let the video help your transitions
- Stories should flow

Sound Bites

- Usually less than 10 seconds long
- Explain who the interviewee is in your script
- Name and title also appear in the graphic
- Introduce sound bites in a complete sentence
- Avoid “when asked”
- Incorporate sound bite in introduction
- Do not use the same words said by the interviewee in the lead-in for the sound bite

Attributions

- Tell audience where information is from
- Attributions at the beginning of the sentence
- Attributions, titles - before the person's name
- Explain who the interviewee is
- Sound bite - name and title appear in graphic
- Use said or says
  - Avoid words that editorialize

Ending

- Last thought the viewer will have on story
- Make a connection to the lead
  - Can end by tying it back to the beginning
- Or Finish with supporting evidence
- Or Information on what may happen in the future
- Or How to get more information

Wrapping Up

Never shoot a program without a script. When this rule is broken, the crew inevitably ends up re-shooting on location because the first shoot lacked a plan. Few people would attempt a cross-country auto trip without planning the trip on a map ahead of time. At the same time, few people strictly adhere to the original plan. Traffic backups, taking side trips on a whim, and road construction are just a few things that may sidetrack a journey. The same is true for a a script. Few scripts are shot exactly the way they are written. They do, however provide the backbone structure to hold the director's creative vision together. Deviations occur in the shooting process, but the basic structure of the program is constant because a script exists.

Duties of a Director

- Creatively translates the written word or script into sounds and images
- Establishes a point of view to help determine the selection of shots, camera placements, movements , and staging of the action
- Gives commands and suggestions during recording and editing
- Is responsible for everything that happens during the production of the program
- Directs all aspects of the program, actors and crew during rehearsals and taping
- Make sure every crewmember is doing their job correctly

Editing a program using accepted styles of production

About Editing Operations

- Editing is the task of taking the materials recorded during production and transforming them into a finished audiovisual program. Like videography, simple editing can be performed by a beginner with almost not instruction; while at the professional level, editing is a rich and satisfying art that requires mastery of the many tasks, skills, and techniques of video postproduction. These tasks and techniques are the subject of this section.

Video Postproduction

- Video Post-production is the general term for the fascinating process of turning raw video footage into a finished program ready to play on a movie screen, a TV set, or a website.
- The terms editing and postproduction are more or less interchangeable. We usually prefer the shorter “editing”
- Editing deserves extensive coverage for three reasons. First, it is a complex process made up of many different operations that require explaining. Next, editing is performed almost entirely with commuter programs – powerful software that can be daunting to approach and time-consuming to master. Most importantly, editing is the production phase in which everything finally comes together to create the very different “video world”.

Editing a program using accepted styles of production

Creating the Video World

- Program Development deals with show the writer designs a blueprint for the video world to be constructed for a program. Directing for form, explains how the director and production staff build the pieces that will be assembled to make this world. Postproduction reveals how the editor assembles the video world from the raw materials designed by the writer and constructed by the director.
- An edited program consists of many layers, all working together and all transparent to viewers (who notice the program content). These layered components typically include:
  - Production video and audio
  - Audio effects and background tracks.
  - Music
  - Transitions
  - DGEs (Digital Graphic Effects)
  - Titles and other graphics
- Historically, different editing tasks have been performed by different specialists, particularly music and sound effects editors, audio mixers, special effects companies, title houses, and laboratories. Today, however every one of these specialties can be performed right on the desktop – and a single editor is expected to master all of them.

Editing a program using accepted styles of production

The Convergence of Film and Video

- The technologies of video and film have been growing closer together; this is especially true in postproduction.
- Today, most films are coped onto digital video for editing. This edited video "workprint" eventually serves as a pattern by which the original film negative can be cut to match the tape. Release prints are then made from the cut negative.
- Most transitions, titles, and special effects are now created by making high-quality digital duplicates, which are ultimately copied back to film.
- In fact, many films are edit as "digital intermediates." Instead of low-quality digital workprints, ultra-high-quality video copies are made of the films. When postproduction is complete, the digital intermediates are copied to fresh film, to make masters for film release prints. (in this system, the original film negative is not used again.) In some theaters, the programs are even projected as high-quality videos.
- Film is likely to remain a preferred recording medium for movies because many directors and cinematographers like its visual charactheristics. Some high-budget movies (like the second Star Wars trilogy are recorded as film –quality digital video, and low-budget features can look very good indeed on HD (High Definition) Video.
- In all but lighting and cinematography, then video professionals can feel equally comfortable in film production, because so much of the process is now the same in both media.

Editing a program using accepted styles of production

The Challenge of Digital Post

- If digital editing is challenging becuae it demands mastery of so many specialized operation, it si made doubly difficult by the peculairiteis of editing software.
- “Post” is widely used shorthand for the longer “postproduction.”
- To begin with, software program components simply must be organized, or else no one could use them, or een find them. The problem is that the organization scheme is always somebody else’s and never your own. You are forced to follow thinking and adopt work methods that may not be anything like yours.
- Secondly, features must e labeled, often with unfamiliar names and/or tiny pictures (icons) that fail to illustrate their functions. Learning new software is often like learning a foreighn language.
- In addition, many of these functions are burried in menues or sub-and sub-sub menus, where their relationship to the main menu is not intuitive.
- Moreover, editing software is complicated by its own versatility. To fill a variety of needs, the programs offer more features than most inividual editors will use; and to accommodate different work styles, the software may include several different ways to activate each function. In many cases, you can perform an action via a pull-down menu, a screen icon, a keyboard shortcut – or seven more than one of each!
- Finally, not two editing programs look or work exactly alike, and some are highly individual. Others are not really unique, but their quirky appearance (sometimes called a “skin”) conceals their similarities to other programs.

Editing a program using accepted styles of production

The Challenge of Digital Post

- As a result, learning editing software can take hours of exploration and furstration; sometimes, high-end professional packages cannot be mastered completely, even after months of full-time effort.
- These peculiarities are common to almost all complex and powerful software applications, whether designed for video, graphics, word processing, or management applications.

The Importance of Experience

- Carnegie Hall is a New York auditorium in which the world's finest musicians perform, often in solo concerts. In a famous old story, a New York pedestrian flags down a taxi; but instead of getting in, he just leans in the window.
- ***PEDESTRIAN:*** Hey, Cabbie: how do I get to Carnegie Hall?
- ***CAB DRIVER (disgusted):*** Practice! Practice!!
- The same good advice applies to editing software.

Editing a program using accepted styles of production

The Underlying Concepts

- With all these obstacles, how do editors learn a software application – and how do they transfer their hard-earned skills to a different editing program when needed?
- They do it by grasping the concepts that lie under the program skins, behind the menus, below the icons. As we will see, all editing programs share the same basic workflow, from starting a new project to burning DVDs. All of them use one (or both) of two graphic metaphors for assembling footage: either a slide/storyboard or a timeline. The tabs and buttons and icons address the same features and the various working windows display the same kinds of information, no matter how different everything may first appear.
- Once you have learned a program, you should have little trouble in using another one of similar complexity. That will free you to move up to a more powerful and versatile software package.

Editing a program using accepted styles of production

The Range of Editing Software

- It is probably easier to start with entry-level software and then progress to more sophisticated applications. To accommodate this growth path, editing programs are available for several different kinds of users:
  - Casual amateurs are often satisfied with the simple applications bundled with their computer operating systems, such as Windows Moviemaker.
  - Hobbyists may want easy-to-use software with features for more professional-looking programs. Adobe, Sony, Ulead, and others make popular programs addressed to this level.
  - "Prosumers" (advanced amateurs and beginning professionals) can master the more sophisticated features of these same programs, or move up to professional grade software from the same companies.
  - Professionals typically use one of several powerful programs such as Final Cut Pro, Avid Express, Sony Vegas, Adobe Premiere Pro, or Ulead Media Studio Pro.
  - Some editors prefer stand-alone systems consisting of software designed for and built into special-purpose hardware that is used only for editing. Systems from Applied Magic and Casablanca re examples of these "black box" products.

Editing a program using accepted styles of production

The Craft of Editing

- At its simplest, video editing means placing one shot after another create an organization that makes sense while it presents information or a story. At the next level of complexity, editing achieves that organization and presentation invisibly. The audience perceives the program as a simple continuous flow, without noticing that it is carefully built up, one piece at a time, of many separate units of picture and sound. At its most sophisticated, editing does more than organize information and present it invisibly. It does those jobs with style, with an emotional character that touches viewer's feelings as well as their minds.
- A two-hour program is a mosaic of hundreds or even thousands of individual pieces of video and audio.
- Every one of a video's many pieces appears in the program as the result of an editorial decision. The editor has determined to use that particular element at that particular point and for that length of time. Multiply this three-part decision by the hundreds or thousands of elements in a professional program, and you can imagine how much artistic control is in the hands of the editor.
- Should the editor begin with an establishing shot, then move to a two-shot or perhaps the first shot should establish the subject/talent before revealing the whole scene. Which one is correct? Either one, depending on the program's needs at that point. In fact, there are 20 different ways to select and sequence the first two sots in a sequence. How do you decide then? Ultimately, you do it by an instinct for the right thing at the right time. At its highest level, editing is an art that cannot be fully described.

Editing a program using accepted styles of production

- Like all arts, however, it is created through craft.

STUDY QUESTIONS

Directions: On your own paper WRITE the following questions and their answers.

1. What is pre-production?
2. What is production?
3. What is post-production?
4. What information is included in a program proposal?
5. Define the frame of a video picture.
6. Explain the process of production switching.
7. Why is it impractical to shoot all of the scenes of a program in sequential order?
8. True or False? Program development is only needed for larger productions.
9. The document that describes a video program's concept, subject, order of content, and style is called a _____.
10. _____ and shot planning are the main uses for a storyboard.

STUDY QUESTIONS

Directions: On your own paper WRITE the following questions and their answers.

11. In a three-act program structure, Act Two consumes about one-_____ of the total running time.
12. The “three Ts” used in structuring training programs are “tell them what you are going to tell them,” ”tell them,” and _____.
13. Actors, narrators, and other people who appear in video programs are collectively called the _____.
14. True or False? Local amateur theater companies are usually not a good source of talent for a video production.
15. Cast selection is most effectively done by viewing _____.
16. True or False? You must obtain releases for any program produced for public showing, even if there is not profit involved.
17. A production budget should always include a _____ fund.
18. What is Breaking News?
19. What is buildup?
20. What is cinema Verité?

VOCABULARY/TERMINOLOGY

Directions: On your own paper WRITE the Terms and their definitions <u>as they apply to this section.</u>

1. Production Values
2. Scenery
3. Makeup
4. Video
5. Frame
6. Framing
7. Audio
8. Production Switching
9. Special Effects
10. Blacking the tape
11. Budgeting
12. Crew
13. Dress
14. Talent
15. Concept
16. Documentary
17. Infotainment
18. Script
19. Storyboard
20. treatment

PROJECTS

In this class you are expected to complete 3 major categories of projects.

1. The school news show (1 show is due every 2 weeks)
2. Adobe Premiere Tutorials (1st 9 weeks)
3. Adobe After Effects Tutorials (2nd 9 weeks)

*Students will work on tutorials with a partner and they will work at their own pace, but all tutorials are expected to be completed.

PROJECT

CREATING SEHS NEWS SHOW

In this project you will have 9 school days (unless we have a holiday) to produce a completed SEHS Southside News Show. You will present your show in class on Friday Every 2 weeks. Each news show will be uploaded to the school website by midnight on the Thursday that the news show is due and the show must be viewable on the school website for everyone to see on Friday. NO EXCEPTIONS!

You will work with a partner to create a piece of the news show. Each piece of the news show will be assembled into a complete show.

You completed show must be between 10 and 15 minutes in length.

When leaving the classroom, you must tell Mr. Keith exactly where you will be and you may only be gone for a maximum of 20 minutes.

When you finish your piece, you should help any other group that is not yet finished. This is a TEAM project and the entire class will receive the same grade. If the news show is not finished and posted to the school website by the deadline everyone in the class will receive a grade of 50 for that particular news show.

GOOD LUCK AND HAVE FUN!

PROJECT

SEHS NEWS SHOW SPOT ASSIGNMENTS

Group 1: Anchors (2) Responsible for anchoring the news show, writing scripts, creating cue cards if needed, acting as producers for entire show.

Group 2: Editing (2) Responsible for editing the entire news show together, exporting it to tape, DVD, and/or internet. You must also act as camera men for other groups when they need someone to film their spots. (Must create intro & closing for 1ST News show and it will be used for all future shows)

Group 3: Commercial (2) create a commercial for something in the school.

Group 4: PSA (Public Service Announcement) (2) Create a public service announcement dealing with something important to the students, faculty and staff at the school.

Group 5: Feature Story (2) Create a news story dealing with the most important thing going on at school this week.

Group 6: News Story 2 (2) Create a news story dealing with the second most important thing going on at school this week or that will be coming up soon.

PROJECT

Group 7: Sports (2) Create a highlight spot of all of the sporting events from the previous week and upcoming week.

Group 8: Entertainment & Fashion “STANGTAINMENT” (2) Story dealing with Music, Movies, and Fashion

Group 9: Team of the week (2) Choose a team or club to highlight for the weeks show present them with a certificate & interview them.

Group 10: Faculty Staff Member of the week (2) – Take a vote within your classroom on who should be the faculty/staff member of the week present them with a certificate & interview them.

Group 11: World, National, & State Headlines (2)- Find out what is important to you as students and give a brief update.

Group 12: Producer & Director (2)- Mr. Keith is the executive producer and director, but these two students run the show and are responsible for everyone else’s action during the production of the show. These two students are responsible for creating the script and storyboard and making sure that everyone follow the script and storyboard. These two students are the only ones that can ask Mr. Keith questions about how something should be done.

PROJECT

Group 13: Set design, wardrobe, and make-up (2)- These two students are responsible for creating the backdrop for the set, staging materials coordinating wardrobe for the talent, and applying make-up as needed.

Group 14: Camera and Lighting crew (2) These two students are responsible for all camera and lighting needs.

**Keep in mind that most of these groups may choose to use animation in the production of their pieces.

PROJECT

SAMPLE SCRIPT

If you put this into a PowerPoint, you can use the computer like a teleprompter and you won't have to use these papers. You may still want to have the papers lying on your desk just in case there is a computer glitch and your computer/teleprompter doesn't work.

IT IS VERY IMPORTANT THAT YOU TALK TO EACH ONE OF THE GROUPS THAT ARE CREATING THE STORIES FOR THE SHOW. YOU NEED TO FIND OUT WHAT THEY WILL BE PRESENTING AND HOW THEY WILL BE PRESENTING IT SO THAT YOU CAN MAKE YOUR SCRIPT WORK WITH THE STORIES THAT WILL BE SHOWN.

Remember how you word things. If you are taping part of a show that will air the next day, make sure that you say today instead of tomorrow. It wouldn't make any sense to people if they were watching a news show on the day of Friday the 13th and you said "tomorrow is going to be Friday the 13th" because you taped the spot on Thursday the 12th.

<u>SOUTHSIDE NEWS 6TH EDITION</u>

ROLL INTRODUCTION FOOTAGE

Anchor 1: Hello and welcome to this 6th edition of the Southside news my name is _____

Anchor 2: and my name is _____ and we are your hosts for this weeks show.

PROJECT

(Story #1 – Feature Story) **I know that everyone loves wearing their uniforms, but lets take a look at the upcoming fashion show where some of our very own students are designing and modeling their own unique styles.**

ROLL FASHION SHOW FOOTAGE

Anchor 1: It looks like this year's fashion show is going to be fabulous! Everyone should really try to get to the fashion show and support such a good cause.

(*Story #2 Faculty/Staff Member of the Week*) We really do have some hard working teachers at our school. Lets see who our Faculty/Staff Member of the week is this week.

ROLL FACULTY/STAFF MEMBER OF THE WEEK FOOTAGE

Anchor 2: Coach Onarato is really great teacher on and off the field. It is easy to see why he was this week's choice.

(Commercial) The SEHS school store is one of Southside News' biggest sponsors. Lets see what they have to offer.

ROLL SCHOOL STORE COMMERCIAL FOOTAGE

Anchor 1: I really need to get into the school store. I didn't know they had so much to offer!

(Story #3 SEHS Team/Club spotlight) **This week we are going to take an inside look at our AFJROTC program. The AFJROTC is this week's SEHS Team of the Week.**

PROJECT

ROLL SEHS TEAM/CLUB SPOTLIGHT FOOTAGE

Anchor 2: I'm not sure that the Air Force is for me, but it sounds like those classes are really preparing our students for the armed services.

(Public Service Announcement (PSA)) Did you know that April is Alcohol awareness month? Alcohol and drug related deaths are one of the top killers of high school students. This Public Service Announcement will give us some valuable information to keep us alive and healthy.

ROLL PSA FOOTAGE

Anchor 1: That will definitely make me think twice about messing around with drugs and alcohol.

(Story #4 This week in Sports) We have had some action packed sporting events over the last week or two, lets take a look at some of the highlights and see what's coming up in SEHS Sports.

ROLL THIS WEEK IN SEHS SPORTS FOOTAGE

Anchor 2: Man, can you believe those scores! Looks like we are really dominating!

----------Announcements------Check with Mr. Keith or Mrs. Cyndy Hendricks for current announcements----------

And now, we will turn to the announcements.

Any student that parks in a space that was not assigned to them by SEHS or have not purchased a parking pass will be fined $20.00 each day they are parked illegal. NO EXCEPTIONS WILL BE MADE!

PROJECT

Anchor 1: Junior dues are now $75. Please see Mrs. Blanks in the front office.
Anchor 2: The competition is on …ECHS verses SEHS. Which school is the biggest Subway lover? Bring in your lunch card or student ID to any Effingham Subway any day from 2PM to 6PM and receive a 6" Sub for 99 cent. The school that purchases the most will receive a Grand Prize.
Anchor 1: Jean Day Friday, April 25th. All faculty and students, who purchase a Relay for Life T-shirt, will be allowed to wear jeans with their purchased t-shirt on Friday, April 25th. T-shirts are in honor of Mrs. Cathy Leaf. The cost is $15.00. All proceeds go to the American Cancer Society. Friday will be the last day for faculty and students to purchase a t-shirt.
Anchor 2: FFA Members If you would like to fill out the Green Hand, your 1st year award, or chapter farmer or proficiency award, they will be due by March 28th. If you would like to be considered for star green hand or star chapter farmer, see Mr. Mock or Mr. Montford. (Announce until March 28th)
Anchor 1: There will be an FBLA meeting in Mrs. Ross' room today (3/25/08) at 3:30. All members need to attend.

PROJECT

Anchor 2: "Any rising junior or senior interested in signing up for the work-based learning program for the 2008-2009 school year needs to see Ms. Truluck inside room 300 BEFORE school, AFTER school or in-between classes to pick up an application. Please do not come during class, as applications will not be given out during class. All applications will need to be returned no later than Friday, April 18." Would you please announce beginning tomorrow and run through Friday, April 11. Thanks.

Anchor 1: Chick-fil-A Biscuits are being sold today for the Relay for Life. All monies raised from this and next week will go to our team for the walk.

Anchor 2: The final deadline for Grad Bash payments is March 30.

Anchor 1: Congratulations to Isaiah Broomfield. He placed 1st in the State Literary Competition in the Boy's Essay.

Anchor 2: Would you like to be part of the Southside News crew, but can't get into Mr. Keith's classes due to a schedule conflict? Mr. Keith is looking for creative students who would like to do humorous skits about the school or student life, cartoons, anime, and other stuff as part of our new show called "Southside Stories". 'Southside Stories" will be a Saturday Night Live type show. Students will be asked to meet after school on Mondays and Thursdays from 3:30-5:00pm. See Mr. Keith in Room 615 or drop him an email if you are interested.

PROJECT

Anchor 1: This concludes this week's announcements. If you have an announcement, a good idea for a story that you think should be featured on our show, or if you would like to join TSA or the Video club and help make shows like this one or the new Southside Stories show that will be similar to Saturday Night live, please see or email Mr. Keith in room 615.
Anchor 2: This has been the 6th edition of the Southside news my name is _____
Anchor 1: and my name is _____, thanks for watching.
Anchor 2: See you next time!
ROLL CLOSING