AOIT Digital Video Production

Lesson 12

Creating the Rough Cut

Teacher Resources

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| * Resource | * Description |
| Teacher Resource 12.1 | Rubric: Documentary Video |
| Teacher Resource 12.2 | Presentation: Documentary Video Example 1 (separate video file) \* |
| Teacher Resource 12.3 | Presentation: Documentary Video Example 2 (separate video file) \* |
| Teacher Resource 12.4 | Lecture: Recording Effective Voice-Over Narration |
| Teacher Resource 12.5 | Assessment Criteria: Voice-Over Narration |
| Teacher Resource 12.6 | Prompts: Learning Objective Reflection (separate PowerPoint slide) |
| Teacher Resource 12.7 | Key Vocabulary: Creating the Rough Cut |

\* *We recognize these videos are dated, but the point of the lesson is to learn about post-production. Through our Phase 2 and 3 course edits (in 2022), NAF will update these.*

Teacher Resource 12.1

Rubric: Documentary Video

Student Names:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Activity Name (rough cut or final cut):\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

|  | Exemplary | Solid | Developing | Needs Attention |
| --- | --- | --- | --- | --- |
| **Use of Video** | The video footage provides excellent visuals that support and enhance the topic. There is a good assortment of angles/camera framing (wide, medium, close up, track, etc.) for each scene. The lighting, image composition, camera work, and sound recording enrich the program. | The video footage provides visuals that support the topic. There is more than one angle/camera framing (wide, medium, close up, track, etc.) for each scene. The lighting, image composition, camera work, and sound recording add to the program and are rarely distracting. | In most cases, the video footage provides visuals that support the topic. Each scene has mostly the same angles/camera framing. The lighting, image composition, camera work, and sound recording may include glitches that are occasionally distracting. | The video footage rarely supports the topic. The angles/camera framing are awkward. The lighting, image composition, camera work, and sound recording include many glitches that are distracting to the audience. |
| **Use of Still Images** | Still images/graphics greatly help communicate the topic with visual interest. Images/graphics appear well on video. The number of images fits well into the overall flow; neither too many nor too few. Images work well with the narration or sound bite being heard. Text is readable and graphics have clean, strong lines. | Still images/graphics help communicate the topic. Most images/graphics appear well on video. In most cases, the number of images/graphics used fits into the flow. Most images/graphics match the audio being heard by viewers. Text is readable and graphics have clean lines. | Some still images/graphics add to the understanding of the program. Some images/graphics are not well suited or well prepared for use on video (stretched or pixilated). Some images/graphics seem out of place in the story flow. Text is not always readable. Graphic lines may be too thin or too detailed to appear well on video. | Few still images/graphics are used, or they don’t seem to relate to the story flow. Images/graphics are blurry, difficult to understand, or don’t seem related to the audio being heard. Text is difficult to read. Graphics are difficult to view on video. |
| **Use of Audio** | The audio is used imaginatively, creating an engaging mix of natural sounds, effects, music, and voice. The audio is consistently clean and clear, with no glitches (pops, static, etc.). Interviews and narration both sound natural. | The audio is mostly clean and clear, with only an occasional glitch (pops, static, etc.). Most interview sound bites and narration clips sound natural. Sound effects and music choices support the topic and rarely distract the viewer. | There are noticeable audio glitches in the program. The interview sound bites or narration clips occasionally sound unnatural (hollow, harsh, echoes, static). While sound effects and music choices support the topic, they are overused or are somewhat distracting. | There are numerous audio glitches in the program. The interview sound bites and narration clips sound unnatural throughout the program (hollow, harsh, echoes, static). Sound effects and music are either lacking or completely distracting. |
| **Story Content** | The program is immediately engaging, with an easy-to-grasp topic. A clear problem and solution drive a compelling story. It has a clear beginning, middle, and end, carried by a dynamic narration script. There is a balanced and interesting variety of asset types. | The topic is fairly engaging and graspable within the first few minutes. The program has an identifiable problem and solution. It is structured with a beginning, a middle, and an end, carried by a well-written narration script. The asset types are varied. | There is little to engage the audience. The program topic, as well as the problem and solution, is not completely clear. The voice narration script is awkwardly written and seems to wander. There is an overreliance on one type of media asset. | The program topic is confusing throughout and never engages the audience. The narration wanders without a logical flow. There’s no variety of assets. |
| **Content Editing** | The material is entertainingly paced and has the necessary resounding high points to develop the story structure. Assets flow together well and are shown/heard just long enough to make the necessary point. | The assets are well framed and paced to support the story. A couple of stills or graphics were either up too long or not long enough to be easily understood. | Some assets are awkwardly framed and/or paced so that they don’t support the story well. Many stills or graphics were either up too long or not long enough to be understood. | Most assets are awkwardly framed and/or paced so that they don’t support the story well. Most stills or graphics were either up too long or not long enough to be understood. |
| **Technical Editing** | The image quality is outstanding, and the added visual and audio effects complement the story being told.  The audio volume is steady throughout. All transitions are smooth and add to the pacing of the show. | The image quality is good and any effects are used effectively. The audio volume is steady, with only one or two minor glitches. Most transitions are smooth and create few distractions for the audience. | The image quality varies from good to poor. The audio level varies. There are a few glitches or errors. The transitions are sometimes distracting. | The image quality is often poor. The audio level varies. There are many glitches or errors. The transitions are quite distracting. |

Additional Comments:

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Teacher Resource 12.4

Lecture: Recording Effective Voice-Over Narration

Go over this information with the students to get them ready to record the voice-over narration for their culminating project.

Effective Narration Has Four Elements

* It fits in well with the existing interviews, and shots, providing information and a point of view that will help tell the story more effectively.
* It’s well written.
* It’s well delivered.
* It’s well recorded.

Finding the Right Voice

* + **For a large professional project:**
  + Soon after a script of the narration is completed, the core creative team (the producer, the writer, and the director) will discuss the kind of voice they’re looking for to “read” the narration. They’ll discuss the age, gender, and voice quality and come to an agreement on the best type of voice that fits the project’s topic and overall “feel.” In most cases, producers and directors have possible narrators audition by asking them to read a portion of the script in person, over the phone, via a digital recording, or into a voice mailbox. Once the narrator is confirmed, the production team will schedule an audio recording session.
  + **For a class project:**
  + It is up to each group to make the best decisions about who will read the voice-over narration. Students may decide to share the responsibility equally or have some group members record more of the narration than others. Encourage them to try to use voices that fit the project’s overall tone and feel.

Where You Do the Recording Is Critical

* + **An indoor location free from unwanted noises** (such as people walking by, church bells, traffic, phones, air conditioner, etc.). Sound echoes in enclosed, unfurnished spaces, and this can make the narration sound hollow—so look for a place that has little or no echo (also called *reverberation*). Smaller rooms with soft furniture, drapes, and carpet work well; these items absorb most of the reflected sound. In a pinch, you can record narration inside a parked car in a quiet area, or hang blankets in a bare room, making sure not to forget the floor.
  + **Try to get the microphone within 12 inches of the narrator’s mouth**. This limits some of the echoes and results in cleaner recordings. Keep in mind that placing the microphone this close increases the likelihood of recording strong puffs of air from the speaker’s mouth as they hit the microphone; these air puffs cause sounds like thumps (called *pops*) on the recording. The problem arises especially when a person pronounces certain consonants, such as *p*, *t*, and *b*. Avoid this problem by placing a foam cover or some fine cloth netting (called a *pop filter*) over the microphone, and by suspending the microphone above and forward of the speaker, pointed at the speaker’s nose (nasal cavity). In that position, the mic is positioned to get the best voice quality, while avoiding the rush of air from the speaker’s breath. Another option is to use a lavalier microphone. It is important to have someone other than the director to monitor the quality during the actual recording.

Monitoring the Recording

* + Always monitor your audio with headphones. This enables you to hear background sounds that you might not notice, as well as rustling of clothes and jewelry that can ruin a great interview, voice over, or performance. The sound might also be distorted if the camera’s audio settings are incorrect. If you don’t use headphones, you won’t notice these problems. Badly recorded audio is one of the most common problems even when professionals record sound, and it can ruin your production. Trying to fix audio later can cost a lot of money, because it’s nearly impossible to fix and often results in having to redo shoots.

Guidelines for Recording Effective Voice-Over Narration

* + Good narration is recorded when the narrator:
* Speaks clearly and slowly, with good enunciation and feeling
* Is relaxed and has some familiarity with the topic (or gets the script in advance)
* Sounds conversational (rather than sounding like he or she is reading)
* Has practiced in advance, with a focus on any difficult names or other words
* Is not interrupted during recording (additional takes can be done after the initial one to deal with minor reading mistakes)
* Is given direction at the beginning of the type of “read” the director is looking for (friendly, serious, dramatic, lighthearted, etc.)
* Is breathing in an easy manner and is comfortably seated or standing, with water handy

Teacher Resource 12.5

Assessment Criteria: Voice-Over Narration

Student Names:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Date:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Using the following criteria, assess whether the students met each one.

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| --- | --- | --- | --- | --- |
|  |  | Met | Partially Met | Didn’t Meet |
| Script is interesting and engaging. |  | □ | □ | □ |
| Script matches the content of the footage, doesn’t repeat information already in the project, and conveys the desired point of view of the filmmakers effectively. |  | □ | □ | □ |
| Script is read clearly and slowly, with good enunciation and feeling. |  | □ | □ | □ |
| Speaker sounds relaxed and familiar with the topic. |  | □ | □ | □ |
| Speaker sounds conversational, not as though he or she is reading. |  | □ | □ | □ |
| Speaker shows facility with the vocabulary and phrasing in the script. He or she seems to have practiced before recording. |  | □ | □ | □ |
| Voice-over recording seems seamless, without unexpected pauses or interruptions. |  | □ | □ | □ |
| Speaker’s tone matches the content of the video and script. |  | □ | □ | □ |
| Script is well written and free of grammatical errors, and features appropriate vocabulary. |  | □ | □ | □ |

Additional Comments:

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Teacher Resource 12.7

Key Vocabulary: Creating the Rough Cut

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| Term | Definition |
| dissolve | A transition that visually makes an edit smoother by overlapping two shots. |
| letterbox | A technique for converting the appearance of a 4:3 video format to widescreen format by adding a wide black band at the top and bottom of the screen. It can make video that is shot in 4:3 format more “cinematic,” because people associate a wider screen with a movie feel and 4:3 ratio with a TV feel. |
| page peel | Transition effect that makes it appear as though a page is being turned on the screen. |
| pop filter | A foam cover or fine cloth netting between the mic and the mouth to prevent it from picking up the “pop” noise when a speaker uses words with consonants such as *p*, *t*, and *b*. |
| push | Transition effect (in the family of “wipes”) in which a new shot seems to “push” the old one off the screen. |
| rotoscoping | Tracing an outline of an image to create a “matte”; for example, when Tom Hanks’s character was inserted into old TV footage in *Forrest Gump*. Blue and green screens use this technique too; objects are placed before the screen so that effects can be added behind them. Traditionally a rotoscope shot or effect has every single frame given the effect by hand. |
| saturation | The intensity of a certain color or hue. |
| sepia | A color effect similar to black and white, but using a red or yellowish brown instead of black. Old and old-fashioned photos are often done in sepia, and films using sepia tones can make viewers feel a sense of the past. |
| subtitle | Text appearing on the screen to translate what is being said—or to clarify it, if the sound is of poor quality. |
| wipe | Transition effect where a new shot travels from one side of the frame to the other. A wipe that proceeds from two opposite edges of the screen toward the center, or vice versa, is known as a barn door wipe. |