FETAC
Editing Practice & Techniques

Level 6 N32861

The Monk

Edited by

ED GRIFFITH

Modulator : Aidan Alcock

Description

The Monk is a detective drama , and the scene we have been given to edit, is conversation between, the main character 'Adrian', and his therapist.

There are 4 available clips, one of which is an establishing shot, one is a wide shot of both men taking to each other, and the other two are medium close ups of both men respectively.
The decision was made, to edit the piece using the 'mulit-cam' function which allows the editor to play all the clips at once, and make decisions on the fly, depending on which clips are most relevant.

As it turns out the wide shot , is a separate take, and so the audio of the dialogue cannot be synchronised, with the other 2 clips, but it can be used for some shots, to give some variety.

Work Undertaken

Set up
For a mulit-cam edit , the set up is very important, so it is good to know that the wide shot has a separate audio track, and will not be used as part of the mulit-cam selection.

So making sure the correct event is selected, in the event browser , the two usable clips are selected in the event library, and we can apply the multi-cam function to these clips.
In this case we choose to synchronise using audio, so that option is selected from the dialogue box, and this creates a new clip in the event library.
When we select this clip, both clips appear in the viewer window, and there are options for which clip's audio will be used, in the top corner of the viewer.

As the audio from both clips is of excellent quality, this is not a major concern, so we choose to use the audio from the active clip.

With this done, we append the whole clip to the timeline, and remove the banter from the beginning and set it ready to begin just after we hear the director shout cut.

Now if we place the mouse over the 2 clips in the viewer we can see it turn into a 'blade' tool and we know we are ready to begin, which is done by pressing the space bar to begin both clips playing in the viewer.

Now all we need to do, is select the clip we want as it appear on the screen, and each time we select a different clip, the software places a cut at that location on the clip on the timeline, and we continue through the full clip.

Fine Tune
Once this is done we can play back the clip on the timeline, to assess the edit decision we have made, and as is often typical of editing in mode, most of the editing decisions happen a beat or two after it happens on screen.
However, most of the hard work is done, compared to editing in the normal way, and making adjustments is easy using the trimming tools.
Actually, as the clips have been synchronised, using the slip or slide tool will, have a negative effect, but the roll tool is very easy to use to adjust edit points, so cuts can happen a little earlier or later, depending on the dialogue and who we want to see at that time.

In this case, I tried to focus, the visible shots, where the actors show the most emotion, while also giving them a moment to say their lines.

It is not very fast dialogue, so the amount of edits reflect this, in its mild pace of editing, and the piece runs quite smoothly with no abrupt edits, without being pedantic about seeing each actor as soon as he speaks.

Final Pass
Once all the edits have been adjusted to our satisfaction, and we have watched the piece through several times, to make sure there are no mistakes, we can now begin the finishing work, like adjusting the audio levels , adding music and text.

For this piece, it would have been better to adjust the audio, before it was edited, but the software will allow us to select them all, and change the pan settings to 'dialogue', at one time, on all the clips at once, which will center the audio in our speakers, which will also be reflected on the audio meters, as both left and right channels are now being used, more equally.

For this piece, as it was a therapist's surgery, I was looking for calm relaxing music to add in the background, which, I then adjusted the levels quite a low , so it was audible, but did not interfere with the dialogue

I also used this time to go through the 'wide shot' clip to see it there were any usable shots.
With more time, I perhaps could have edited in more, but considering the pace of the edit, and keeping the focus of attention on the actors, using the few shots I did was sufficient , to remind the view of the location and maintain the mild pace of the overall edit.

This was also because, one the wide clip, the actors use slightly different emphasis as they speak and slightly different phrases, so it was not easy to find shots that did not have some problem that would cause an audio issue. Eventually I did find one line, that could be used independently, and still allow the video to 'cut in' and 'cut out' without noticing any audio issues.

I also added text at the beginning , and because the last clip ends , somewhat in the middle of the scene, to use the clip up to the end , there were no 'handles' available to create a suitable length dissolve out, so I keyframed the opacity to give a fade to black effect, that gave the same result as a dissolve.

I also used the pen tool, to add keyframes to the audio on a clip where 'Adrian's' chair squeaked. By adding 4 keyframes I was able to remove the squeak, and with the music in the background, the introduction of 'silence' was not really noticeable.

Reflection
Having watched this video at home, I am happy that I edited a piece that has a suitable pace, that gives both actors all the time they need to express themselves and say their lines, and still have enough shots to give some variety to the piece.
However , not adding a dissolve to the opening establishing shot, is a regret.