

VIS 175 EDITING: THEORY AND PRODUCTION | SPRING 2017

PROJECT 2: CONTINUITY OBJECTS / RHYTHM OBJECTS

20% of final grade

You may work in groups no larger than 3.

You must independently produce 1 of each of the following (herein referred to as "objects"). ALL EDITS ARE PERFORMED ON AVID MEDIA COMPOSER.

Each object must be finished in the following order:

- [3 seconds of black with no sound] > (sound may start before you cut to image) (you may introduce specific titles before cutting to image as well*) >
- [object] > (you may cut to black before sound ends)(you may cut to titles) >
- [3 seconds of black with no sound] / *

*Basically, anything goes as long as there are 3 seconds of black with no sound at the very beginning and end.

OBJECTS:

1) A brief sequence that begins with an establishing shot*, cuts to a medium "2" shot, and finally cuts to a shot / reverse shot dialog sequence. You may cut back to medium and/or 2 shot. *Any permutation of a dialogue scene is acceptable here

2) A brief scenario that involves an eye-line match cut

3) 2 brief scenarios that are intercut (parallel editing)

4) A scenario that necessitates a long take ("plan sequence") (POV is a possibility here, you may use additional cuts but these are secondary to the long take) OR a cohesive montage that necessitates a SLOW tempo. Plan sequences must be at least 15 seconds.

5) A realtime action sequence (multiple takes and/or cameras may be necessary)

6) A brief scenario that involves an elliptical edit OR jump cutting OR a cut-in/away

7) A fast-tempo rhythmic montage that focuses on formal elements such as graphic matching and frame composition juxtapositions and / or abstraction (you may use creative commons licensed or self-produced music).

8) A fast-tempo poetic / intellectual montage that focuses on juxtaposition of subject matter. (you may use creative commons licensed or self-produced music).

Objects may be reenactments of other films. If you decide to do this, you must analyze the sequence for the amount of time between cuts, and establish a template based on this analysis.

Each object is a creative opportunity. How can a single eye-line match cut constitute an entire story, for example? As long as you are accomplishing the editing 'paradigm' dictated in each prompt, you are free AND EXPECTED to creatively adapt, expand, augment, etc.

It is possible but unlikely that your objects will be silent. Nominal audio editing is expected.

There are not strict time minimums or maximums. Your objects should be just right.

DUE:

Each object must be a stand-alone file (.mov or .mp4). File names must include the PROMPT NUMBER WITH A 0 IN FRONT_NAME above e.g. your eye-line match object is titled "02_me.mov", your parallel editing object is titled "03_me.mov" etc.

OBJECTS WILL BE SUBMITTED AS FILES (NOT UPLOADED)

Wednesday, April 24 (Week 24)