

Title of Film:

Sound Production

Production Role:

Editor

Log Line:

This video serves as a comparison between two versions of the same scene, one without sound editing and the other with. The purpose of this is to show the importance of and impact that good sound can have on the quality of a production.

URL of Film:

<https://youtu.be/SLQis9gvuWc>

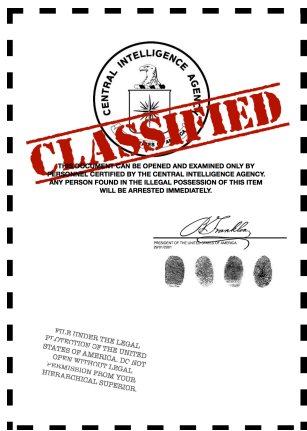
Pre-production Paragraph:



As an editor, my primary concern for this scene was to create action which was streamline and which doesn't take the viewer's attention away from the action onscreen. To approach the genre of the film, the spy tradeoff, I wanted to create a situation which distinctly belonged to it. This would help to remove the difficulty of figuring out the context of the scene, once again maintaining the attention on the action. I therefore chose to incorporate a third character in the tradeoff, one that would be observing it through binoculars, communicating with an earpiece, and commenting on the action. As inspiration for this, I watched various movie binocular scenes, but the two I found most useful were one from "The Bourne Supremacy" (Paul Greengrass) and from "Shooter" (Antoine Fuqua). Both have scenes with either binoculars or a scope, so the way they were edited helped me understand how this worked. The most important thing I got from them was that a lot of jumps from the binocular view. This is better explained in the illustration alongside. The scene from The Bourne Supremacy also helped me understand how sound should be cut in these scenes: shots of the subject should have the subject's sound and its location's ambience, while both the onlooker shots and the binocular views should have the onlooker's sound and ambience. This was later crucial for making the scene's sound editing streamline.

One of the difficulties I had in pre-production was to transmit sound into the storyboard. This was important for the Foley that I had to plan out, and so had to find a way to include it visually. I ended up writing down the dialog in the description and adding the foley as comic-book visual language or onomatopoeias on the image itself.

Production Paragraph:



The production phase went with relatively few problems. One that did arise, however, was that there was lots of wind every time I tried to capture exterior ambience. This can be heard in the non-edited versions of the exterior clips. After multiple tries, however, I managed to find about half a minute of exterior ambience, which, with a bit of editing, was usable in the final cut.

My main concern for Foley was that, to stick with the streamline scene approach, I had to find non-diegetic sound effects that could create emotion without bringing too much attention to themselves. The two that I created were 1) the low boom that accompanies the first shot, which I used to create a menacing mood for the 'bad guy', and 2) the sword friction at the end, that comes with the policemen arresting the two antagonists. This, firstly, created a offensive, violent mood, but more importantly resembled the sound of sword duelists engaging in a fight, therefore emphasizing the sense of attack which had to be present in that shot.

One of my favorite movies is "Blade Runner" (Ridley Scott). In that film, props are very intricately detailed, to an almost absurd level. I find this a very good role model when creating a film, and although I cannot always follow it in my films, I try to detail my props as well as possible. An example of this in this film is the file, which one only sees for a second at most, but which contains most of the details one could (supposedly) see on a CIA file. (photo)

Post-Production Paragraph:



In order to the make situation more recognizable and the phone conversation seem natural, I decided to alter the sound of the voice to make it seem like it was coming out of a bad microphone. To do this, I checked on YouTube and found a video which described how to work simple EQ on Premiere; this, however, did not work on my computer, but the mention of highpass caused me to try adding this as an effect onto the clip, which ended up creating the same result: removing most bass sounds. I also wanted to create a score which was menacing, worrying, but that didn't protrude in the overall mix. I therefore decided on something less melodic and more ambient, but still punctuated by brass to create a rhythm and build tension.

Visually, various problems arose in post, notably the initial awkwardness of the binocular view shots. Since I had filmed the base clip with a tripod, and added a homemade binocular template above it, there was no movement in the shot. This seemed unnatural, as when one looks through binoculars, it is very rare that one is able to fix a point while being completely still. I therefore decided to add movement in the clip itself, which looked as though it was the onlooker who was moving. This made these views look more organic, and therefore more natural. Another difficulty into which I ran was the differences in color between the interior shots, which were mainly warm and brown, and exterior shots, which were cold and blue. This forced me to pull each one in the other direction, in an attempt to equalize them. In general, this was successful, apart maybe from this shot (left) which looks like a strange mix between cold and sepia.

In the final shot(s), there are two consecutive blur cuts, something which I had never tried before. Filming them was relatively easy, but when putting them together, finding two blur frames which resembled each other in terms of color was difficult as the camera actually moved locations at every cut. What I found effective was to have at least one tie in color between the two frames, to give a sense of continuity: in the first cut, this was the yellow and blue trashcans; in the second, the white and grays of the wall.

Production Role Equipment List:

- Canon EOS 100D with 18-55mm kit lens
- Cullman Alpha 9000 tripod
- Takstar SGC 598 Boom mic
- Two regular photo lights
- Yongnuo YN300 III LED light
- Prophet 5 Synthesizer
- Adobe Premiere Pro CC 2017
- Apple GarageBand 10.2.0
- Apple Pages 6.3.1
- Various household utilities (radio, silverware, pocket watch...)

Bibliography:

- “The Bourne Supremacy”. 2004. [Film] Paul Greengrass. Dir. USA: Universal Pictures.
- “Shooter”. 2007. [Film] Antoine Fuqua. Dir. USA: Paramount Pictures.
- “Blade Runner”. [Film] Ridley Scott. Dir. USA: Ladd Comp.
- TheDSLRJourney. 13/09/2011. “Quicktips - How to Make Audio Sound Like a Radio or Telephone”. [YouTube] URL: <https://www.youtube.com/watch?v=eD-qODP5JCY>

Teacher Feedback:

Instructor comments on your work will be provided here.

Scoring:

PAGES: /4 + FILM: /4 = TOTAL: /8
FINAL GRADE (SCALED): /

A. Portfolio pages

Evidence: Portfolio pages and sources.

- To what extent does the student evaluate how their research, creative explorations and production work, led by filmmaker intentions, have shaped their understanding of the chosen **film production role**?

Mark	Descriptor	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1	<p>This work is limited.</p> <ul style="list-style-type: none"> The portfolio pages and supporting evidence provide an undeveloped or incomplete outline of the student's research, creative explorations and production work, or the student's understanding of the specific film production role is inaccurate, irrelevant or unclear. 	<p>Basic</p> <p>Incomplete</p> <p>Ineffective</p> <p>Rudimentary</p> <p>Superficial</p>
2	<p>This work is adequate.</p> <ul style="list-style-type: none"> The portfolio pages and supporting evidence provide a description of how the student's research, creative explorations and production work, led by their filmmaker intentions, contributed to a mostly relevant or appropriate understanding of the specific film production role. 	<p>Acceptable</p> <p>Reasonable</p> <p>Standard</p> <p>Suitable</p> <p>Sufficient</p> <p>Typical</p>
3	<p>This work is good.</p> <ul style="list-style-type: none"> The portfolio pages and supporting evidence provide a detailed and informative explanation of how the student's research, creative explorations and production work, led by their filmmaker intentions, contributed to an accurate and relevant understanding of the specific film production role. 	<p>Competent</p> <p>Balanced</p> <p>Proficient</p> <p>Relevant</p> <p>Thoughtful</p>
4	<p>This work is excellent.</p> <ul style="list-style-type: none"> The portfolio pages and supporting evidence provide a compelling and discerning evaluation of how the student's research, creative explorations and production work, led by their filmmaker intentions, contributed to a highly appropriate understanding of the specific film production role. 	<p>Compelling</p> <p>Finessed</p> <p>Honed</p> <p>Insightful</p> <p>Mature</p> <p>Sophisticated</p>

B. Film reel

Evidence: Film reel.

- To what extent does the student demonstrate skills in the chosen film production role?

Students who exceed the maximum time limit should be informed that the moderator will stop watching after 3 minutes (excluding the black slate) and assess the work based only on those 3 minutes.

Mark	Descriptor	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1	This work is limited . <ul style="list-style-type: none">• The film or collection of film clips demonstrate(s) an undeveloped level of ability in the student's production skills, as appropriate to the one film production role. The student's use of skills, techniques and/or approaches are rudimentary and the results are ineffective.	Basic Ineffective Rudimentary Unsuccessful
2	This work is adequate . <ul style="list-style-type: none">• The film or collection of film clips demonstrate(s) an acceptable level of ability in the student's production skills, as appropriate to the one film production role. Some relevant skills, techniques and/or approaches are applied, but these are underdeveloped.	Acceptable Standard Sufficient Typical
3	This work is good . <ul style="list-style-type: none">• The film or collection of film clips demonstrate(s) a competent level of proficiency in the student's production skills, as appropriate to the one film production role. Relevant skills, techniques and/or approaches are applied in a clear and suitable manner.	Capable Clear Effective Robust
4	This work is excellent . <ul style="list-style-type: none">• The film or collection of film clips demonstrate(s) a sophisticated level of proficiency in the student's production skills, as appropriate to the one film production role. Relevant skills, techniques and/or approaches are applied in a highly effective manner.	Accomplished Finessed Honed Refined