Your silent film is ready to speak

1. You have approved clips for every scene.
2. Today: voices, sound, captions, and the finish.
3. Work in order — voice first, polish last.

EXAMPLE

Bean's folder holds six approved clips, Scene 1 through Scene 6. The film is complete — it just doesn't talk yet.

YOUR TURN

Open your moving-scenes folder and count your approved clips against your plan, one more time.

Record or generate the voices

1. Follow the voice plan you made in Lesson 1.
2. One voice per character, the same for every line.
3. Short lines record clean — your one-breath rule pays off.

EXAMPLE

Omar records his own lines in his kitchen, one at a time: "Bean, around here, everybody gets a turn." Bean's cheerful generated voice was chosen once, in Lesson 1, and says every Bean line, including "Even the last cup?"

YOUR TURN

Make every voice file for Scene 1 now — recorded or generated — and name each one clearly.

Check the rules before you press record

1. Every voice source has terms — read them first.
2. Know who your video is for and where it will live.
3. Keep a permission note in your project folder.

EXAMPLE

Before recording, Omar checked his voice tool's terms against his plan: short films, shared publicly, nothing sold. The tool allows it; the note, with the date, sits in the project folder.

YOUR TURN

Write your three answers and your permission note for the voices you are using.

Match the voice to the moving picture

1. Let the line play while its character acts.
2. Short lines match mouths best.
3. When matching fights you, cut to the listener.

EXAMPLE

Bean's key line is five words — it sits neatly under Beat 4's frozen moment. Omar's longer explanation plays partly over Bean's face, listening, which makes the lesson feel kinder.

YOUR TURN

Place Scene 1's voice files under Scene 1's clip, and watch it once.

Lay the voices on the timeline

1. Build in scene order, one scene at a time.
2. Leave small breaths between lines.
3. Keep every voice at an even level.

EXAMPLE

Beat 5 is Bean waiting, counting cups under his breath: "One… two… three…" The breaths between the numbers are where the comedy lives, so they stay.

YOUR TURN

Build Scene 2's voices the same way, then play Scenes 1 and 2 together and even out anything that jumps.

Music that serves the story

1. Your music's mood was chosen in your plan.
2. Music sits under voices, never over them.
3. Use music you have the right to use.

EXAMPLE

Gentle piano, warm and unhurried, exactly as planned. It dips under every line and only rises in the quiet of Beat 3, after the splash.

YOUR TURN

Lay your music under Scenes 1 and 2 and run the missed-a-word test.

Sound effects, just a sprinkle

1. One or two true sounds per scene is plenty.
2. Real-world sounds ground a cartoon world.
3. If a sound fights the voices, the sound goes.

EXAMPLE

Two sounds earn their place: the cart's little bell in Scene 1, and the door chime in Beat 6 as Bean holds it open. The crowd murmur Omar tried first fought the voices, so it went.

YOUR TURN

Choose the sounds for your first two scenes — no more than two each — and place them.

Captions and titles

1. Many viewers watch with the sound off — captions carry them.
2. Auto-captions are a draft; fix them by hand.
3. A title card opens, an ending card closes.

EXAMPLE

The caption draft wrote "bean" the vegetable twice and got Omar's key line wrong. Both fixed by hand — that line most of all. Title card: "Bean Waits His Turn."

YOUR TURN

Turn captions on for Scenes 1 and 2, and correct the draft by hand.

Watch the whole thing like a stranger

1. One full watch, no pausing, no fixing.
2. Ask the stranger questions.
3. Fix small before big — and then stop.

EXAMPLE

Stranger watch verdict: story clear, ending landed, one voice line in Scene 2 sat louder than its neighbors. One fix, one confirming watch, done.

YOUR TURN

Do your stranger watch now, and write the fix list before you touch anything.

Export and share your finished short

1. Export one clean master file, and keep it safe.
2. Keep the whole project folder with the master.
3. You planned it, you moved it, you voiced it — share it.

EXAMPLE

Master exported and watched as a file, then filed with the plan, the sheet, the clips, and the permission note. Omar's first audience: the line at his cart, on his phone, the next morning.

YOUR TURN

Export your master, watch the file, and put it in the project folder before you share it anywhere.