

FILM EDITING



WEEK 3

I.

CONSTRUCTING TIME

How time is constructed through different kinds of editing:

- Parallel Editing
- Temporal Ellipsis
- Temporal Expansion

PARALLEL ACTION

In this way of storytelling through editing, two different pieces actions are presented in fragments cutting from one to another, implying simultaneous time. Also sometimes called Cross-Cutting.

A few classic examples are below.

Strangers on a Train (1951), Hitchcock

https://www.youtube.com/watch?v=mjdgDECpWr4&feature=emb_logo

The Godfather (1972)

https://www.youtube.com/watch?v=S_I82117oAw&feature=emb_logo

Silence of the Lambs (1991)

https://www.youtube.com/watch?v=Ts1x6uADFtM&feature=emb_logo

ELLIPTICAL EDITING

Elliptical Editing refers to omitting or cutting out part of an event to imply time has passed. This is an easy way to make an event take less screen time than it does in reality. Often dissolves are used to signify going forward in time, or flashbacks. Also Swish Pans and wipes are used to signify a series of events.

The Art of the Ellipsis

With an ellipsis, one cut can cover millions of years.

Making movies is about what a filmmaker tells the audience—but it's also about what is omitted. When a certain amount of diegetic time is skipped, that editing technique is called an ellipsis. The goals of an ellipsis can be diverse: To avoid telling something that is already understood, to mark the passage of time, or even to create humor. Ernst Lubitsch was a great master of this technique, using an ellipsis to play to a scene's humor. But he certainly wasn't the only filmmaker to notably use an ellipsis—David Fincher, Alfred Hitchcock, John Carpenter, and Steven Spielberg have all used it with great skill throughout their careers. But perhaps, the best use of an ellipsis in the history of cinema is... Well, perhaps that's a reveal better saved for the end of this video.

<https://www.youtube.com/watch?v=kR6zckPigPA>

2001 A Space Odyssey - match cut

<https://www.youtube.com/watch?v=ml3s5fA7Zhk>

Batman Begins

<https://www.youtube.com/watch?v=dpJGC13TG6k>

Hot Fuzz (2007) Opening Scene HD

<https://www.youtube.com/watch?v=7Lqd-UwZmJ4>

TEMPORAL EXPANSION

This is the opposite of Elliptical editing. In this case the editing stretches out time. This is often used in action sequences. Eisenstein used *expansion* in several films through overlapping editing. "In *October* Eisenstein overlaps several shots of rising bridges in order to stress the significance of the moment." (Bordwell 260)

https://www.youtube.com/watch?time_continue=8&v=VCNTNnNFNHM&feature=emb_logo

The Wild Bunch (9/10) Movie CLIP - Battle of Bloody Porch (1969) HD

https://www.youtube.com/watch?v=_ysVoV3x5Zo

THE LONG TAKE

What about holding onto a moment, without cutting? Tsai Ming-Liang is one of the contemporary masters of holding shots for even upwards of 10 minutes. Many editors talk about how holding a shot can be as important as cutting, and the importance of using intuition or as Dede Allen says 'cutting with the gut'.

Tsai comes from earlier approaches such as Hou Hsiao-Hsien and Yasujiro Ozu who used formal fixed cameras and long takes to create atmosphere and time.

Stray Dogs (2013), Tsai Ming-Liang

<https://www.youtube.com/watch?v=MDVqNtsaIF4>

<https://www.youtube.com/watch?v=SbrHQfCUpQ8&t=2s>

GRAPHIC & TEMPORAL RELATIONS

The Birds (1963) Fire Scene

https://www.youtube.com/watch?time_continue=56&v=ldOF7xg5lug&feature=emb_logo

II.

CONSTRUCTING DESIRE & SCULPTING IN TIME

Editing devices convey meaning, as does time, rhythm and the construction of point of view.

“When to Cut” is as important as “When Not to Cut”. We will look at examples in class from a number of films.

SCENE CONSTRUCTION & COVERAGE

We will go through the key terms of coverage. Know how to shoot well and cover a scene so you can edit well.

Intro to “Happiness” by Todd Solondz (1998) shows 6 shots in the scene (2shot, OTS on Joy, OTS on Andy, CU Joy, CU Andy, Insert ashtray)

<https://www.youtube.com/watch?v=tb1xh-8t18>

POV, Eye-line Matching & The Gaze

“Cinematic codes create a gaze, a world and an object, thereby producing an illusion cut to the measure of desire.” (Laura Mulvey 1975:16)

Rear Window (1954) Hitchcock

Eyeline Matching in Rear Window

<https://vimeo.com/61230883>

Sculpting in Time

Art is 'Sculpting in Time': Andrey Tarkovsky's Views on Creation

<https://www.youtube.com/watch?v=4xLHPmVGdhw>

A Message to Young People from Andrei Tarkovsky

https://www.youtube.com/watch?v=_Vvdtaaprzw

Andrei Tarkovsky's Advice to Young Filmmakers/Directors

<https://www.youtube.com/watch?v=fn2XDqAwIAs>

Assignment

Continuity Editing

Create and edit an action scene focusing on the action's **visual continuity**. Working with storyboards in a group, shoot your selected action. The edited version should not be less than 10 shots and should demonstrate:

1. Match on action
2. Shot/reverse shot
3. 180 degree rule

Class will be divided into 5 groups of 7 students for this exercise. Each group will work on the production together and share the footage among the group for editing. Each student has to present a 'version' of his or her own editing effort.

DUE : 13 August 2020