

# FILM EDITING

TEERAPONG SERISAMRAN

**WHAT**

**IS**

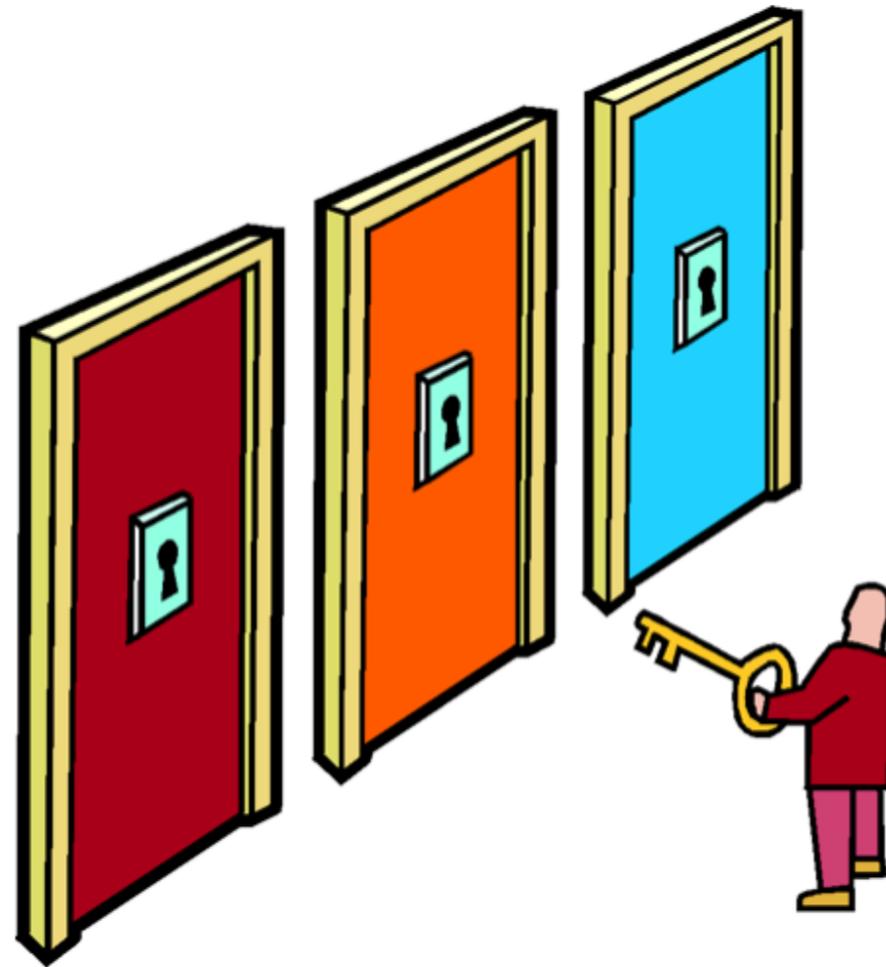
**EDITOR**

**?**

CLIP



# CHOOSE.



# What is Editing?

- **Editing** is the process by which the editor combines and coordinates individual shots into a cinematic whole.
- *“For my vision of the cinema, editing is not simply one aspect, it is the aspect”....Orson Welles*

**STORYTELLER**

# CHOOSE.



CLIP

# What does an editor do?

1. The editor takes the footage shot by the **DP** and director and selects, arranges and assembles these into the movie's final visual form.
2. The mixing of all soundtracks (dialogue, music, and effects) into the master soundtrack and then matching that soundtrack with all the visual images

# Grammar of Editing

1. Technique: actual joining of 2 shots (cutting, splicing)
2. Craft: ability to join shots and produce meaning that does not exist in either one individually
3. Art: occurs when the combination of shots creates an epiphany of discovery

*From: Ken Dancyger's The Technique of Film and Video Editing (4<sup>th</sup> Edition), Focal Press.*

# HISTORY OF EDITING

CLIP



# THE SHOT VS. THE CUT

- The basic building block of film editing is the shot and its most fundamental tool is the cut.
- Each shot has two values:
  1. What is within the shot.
  2. How the shot relates to other shots.

# The Editor's Responsibilities

- Spatial relationships between shots.
- Temporal relationships between shots.
- The overall rhythm of the film.
- **Philosophy of the Editor:** *“The editor working with a great director can do no better than discover and disclose the director’s design.”* ..... editor, Helen Van Dongen

# KULESHOV EFFECT

# Lev Kuleshov

- Russian film theorist who along with **V.I. Pudovkin** created an experiment with images and examined viewer's reactions to what they saw:
- Actor with no expression on his face
- Actor/soup/actor= *hungry*
- Actor/coffin/actor= *sad*
- Actor/young child/actor= *happy*
- The “*Kuleshov Effect*”= *the viewers response depends less on the individual shot than on the juxtaposition of shots*

# Spatial Relationships

- The juxtaposition of shots within a scene can cause us to have a fairly complex sense of that overall space. Thus, painting a mental picture of the space of a scene.

e.g. opening sequence in *Boys Don't Cry (1999)*

>Editing manipulates our sense of the spatial relationships among characters, objects and their surroundings.

EXERCISE

# **EDITING METHOD**

**DISCOVER**

**STRUCTURE**

**ARRANGE**

**DECORATE**

**FOCUS**



# The History of Film Editing

- ◉ 1895-1930
- ◉ In 1895 Editing did not exist or was very minimal.
- ◉ The novelty was such that not even narrative was necessary (actualities)
- ◉ The Lumiere Brothers
  - <http://www.youtube.com/watch?v=OYpKZx090UE>
  - <http://www.youtube.com/watch?v=1dgLEDdFddk>
- ◉ Mitchell and Kenyon
  - <http://video.yahoo.com/watch/236361/1868083>

- ◉ Edwin S Porter (1903)
  - The reorganising of shots could make stories more dynamic
  - The Life of An American Fireman (1903)
    - <http://www.youtube.com/watch?v=p4C0gJ7BnLc>
    - 20 shots using newsreel footage and performance
  - Juxtaposition: two shots woven together could reveal more than the sum of the two parts
  - Shift in Time and Space Continuity
  - Also see- 'the great train robbery'

- ◉ D W Griffith (c.1908)
- ◉ Dramatic Construction (Editing/Directing as a tool for drama)
- ◉ Use of Long Shots, close-ups and cutaways
- ◉ Concerned with IMPACT



- ◉ Experimented with the Fragmentation of Scenes
- ◉ Moved Cameras much closer than previously done- enabling identification/ emotional closeness
- ◉ Enoch Arden (1908)
  - <http://www.youtube.com/watch?v=vhs-ez0JVdq>
  - Uses a common technique (closer as the emotional intensity of the scene unfolds)

- ◉ The Lonely Villa (1909)
- ◉ [http://www.youtube.com/watch?v=jEI18n\\_GcuQ](http://www.youtube.com/watch?v=jEI18n_GcuQ)
  - Parallel Action Developed Further (AKA Cross Cutting) between family and burglars
  - Experimented with shorter and shorter shots to increase dramatic tension

- Birth of a Nation (1915)
- Experimented with film duration
- Complexity in narrative (personal/  
political/multidimensional)
- [http://www.youtube.com/watch?  
v=vPxRIF1c2fl](http://www.youtube.com/watch?v=vPxRIF1c2fl)

# Sergei Eisenstein (1920s)

- ◉ Attempt to translate Griffith and Marx into a single audience experience
- ◉ Understood the visceral and intellectual power of editing
- ◉ Interested in reshaping reality to incite support for the changes in Russia
- ◉ Developed a theory of editing with 5 components

## 1. Metric Montage

- Length of shots relative to each other
  - Shortening of shots increases tension as it speeds up the time the audience has to interpret them
  - Close-ups also help create more tension



## 1. Rhythmic Montage

- Continuity arising from the 'visual pattern' within the shots
  - IE Continuity based on 'Matching action' or 'Screen direction'
  - Potential for portraying conflict- ie antagonisms of screen direction
- <http://www.youtube.com/watch?v=Ps-v-kZzfec>

## 1. Tonal Montage

- Editing that establishes the 'emotional character' of the scene
  - The death of mother and baby in Odessa steps sequence

## 1. Overtonal Montage

- Interplay of
  - Metric
  - Rhythmic
  - Tonal
- Mixing ideas, pace and emotion to induce a desired effect from the audience- ie outrage/anger at oppression

## 1. Intellectual Montage

- Introduction of ideas
  - AKA 'relational cut'
  - EG In *October* 1928- Menshevik Leader George Kerensky climbs steps- cut with mechanical peacock cleaning itself- to make a political point
  - Example from *Strike* (1925)
  - <http://www.youtube.com/watch?v=DSYG90n4iZw>

# Other Important People

- ◎ Luis Bunuel
  - Visual Disconuity
  - Surrealism
  - Use of dialectic editing/counterpoint
    - Setting an image as a 'reaction' to another
    - See (An Andalasian Dog- 1929)
    - Non-linearity

# Memorable Scene

- ◉ Psycho (1960) shower scene
  - <http://www.youtube.com/watch?v=8VP5jEAP3K4>
  - How are some of these techniques used here?

# Analysing the Edit:

- What is the narrative function of the sequence?
- What emotional response is it trying to achieve?
- Who are we made/what are we made to identify with
- How does it do this?
- What role has the edit played in this?
- Could it have been done differently?

## Useful Visual Grammar– Narrative Techniques

- ◉ **Shot-reverse-shot.**
  - ◉ <http://www.youtube.com/watch?v=F-bsf2x-aeE> When Harry Met Sally
  - ◉ Staple shot for many a scene!
- ◉ **Match-Cut.**
  - ◉ Compositional elements/objects match
  - ◉ <http://www.youtube.com/watch?v=leOzWXbQE9A> 2001 Space Odyssey
  - ◉ <http://www.youtube.com/watch?v=Ypul7nPcMII> Lawrence of Arabia (at 1m00)

- ◉ **Eyeline-match**
- ◉ <http://www.youtube.com/watch?v=ImDTSQtK20c> Flight of the Conchords
- ◉ **Match on Action**
- ◉ <http://www.youtube.com/watch?v=Z1eFdUSnaQM>
- ◉ **Reaction Shot**
  - ◉ Show emotion/identify with an other
  - ◉ Esp in Comedy
  - ◉ <http://www.youtube.com/watch?v=kr7djGY1fhA> at 1m14

**Cutaways**- shots that are relevant to the scene, but not necessarily to the narrative function of the scene (ie showing reactions, or messages in the dialogue)

- ◉ <http://www.bbc.co.uk/news/business-12264194>
- ◉ Common in news production. Often literal.
- ◉ Can be a good 'safety'/'concealing' alternative (for continuity)- always consider getting plenty of cutaways to give you options but be careful as they...
- ◉ Can be very cheap!!!
- ◉ Also known as 'filler', 'B-roll'

**Cross Cutting (Parallel Action)- cutting between scenes to induce a certain response (tension)**

- ⦿ <http://www.youtube.com/watch?v=CLcTKCRfryg> (The Office) (4m30)

- ◉ **Montage (in modern sense)** (seemingly unrelated shots that when combined produce meaning or a series of shots that lead the viewer to a desired meaning)  
<http://www.youtube.com/watch?v=JU9Uwhjlog8> Team America Parody
- ◉ <http://www.youtube.com/watch?v=2PUFJmsCZLE> Donnie Darko End
- ◉ Thought Provoking- often done to a song
- ◉ Passages of time, of achievement
- ◉ Tying up multiple narrative elements

- ◉ **Jump-cut** (a cut that breaks the continuity of time, or the traditional spacial continuity of the edit)
- ◉ <http://www.youtube.com/watch?v=diNUpIP7GZ8> Breathless (1960)

A rule that is frequently broken!

- ◉ **Sequence shot**- where a whole sequence occupies a single shot
- ◉ A flashy example:
- ◉ <http://www.youtube.com/watch?v=p2YelaGi5kM> Kill Bill Vol 1
- ◉ Camera doesn't have to move though!

- ⦿ **Fades, Dissolves and Transitions:**
- ⦿ **Fades generally denote a change in time and/or space in film**
- ⦿ **Other transitions include effect based:**
  - ⦿ **Wipes**
  - ⦿ **Interstitials (ie Football)**
- ⦿ **Use them carefully.**
- ⦿ **Please don't use cheap wipes and effects!  
Unless you know what you are doing!**
- ⦿ **<http://www.youtube.com/watch?v=VnixMJvOtpI>**

- ⦿ **Relational Editing**- editing shots together to suggest a relation between their ideas
- ⦿ Sans Soleil (Chris Marker)

# The process of the edit

Where you at?

1. Logging Rushes and Deciding on Shots - EDL
2. Capturing and Digitizing
3. The Assembly (based on storyboard/script)
4. The rough cut (reconsideration of the narrative approach/experimentation)
5. The final cut
6. Mastering