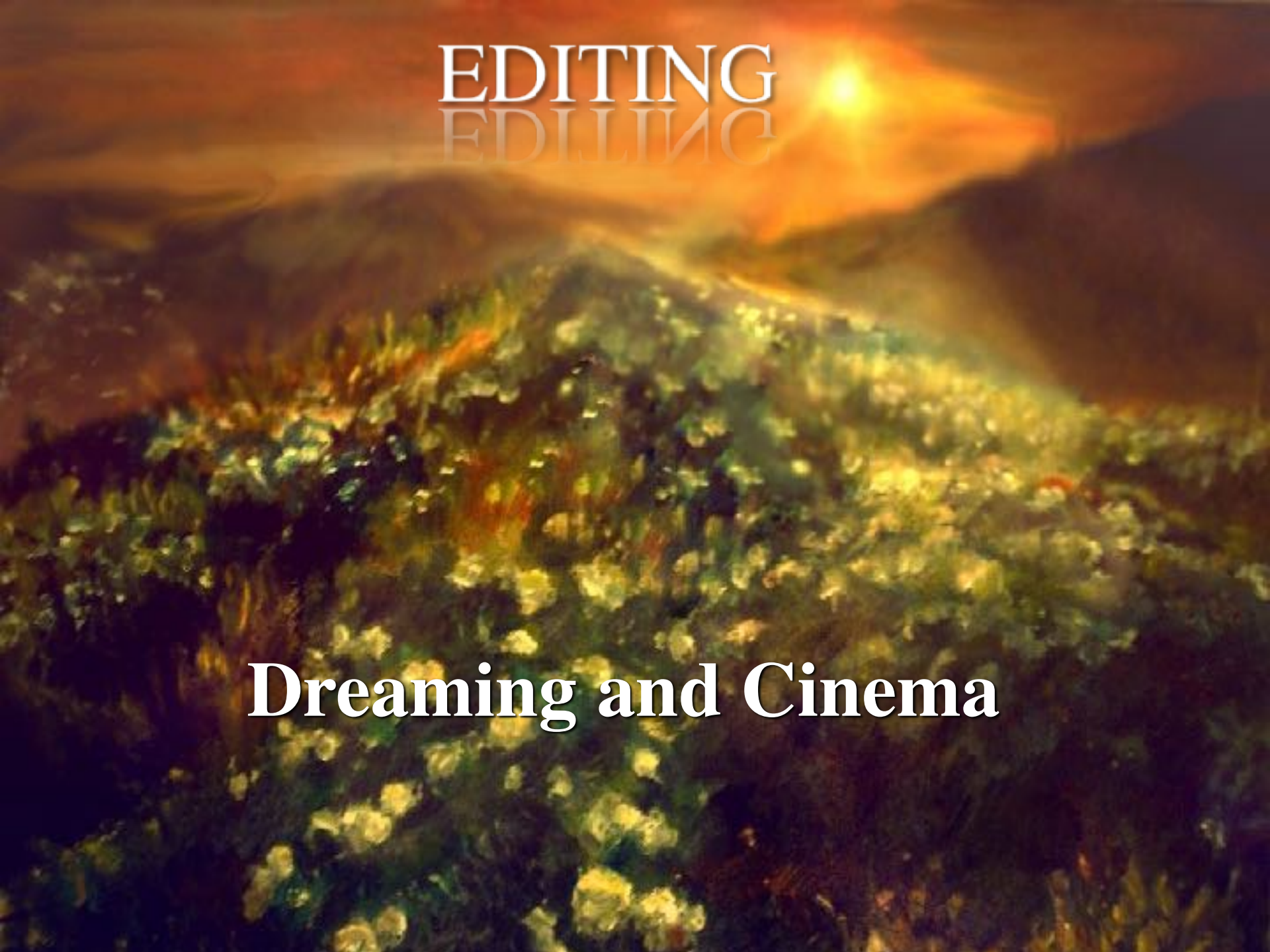
HEAD

Today in Visual Story

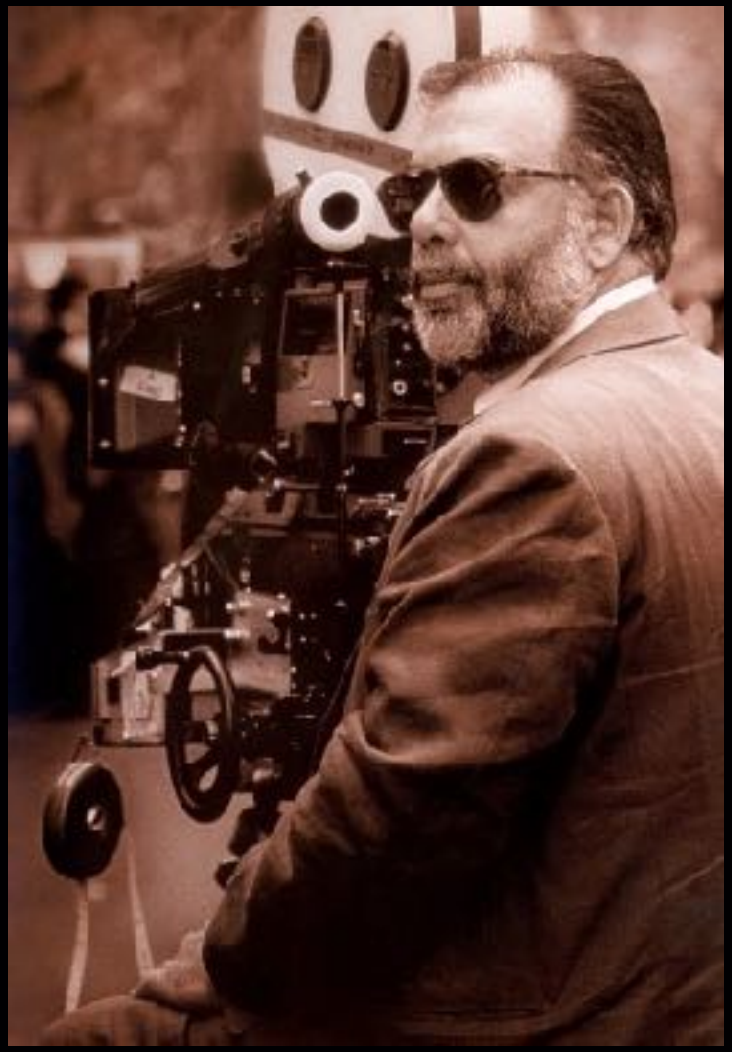
Editing is Storytelling


EDITING
Dreaming and Cinema

Editing as Punctuation

“Life and dreams are leaves of the same book: reading them in order is living; skimming through them is dreaming.”

Jorges Luis Borges



"The essence of cinema is editing."

Frances Ford Coppola

Anyone can now edit video. It's ubiquitous.

Editing works on the subconscious level…

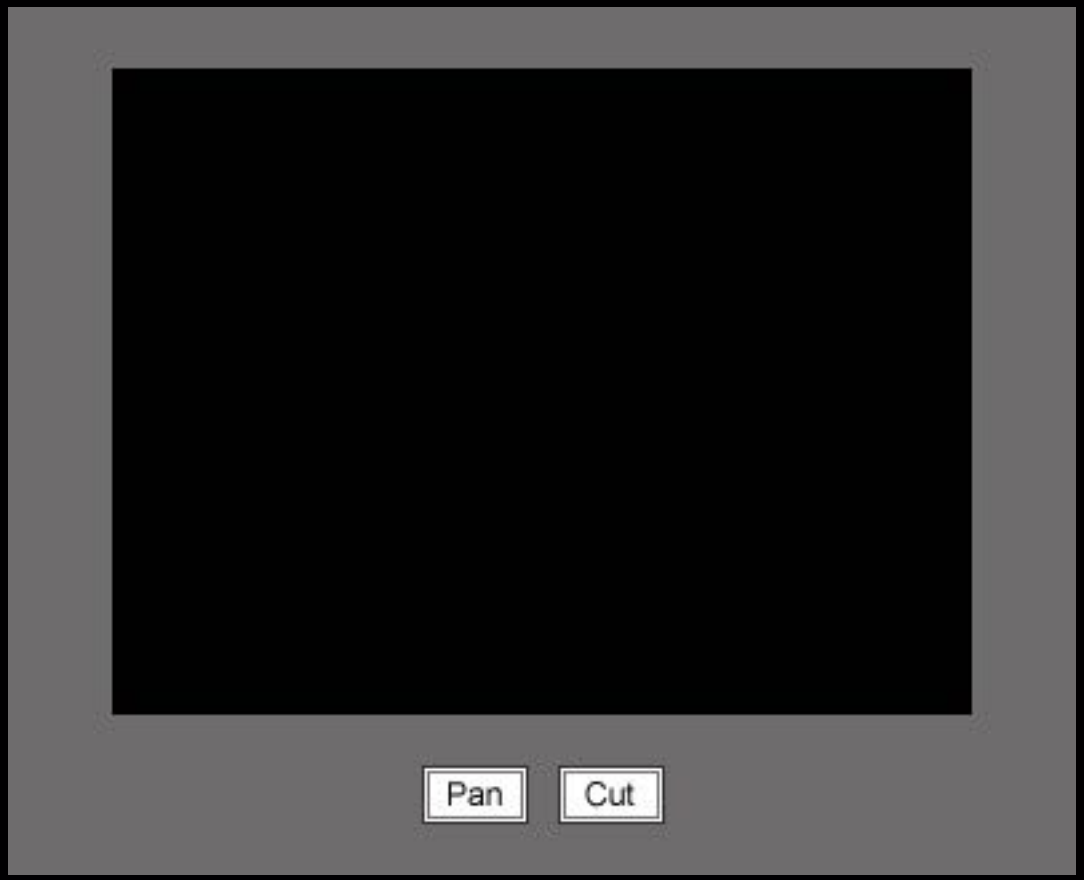
Walter Murch
Editor/Sound Designer/Director

"Dreams are much more fragmented, intersecting in stranger and more abrupt ways that approximate the interaction produced by cutting…

…Perhaps we accept the cut because it resembles the way images are juxtaposed in our dreams."

Transition Index

Pans vs Cuts



Basic Editing Styles

- Classic Continuity
- Series of lengthy, un-cut, unedited and uninterrupted sequences shot in real-time.
- Montage

Murch Rules on Editing

- Emotion (51%) — Does the cut reflect what the editor believes the audience should be feeling at that moment?
- Story (23%) — Does the cut advance the story?
- Rhythm (10%) — Does the cut occur "at a moment that is rhythmically interesting and 'right'" ?
- Eye-trace (7%) — Does the cut pay respect to "the location and movement of the audience's focus of interest within the frame"?
- Two-dimensional plane of the screen (5%) - Does the cut respect the 180 degree rule? Three-dimensional space of action (4%) – Is the cut true to the physical/spatial relationships within the diegesis?

Classic Continuity Editing

- Most common form of narrative filmmaking.
- Basic purpose is to create a smooth flow from shot to shot.
- Tells a story coherently and clearly.

Classic Continuity Editing

- Graphic qualities are usually kept roughly continuous from shot to shot.
- The figures are balanced and symmetrically placed in the frame.
- Overall lighting tonality remains constant.
- The action always occupies the central zone of the screen.

1970's

- Hollywood starts breaking away from traditional cinematic storytelling.
- Young new directors (Coppola, Scorsese, Kubrick, Rohmer, Herzog, Altman, Fellini, Tarkovsky, Breton, Polanski, Forman, Bunuel, Kiarostami, Lucas, etc) are given the opportunity to start taking chances.
- Hollywood films start getting exciting again, they start challenging the viewer.

Basic Editing Styles

- Lengthy, un-cut, unedited and uninterrupted sequences shot in real-time.

Mise-en-scène as narrative

Goodfellas, Martin Scorsese, (1990)

The Player, Robert Altman, (1992)

Children of Men, Alfonso Cuaron, *(2006)*

Mise-en-scène revealing character

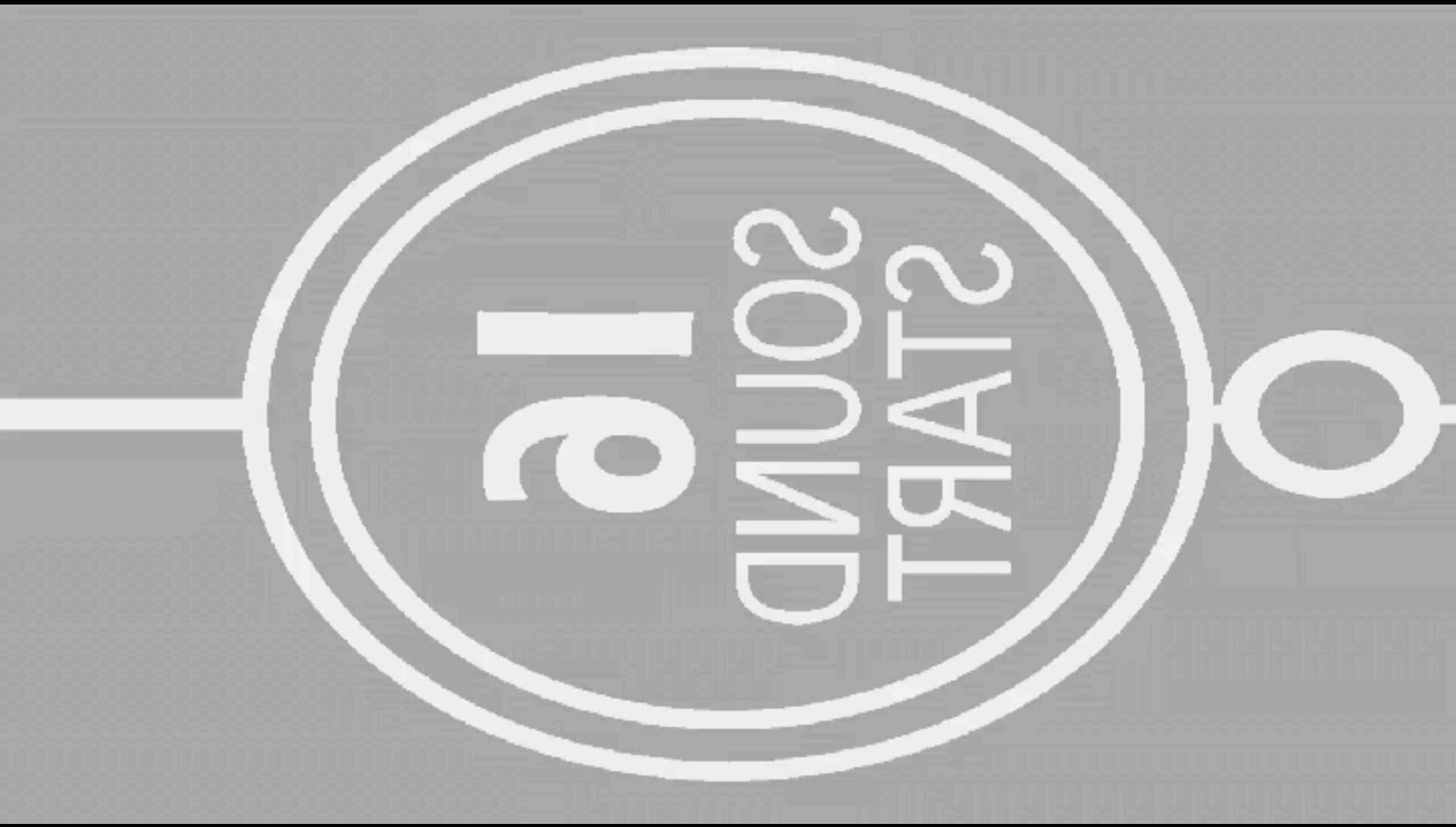
Goodfellas, Martin Scorsese, (1990)

Storytelling through Montage

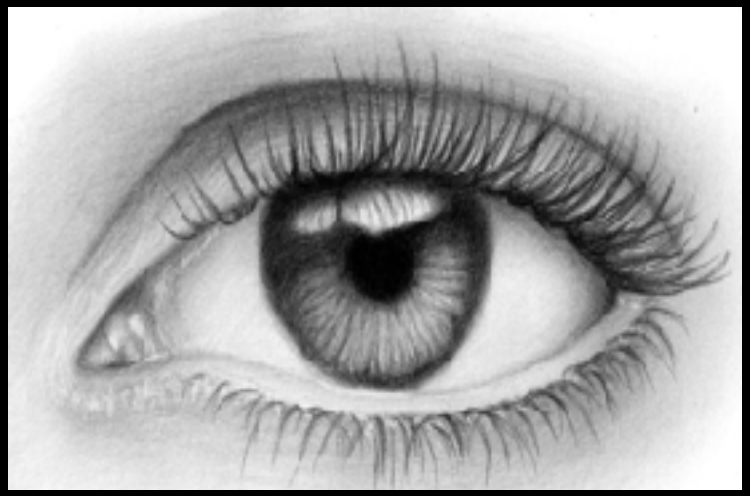
РУССИЕ ИДУГ!

Kuleshov Effect & Montage

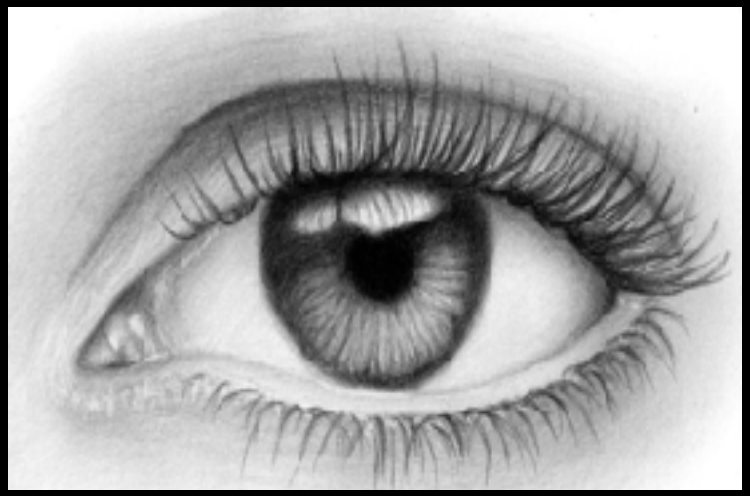
- Juxtaposing two unrelated shots together can create something greater, a new idea or emotion.
- Juxtaposition of two unrelated images creates something beyond the individual elements.
- Montage can create a much larger narrative or story world or provide more emotional detail then is possible through dialogue.

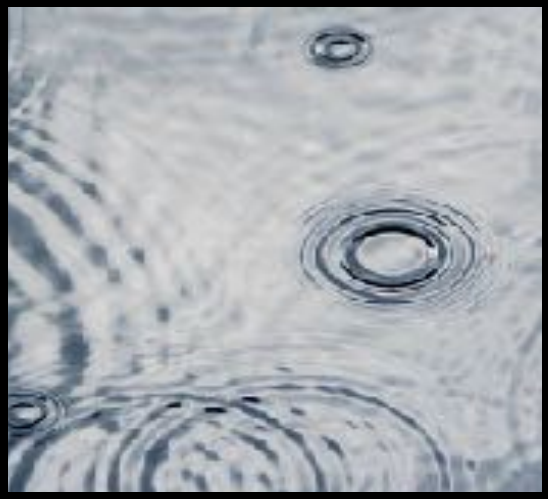

1a
SOUND
START

Эффект Кулешова 1

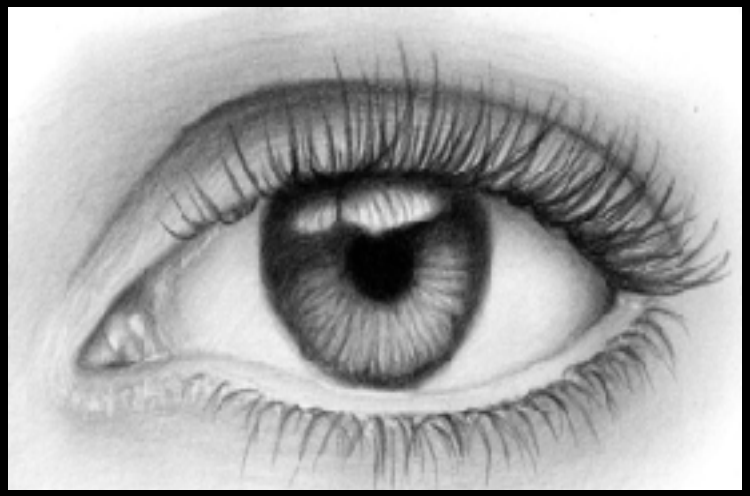


Juxtapositioning of two different shots creates in the mind of the viewer…a completely new idea or emotion.



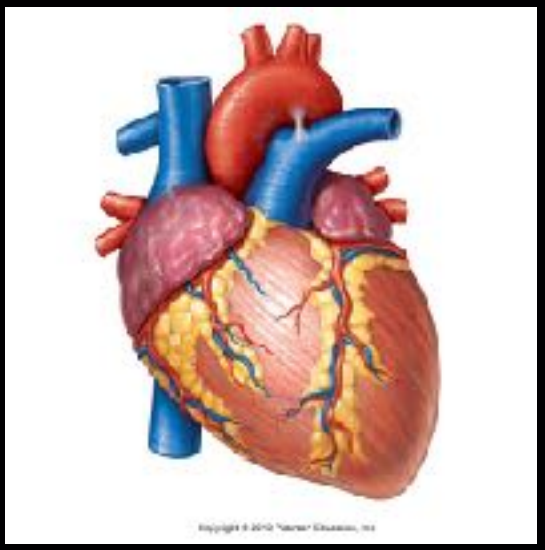


The juxtaposition of two images creates a gestalt, something beyond the individual elements.



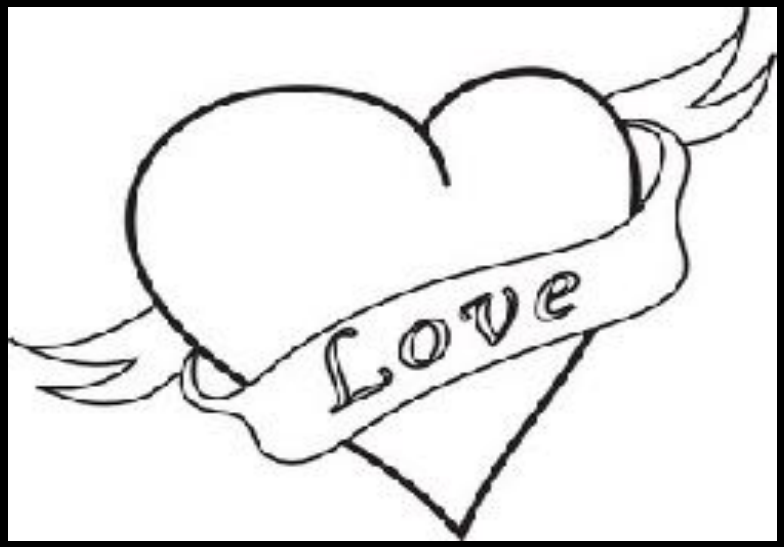
HEART

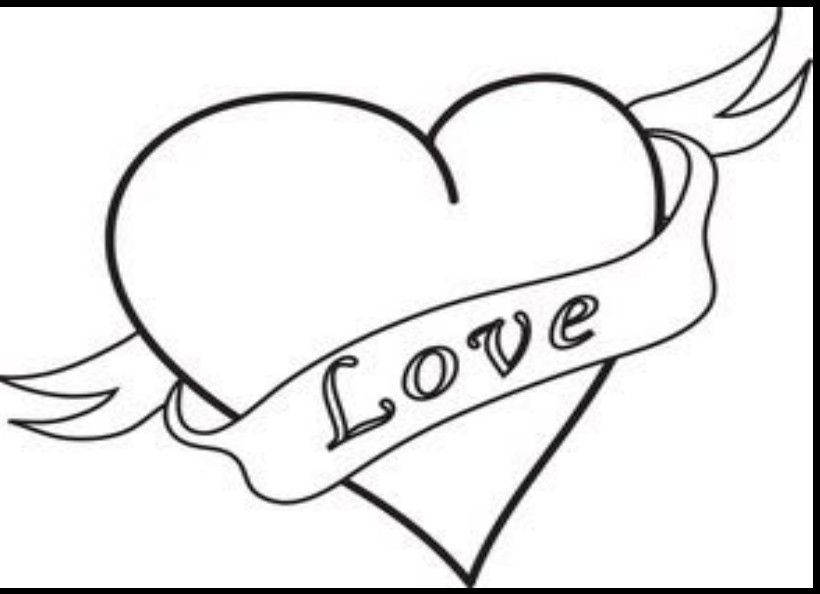
Iconic



Symbolic

Indexical


Love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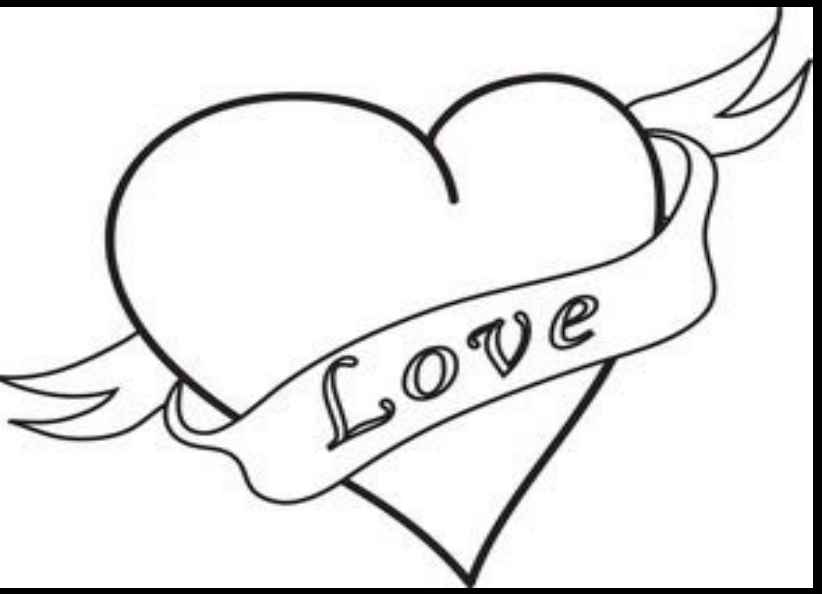
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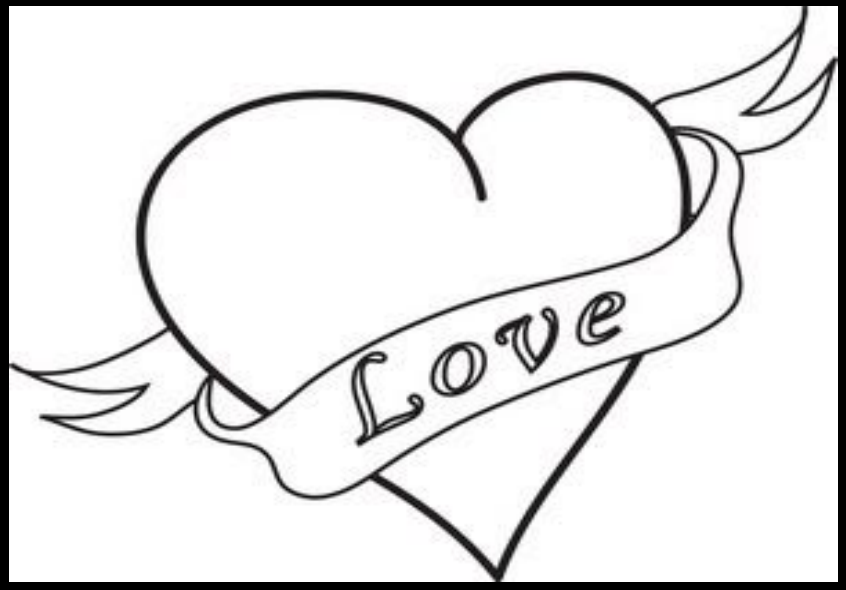


Montage can create a much larger narrative or story world.

SAY NO
TO SYRIAN
REFUGEES

+ + =

+ + = Nice old man

+

+
+ + = Dirty old man

+

+

= Nice old man

+

+

= Dirty old man

HERE

Combining shots that are dedicative — single in meaning, neutral in content — into intellectual contexts and series

Solo Assignment 5: Editing

- **Due Date: Thursday, Oct 11 - 11:59:59 PM**

- Submission Details: Submit on \\randon > dfs > classes > 2018_semester_3 > visualstory > Assignments > Solo Assignment 5 > Team # > andrewID

- Use the visual story guides learned in class to edit together a unique piece using one of the following.

4 editing projects to choose from:

- First experience with editing & storytelling: **TN Parkour**
- Easy but more storytelling elements: **Stranger at the Door**
- More story(scary) with effects: **Anesthesia**
- More challenging with Green Screen, VFX: **Unleashed**

- Stock footage files are on Randon: \\randon\dfs\stock_media\

Эффект Кулешова 1

HUMAN CAR RACE
HUMAN CAR RACE

Next Assignment: Editing
Due: Oct 11

4 editing projects to choose from:

- First experience with editing & storytelling: TN Parkour
- Easy but more storytelling elements: Stranger at the Door
- More story (scary) with effects: Anesthesia
- More challenging with Green Screen, VFX: Unleashed

Stock footage files are now on Randon, here...

\\randon\dfs\stock_media\Anesthesia\

\\randon\dfs\stock_media\Unleashed\

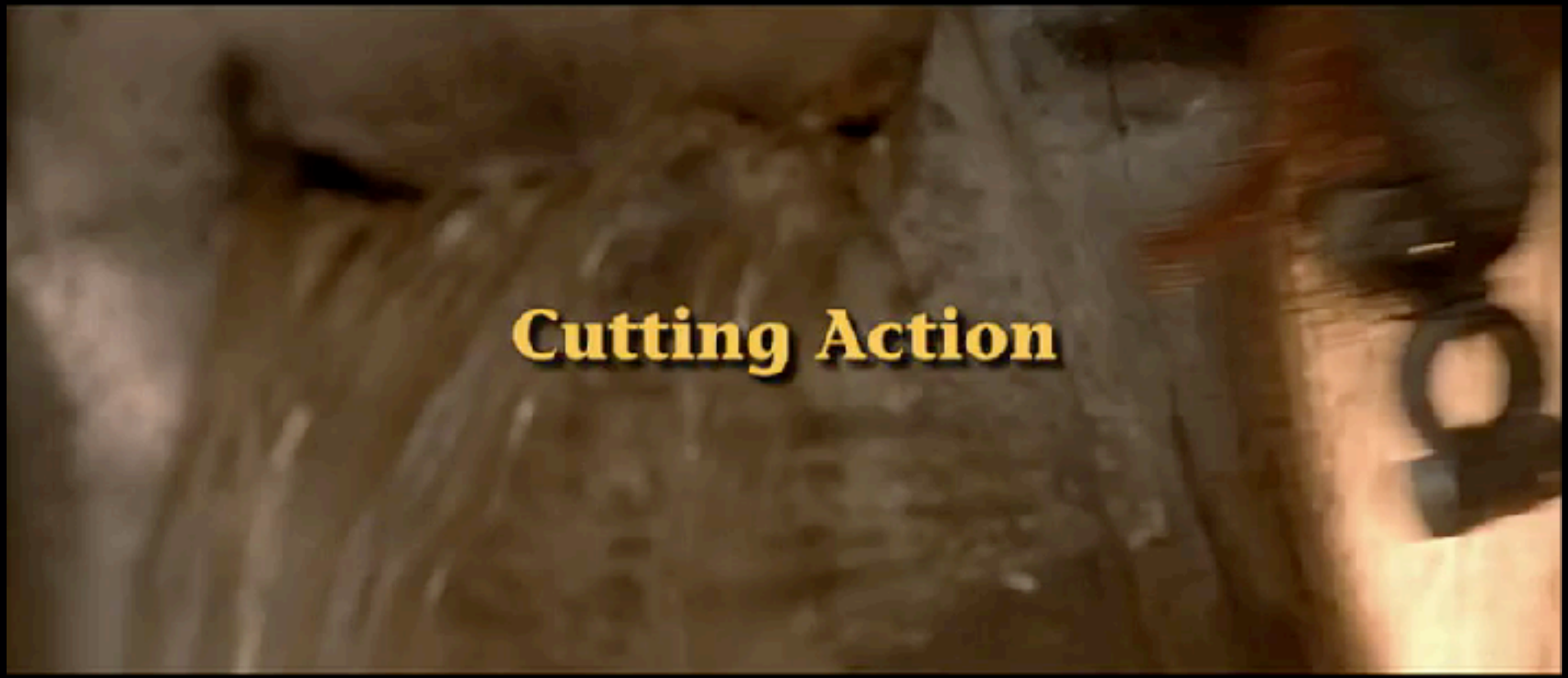
Mainstream films between
1930 and 1960 consisted of roughly
300 to 500 shots.

Today the average Hollywood film has between 1000 and 2000 shots.
Action films will have 3000 or more shots.

Armageddon = 3700 shots

Moulin Rouge = 4000+

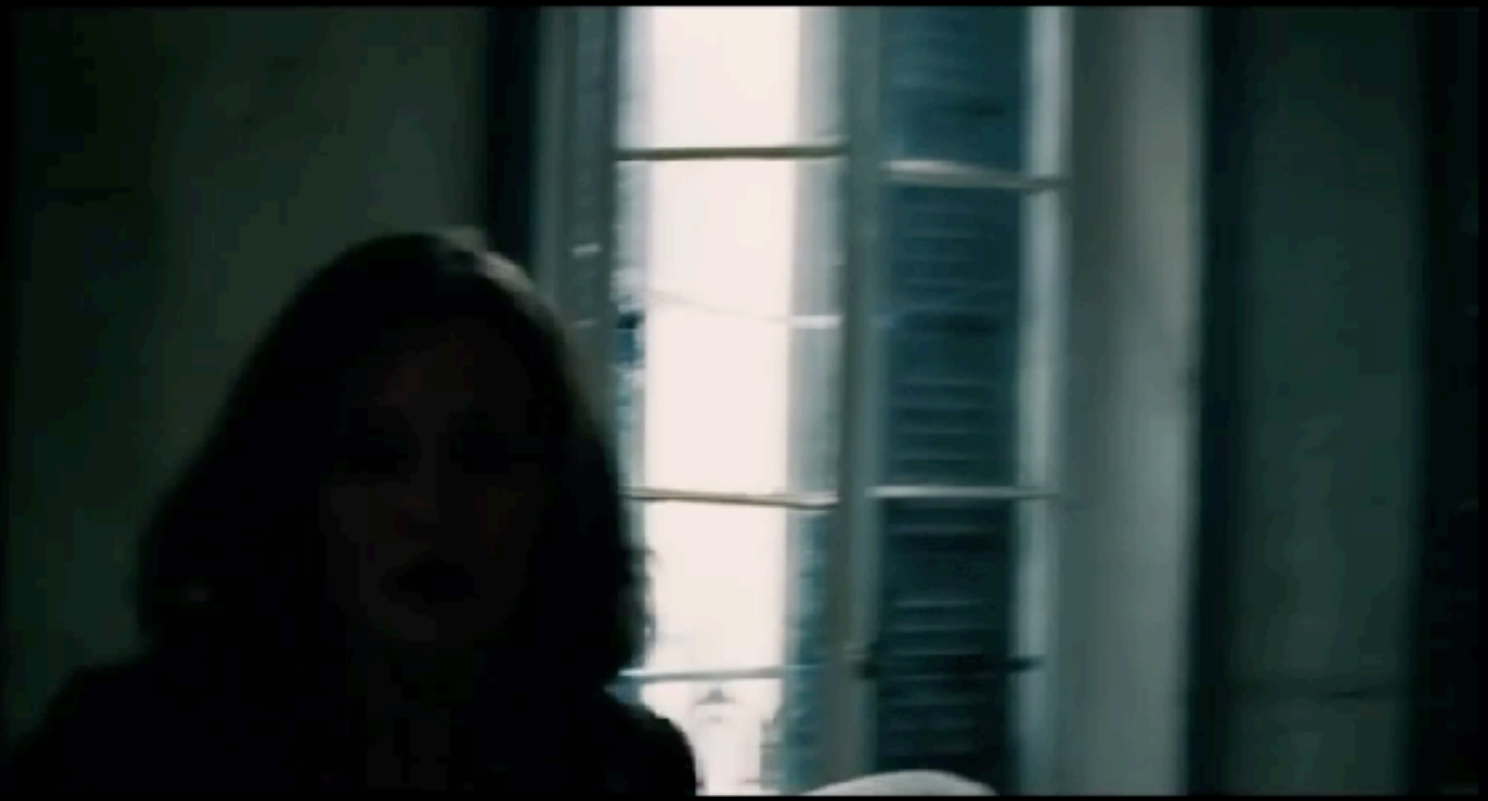
Transformers = Who the hell knows??


Cutting Action

is faster better…?

Editing Styles

- Editing styles available to directors can be broken now into four basic categories:
  - *Films that are highly edited.*
  - *Ones that involve longer uninterrupted takes.*
  - *Films using classic Hollywood continuity editing.*
  - *NEW STYLE… Reality TV hand-held, cinéma vérité style.*



MOVIECLIPS.com

Dimensions of Editing

- Four Basic Dimensions
  - Graphic relations between shots
    - Continuous & Discontinuous
  - Rhythmic relations between shots
  - Spatial relations between shots
  - Temporal relations between shots

Montage Definitions

- **Soviet montage** theory is an approach to understanding and creating cinema that relies heavily upon editing

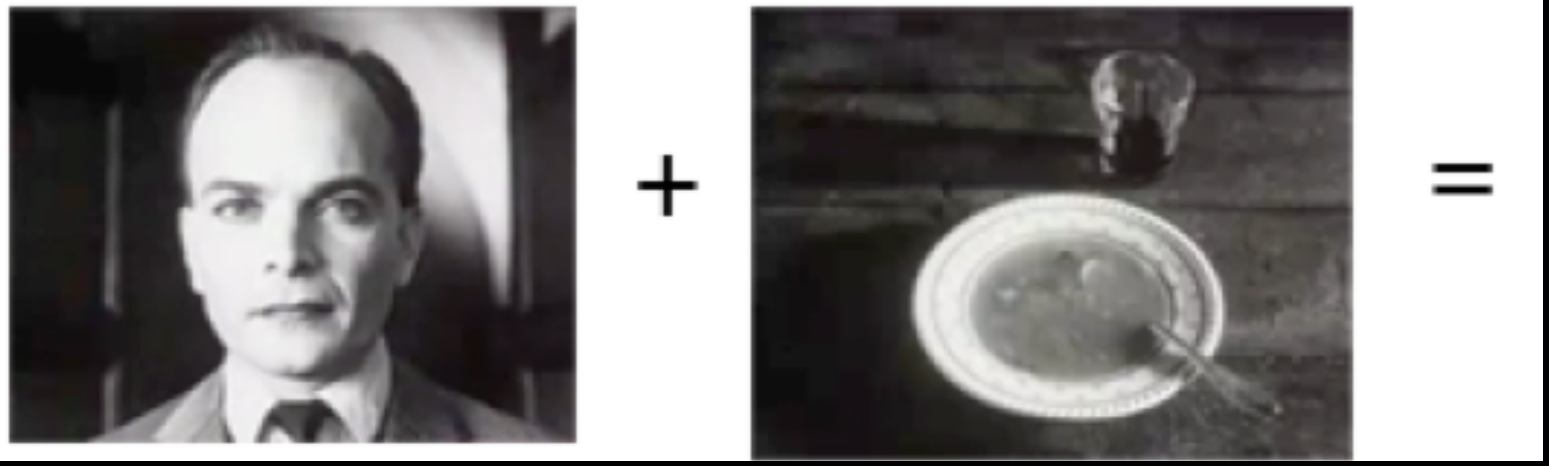
- In classical **Hollywood** cinema, a "**montage** sequence" is a short segment in a film in which narrative information is presented in a condensed fashion.

+

=

+

= sadness



+

= hunger

+

=

+

= lust

+

= sadness

+

= hunger

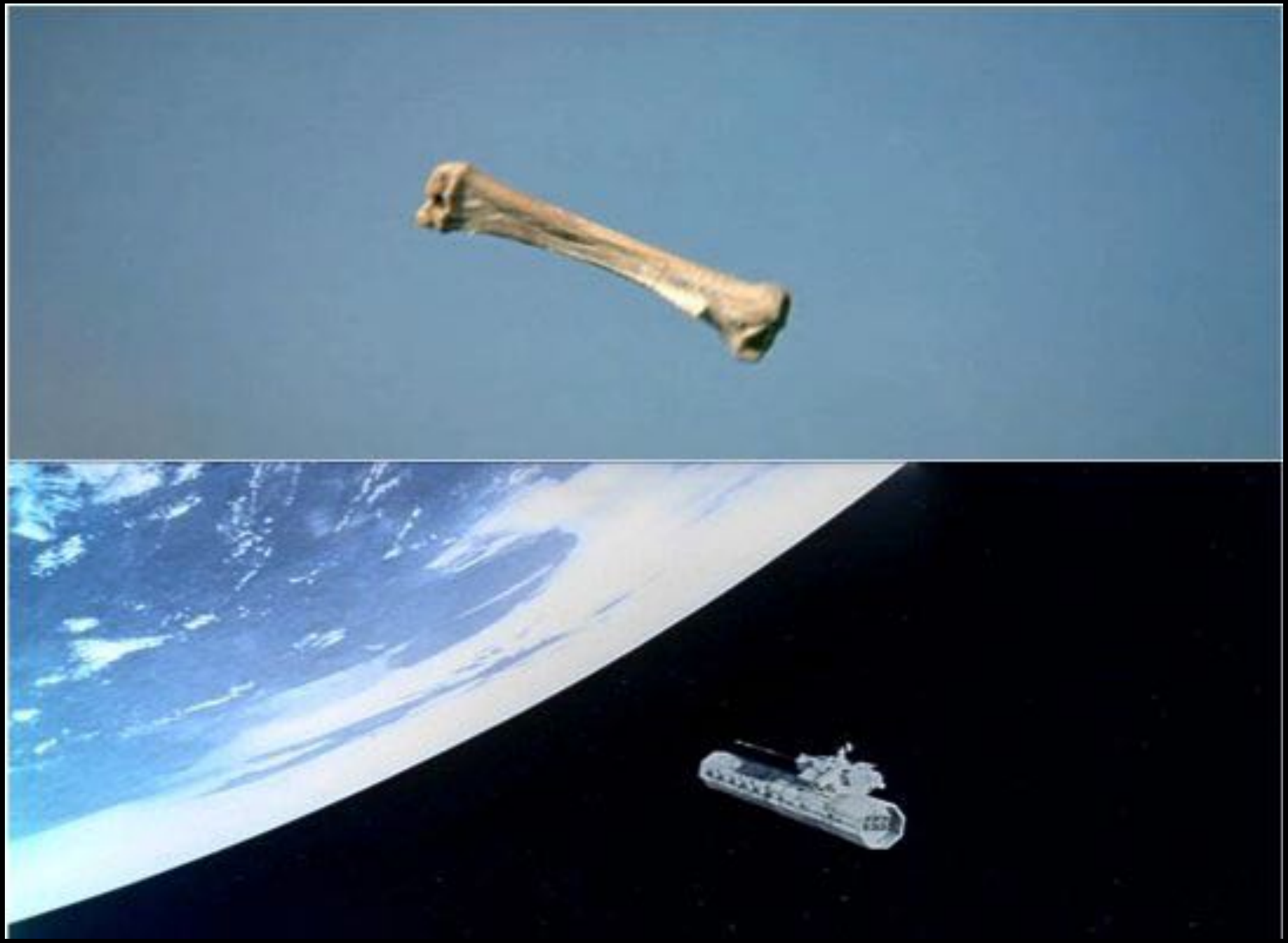
+

= lust

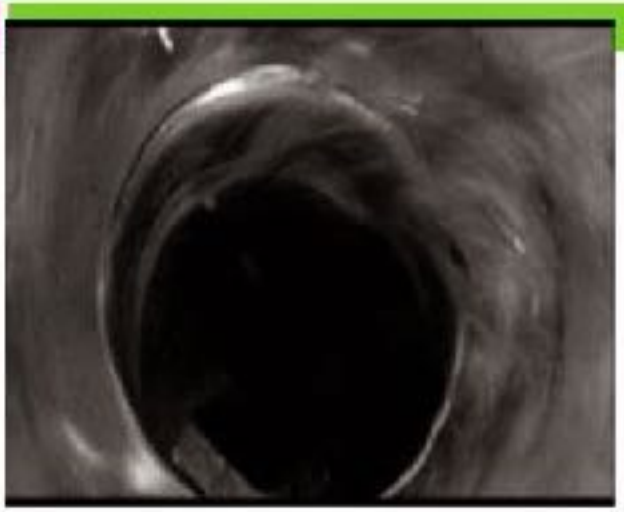
Graphic relations between shots

- Two shots edited together to achieve smooth continuity or abrupt contrast.
- Shots are linked by graphic similarities.
- Shapes, colors, overall composition, or movement in shot A may be picked up in shot B.

Filmmakers often call attention to graphic matches at transitional moments.

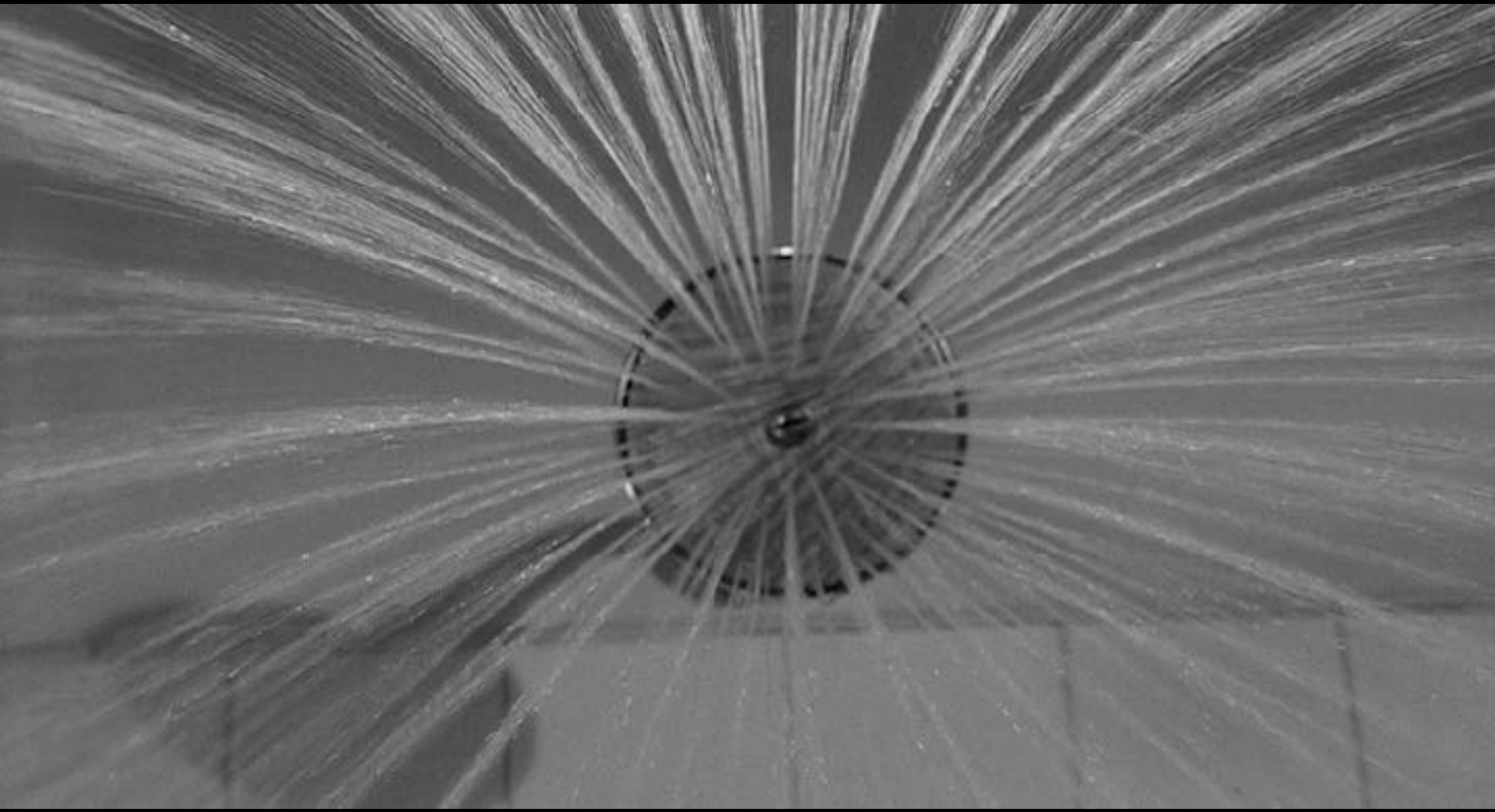


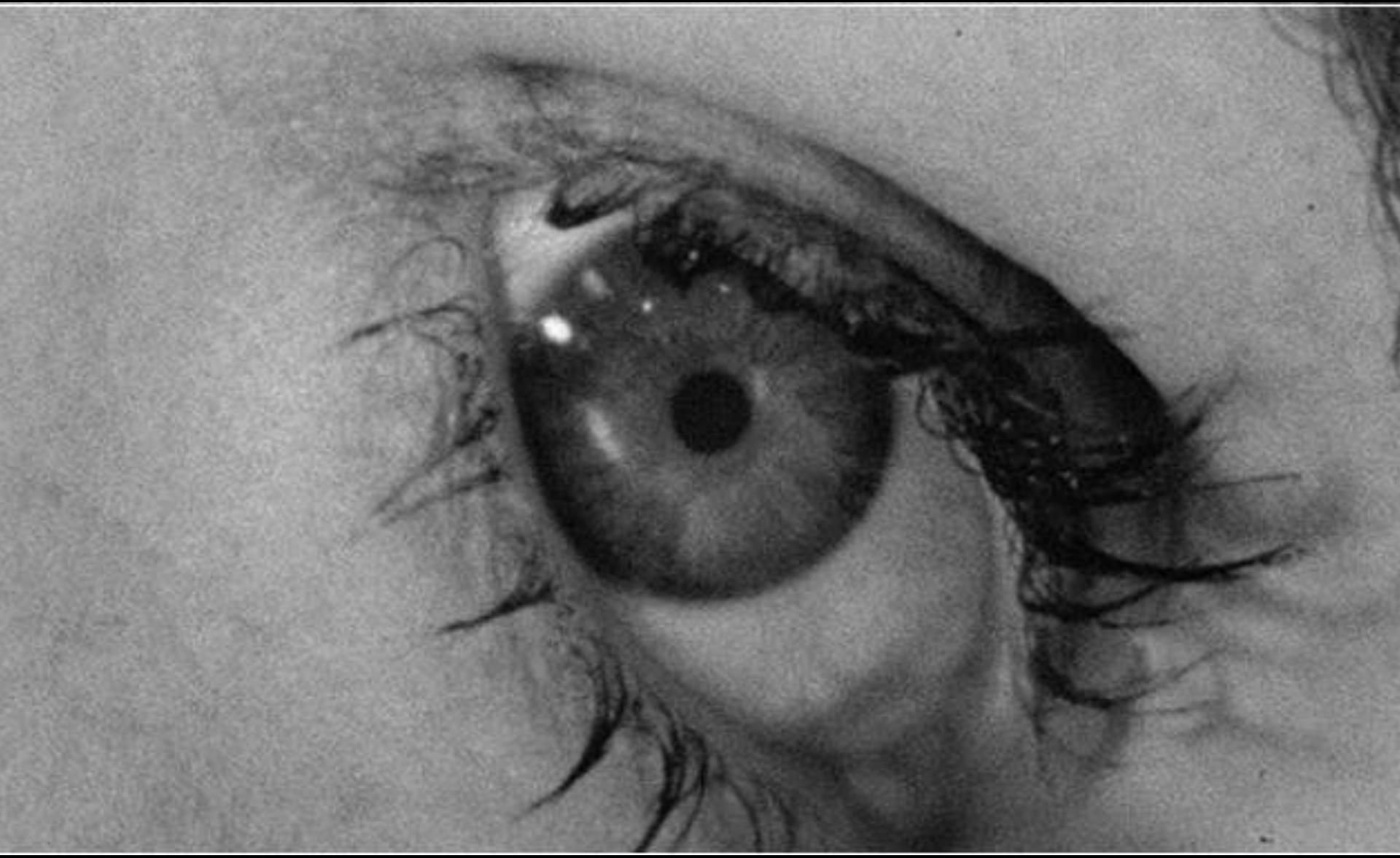
Graphic Match

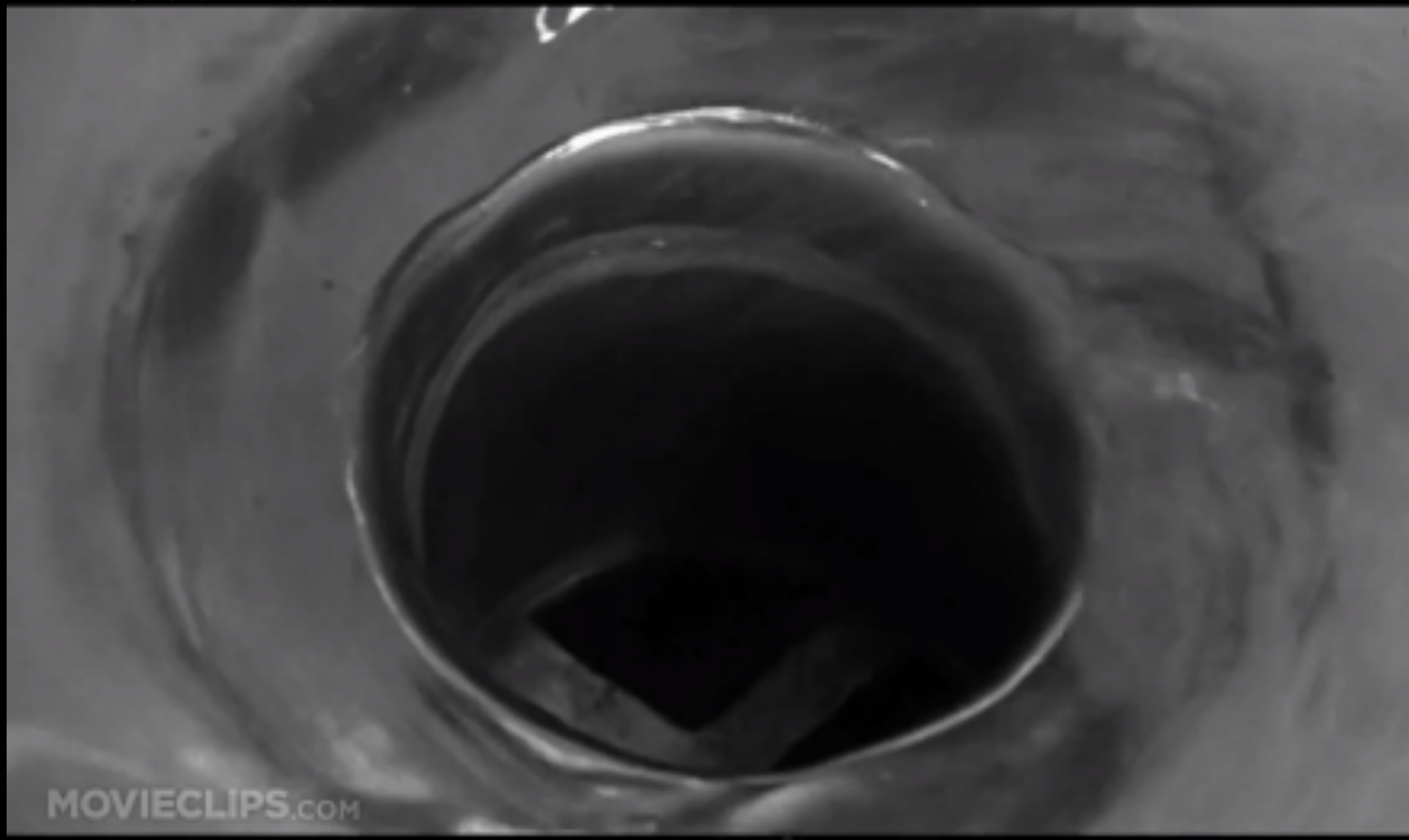


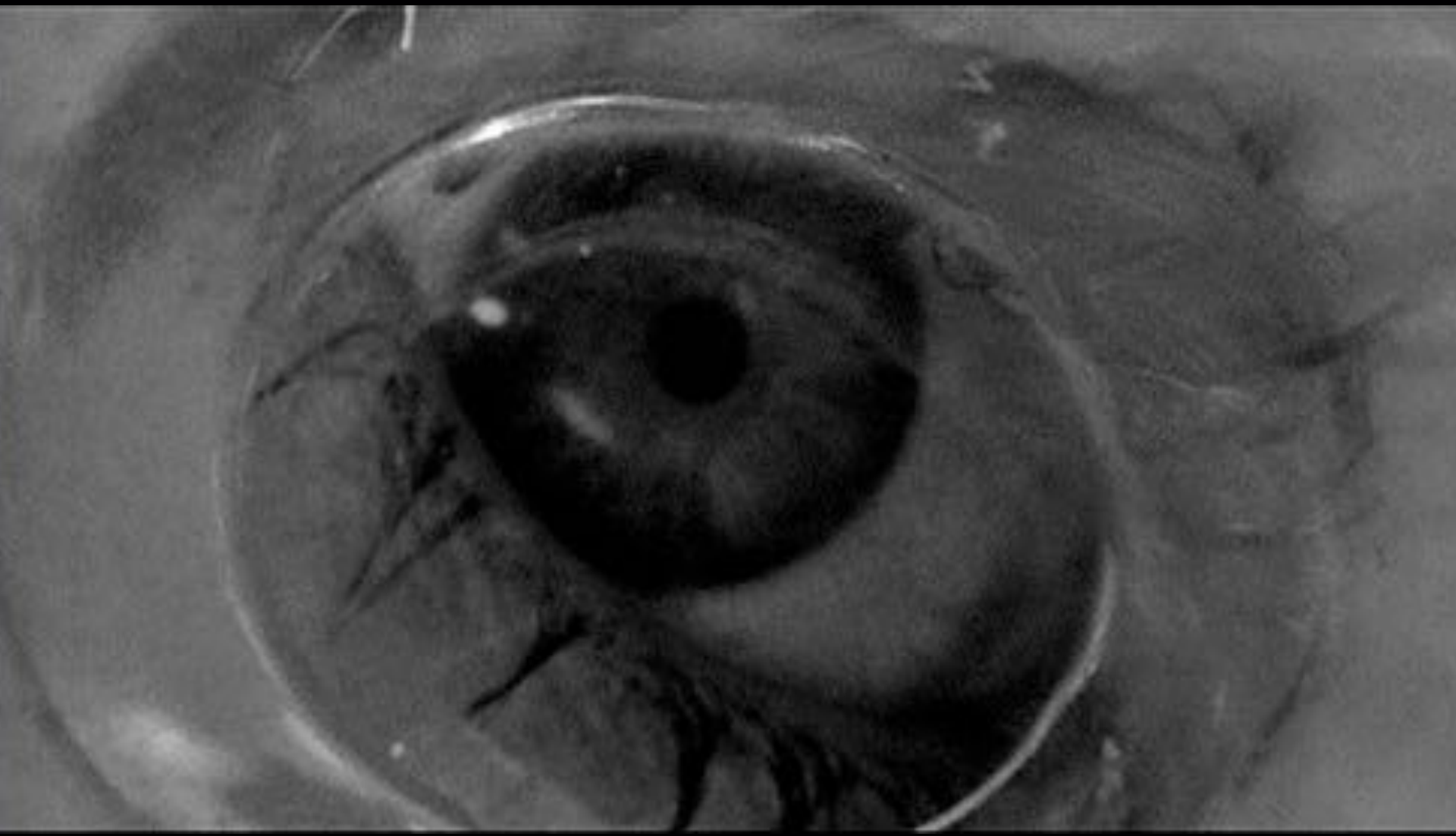
Psycho – matches the circular image of the plug hole with the next image of Marion's eye.

http://www.youtube.com/watch?v=8VP5jEAP3K4






The Shower - Psycho (9/12) Movie CLIP (1960) HD
MOVIECLIPS.com



Graphic relations between shots

- Approximate graphic continuities from shot A to shot B is typical of most narrative cinema.
  - Seven Samurai (dynamic graphic matches)

Graphic relations between shots

The Spanish Prisoner

Graphic relations between shots

- Editing need not be graphically continuous.
- Another kind of graphic edit is discontinuous.
- Two shots clashing together can create anxie anticipation, or uneasines

Rhythmic relations between shots

- Adjusting the length of shots in relation to one another, controls the rhythmic potential of editing.

- When shot lengths begin to form discernible patterns you begin creating rhythms in a scene.

- Rhythmic relations create dynamic pace. Steadily lengthening shots create a slowing tempo, while successively shorter shots create an accelerating one.

Rhythmic relations between shots

Spatial relations between shots

- Editing allows the filmmaker to relate any two points in space through similarity, difference, or development.
- The director may start with a shot that establishes a spatial whole and follow this with a shot of a part of the scene.
- Parallel editing, or crosscutting, is a common way film's construct a variety of spaces.
  - Classic example of parallel editing from the Godfather

Baptism scene from The Godfather (1972)

Temporal relations between shots

- Editing can control the time of any action.
- Editing creates order, duration, and frequency.
- Most narrative editing follows the story events in a 1-2-3 order.
- Flashback and flash forward are techniques to mix that order up.

Temporal relations between shots

Two ways to expand or compress time.

- *Elliptical editing*
  - Presents action in a way that takes less time on screen than it does in the story.

Elliptical Editing
Three ways to contract time.

- Film a man climbing a flight of stairs, but don't show the actual entire duration.
  - ✓ Director could simply use a conventional "punctuation" shot change. Dissolve or wipe from shot of the man at the bottom of the stairs to a shot of him reaching the top.
  - ✓ Show the man begin climbing the stairs at the bottom and let him walk out of frame, hold briefly on the empty frame, then cut to an empty frame of the top of the stairs and let the man enter the frame.
  - ✓ Or you could do a cutaway: a shot of another event elsewhere that will not last as long as the action. Start the man climbing then cut to a women in her apartment. Cut back to the man reaching the top .

Elliptical Editing = Time Compression
A most elegant and sophisticated example in Citizen Kane

Temporal relations between shots

Two ways to expand or compress time.

- *Temporal Expansion*
  - Overlapping editing is used for temporal expansion. It prolongs an event. It takes more time on screen then in reality. Action movies use this technique all the time to slow the action down so it's READABLE to the viewer.

Casino Royale (2006)
Director: Martin Campbell
Editor: Stuart Baird

Temporal editing

Memento, Chris Nolan, (2000)

editor: Dody Dorn

Hannibal (2001)

Director: Ridley Scott Editor: Mark Helfrich

Alternatives to Continuity Editing

- Continuity editing remains only one style, and many filmmakers have explored other editing possibilities.
- Films using abstract or associational form instead of narrative form give graphic and rhythmic dimensions of editing great weight.
- In other words, instead of joining shot A with shot B to better tell the narrative story, you could join them based purely on their graphic or rhythmic qualities.

Alternatives to Continuity Editing

- Emphases given to pure graphic and rhythmic patterns.
- Narrative story elements are nonexistent and the film will be more abstract in form.

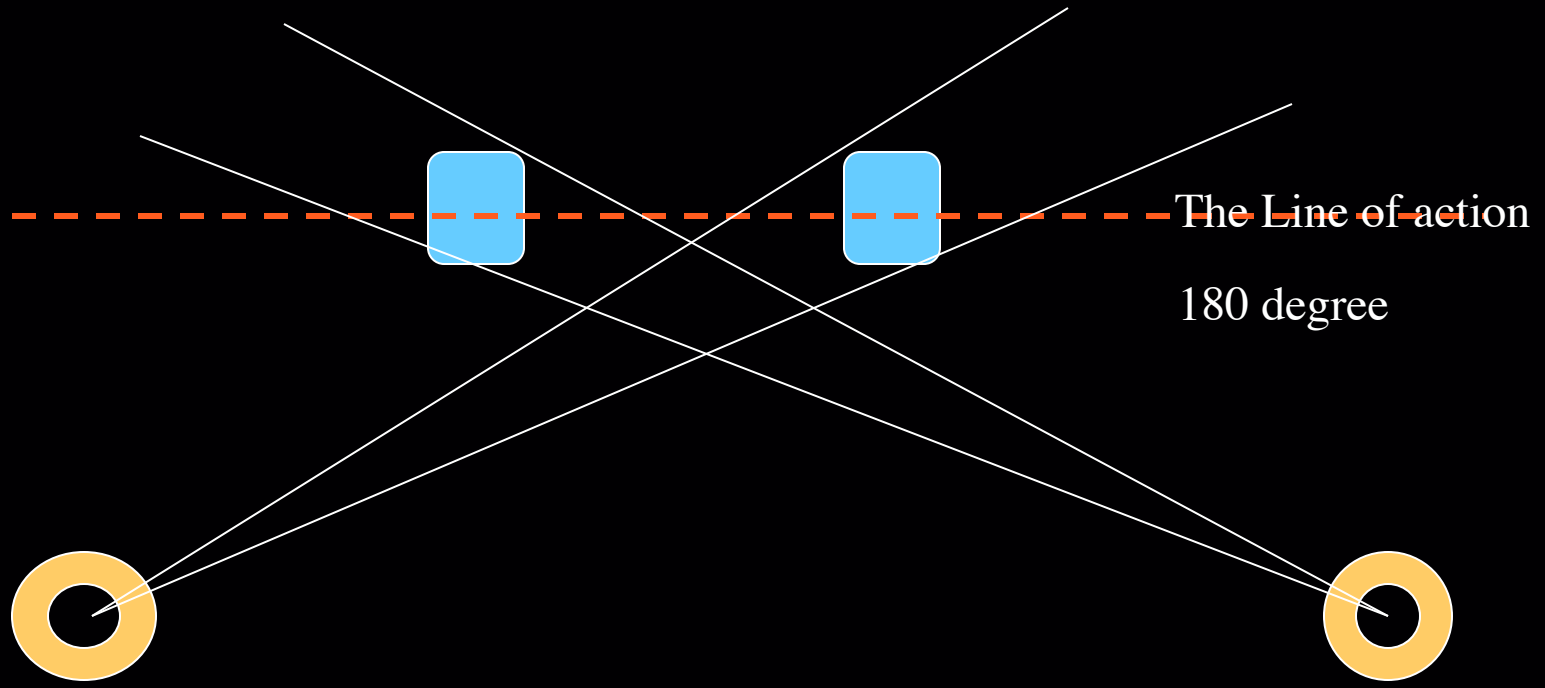
Alternative styles…

Brand Upon the Brain, Guy Maddin, (2006)

Classic '**Mise-en-scène**' example

La Ronde, Max Ophuls, (1950)

180º Rule

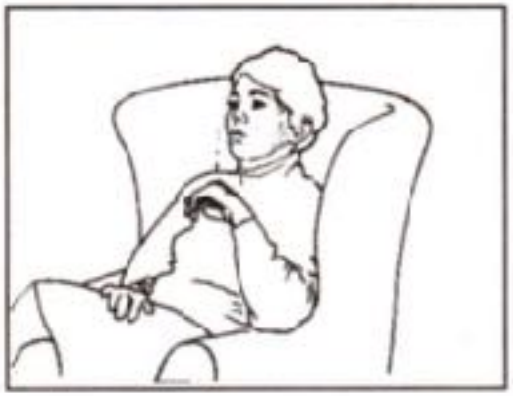


180º Rule

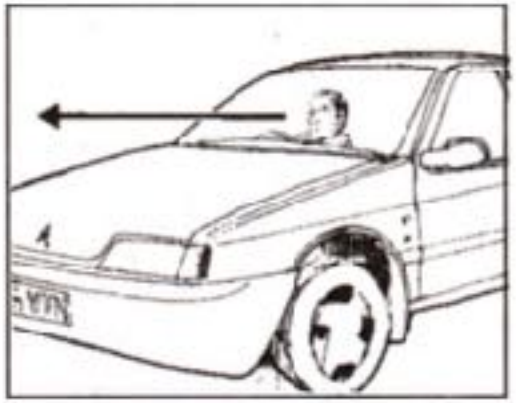
Continuity of Movement

Continuity of Movement

Continuity

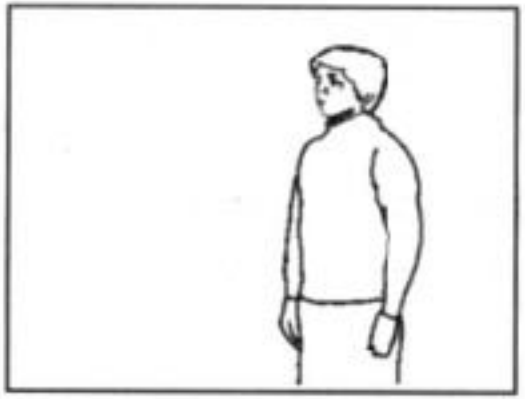


When the subject is the same, then the continuity of the arm movement must be similar in both shots.

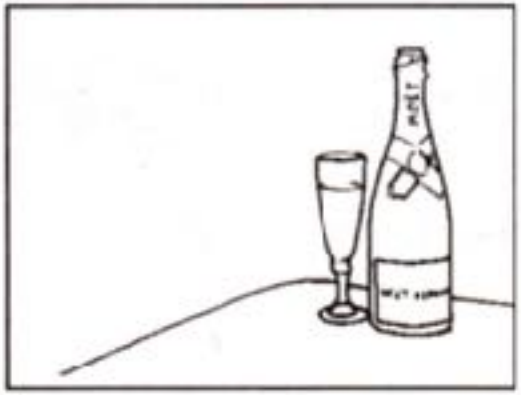


The direction of the movement must also be similar.

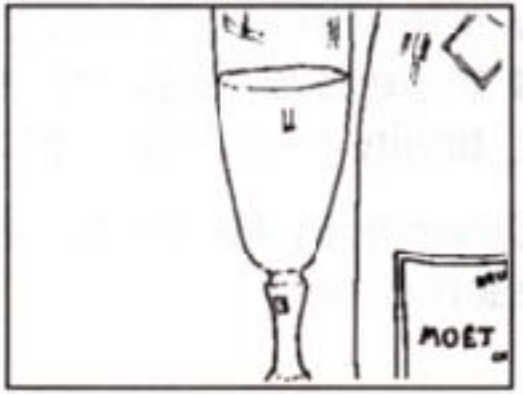
Continuity

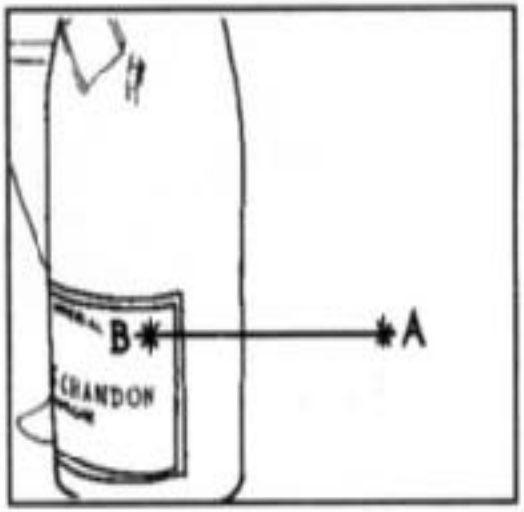


The position of the subject in the screen must be similar.



Even when there is no movement of an object, position continuity must be similar.



Continuity

If the continuity of position is reversed the eye will JUMP between the two shots from A to B.