

# Editing

A long process!



# the best take

- master shot
- long shot
- shot reverse shot
- cutaway



- footage
- long process involving many-can take months or even years to edit films
- feature--at least 60 minutes
- dailies
- shot (the verb)



# What editors do aesthetically

- arrange them
- lengthen or shorten scenes
- promote continuity or lack of
- affect the film's mood and pace
- editing can salvage a mediocre film!



# In the early days 1890's to the early 1900's

- In camera editing (one shot scenes)
- George Melies (A Trip to the Moon 1902)
- Thomas Edison: (The Kiss)
- Reel: A metal or plastic spool to hold film.



# The Birth of a Nation 1915

- More than 1300 shots of varying length
- Techniques hold up today
- editing used to maintain continuity



- \* the use of ornate title cards
- \* special use of subtitles graphically verbalizing imagery
- \* its own original musical score written for an orchestra
- \* the introduction of night photography (using magnesium flares)
- \* the use of outdoor natural landscapes as backgrounds
- \* the definitive usage of the still-shot
- \* elaborate costuming to achieve historical authenticity and accuracy
- \* many scenes innovatively filmed from many different and multiple angles
- \* the technique of the camera "iris" effect (expanding or contracting circular masks to either reveal and open up a scene, or close down and conceal a part of an image)
  - \* the dramatization of history in a moving story - an example of an early spectacle or epic film with historical costuming and many historical references (e.g., Mathew Brady's Civil War photographs)
    - \* impressive, splendidly-staged battle scenes with hundreds of extras (made to appear as thousands)
    - \* extensive cross-cutting between two scenes to create a montage-effect and generate excitement and suspense (e.g., the scene of the gathering of the Klan)
    - \* expert story-telling, with the cumulative building of the film to a dramatic climax



- \* the use of parallel action and editing in a sequence (Gus' attempted rape of Flora, and the KKK rescues of Elsie from Lynch and of Ben's sister Margaret)
- \* extensive use of color tinting for dramatic or psychological effect in sequences
- \* moving, traveling or "panning" camera tracking shots
- \* the effective use of total-screen close-ups to reveal intimate expressions
- \* beautifully crafted, intimate family exchanges
- \* the use of vignettes seen in "balloons" or "iris-shots" in one portion of a darkened screen
- \* the use of fade-outs and cameo-profiles (a medium close-up in front of a blurry background)
- \* the use of lap dissolves to blend or switch from one image to another
- \* high-angle shots and the abundant use of panoramic long shots



# Soviet Filmmakers take notice

- Lev Kuleshov
- Vsevolod Pudovkin
- Sergei Eisenstein
- Dziga Vertov



# Soviet Montage

- not about invisible continuity (Like classical Hollywood)
- attempts to suggest meanings from the dynamic juxtaposition of many carefully selected details



# Eisenstein

- not interested in films that attempted to recreate reality
- inefficient and dull
- reality speaks obscurely if at all
- does not produce the greatest emotional effects



# Strike: visual metaphor of workers in capitalist society

- striking workers
- families being attacked
- animals being slaughtered



# Battleship Potemkin

## 1925

- Three shots of a statue progressively becoming more alive pg 118



- Blue Velvet (Metaphoric or intellectual montage)
- Psycho (More like Soviet Montage--the cuts make the violence.) 99 Splices



- Shot: uninterrupted
- Scene: continuous action, time, space
- Sequence: a group of consecutive, related scenes



- splice/cut
- match cut: identical shapes or movements from shot to shot
- jump cut: discontinuous
- fade in
- fade out
- zoom in
- dissolve
- wipe



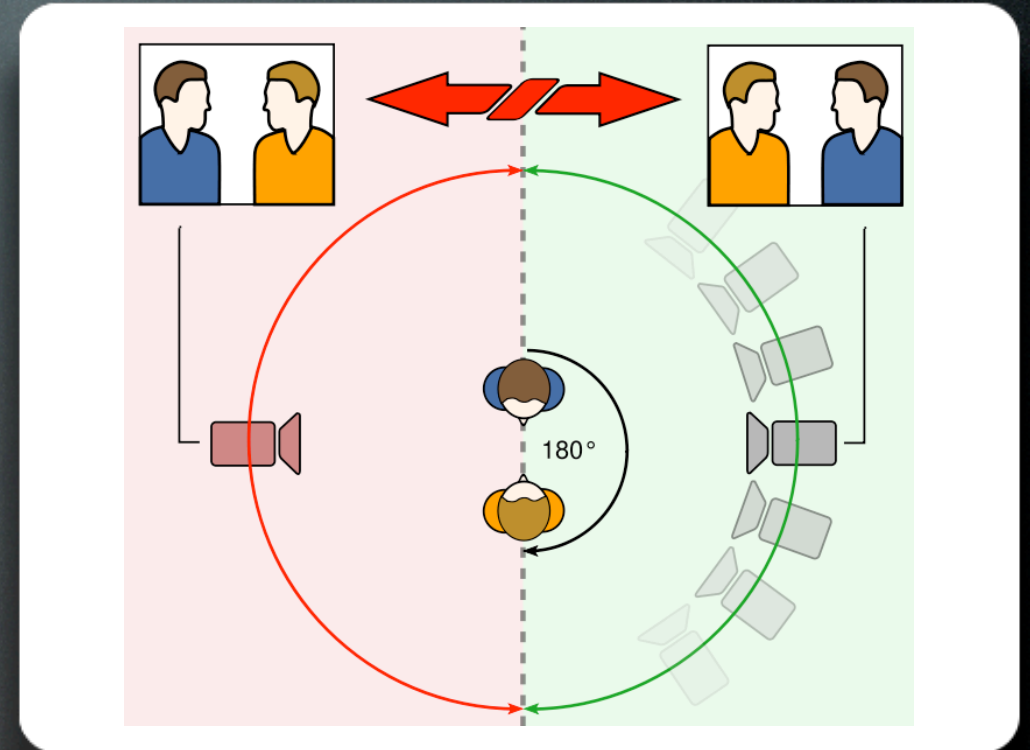
# Continuity Editing

- normally used in most films
- unobtrusive
- omission of minor details/illusion of completeness



# 180 degree system

almost like a stage  
play





# JUMP CUTS

- Create Discontinuity
- text page 135



# Juxtapositions in “The Third Man”

- Suggest contradictory elements of Post War Vienna
- set in a city with both culture and crime



# Action and Reaction

- Pulp Fiction Example



# Parallel Editing/Cross Cutting

- 2 or more simultaneous plot-lines
- sometimes used to create suspense
- Read page 142



- Fast cutting (shots of short duration a few seconds or less)
- Slow (shots of long duration 15 or more seconds approximately)
- Hollywood Montage and Time
- Expanding Time either through slow motion or shot repetition



# Digital Editing

Non-Linear



# Spoken Words

- Dialogue
- Narration
- monologues



- sound dissolves
- point of view shot
- setting shots--often films begin with music, and no words
- many movies use dialogue less than half the time of the feature



# Sound Effects in traditional narrative films

- sound effects highly selectively
- ignore insignificant and potentially distracting noises
- sound effects tend to be at lower levels (sound mix)



- Used to intensify a mood (heartbeats)
- Offscreen Space--The Blaire Witch Project--1999--strange sounds
- Drowned out dialogue (showing anguish) “On the Waterfront.”
- Foley Artist



- leit motif (the omen) robert and kathy music vs. demon music
- inter-textual sound--8 1/2 soundtrack is in Wild Man Blues
- Zoolander--2001--A Space Odyssey--Richard Strauss



- Silence rarely used--
- Sometimes in experimental films
- Sometimes as part of the diegesis--  
Saving Private Ryan and 2001  
(deafening explosion)
- ambient sound mixed in even in quiet scenes



- audio “match cut” sounds similar
- audio “jump cut” sounds different
- page 180--sound transitions



- narrator--someone from the film describes what is going on
- omniscient narrator