EDITING

CHAPTER 4

EDITING- THE BASICS

- Physical
  - Joining one strip of film to the next
  - Eliminates unnecessary time/space
- Story Syntax
  - Connecting one shot with another, one scene with another through the association of ideas.

EDITING- THE BASICS

- "Slow" film
  - Subtle psychological study
  - 1,000 shots (5-8 seconds each)

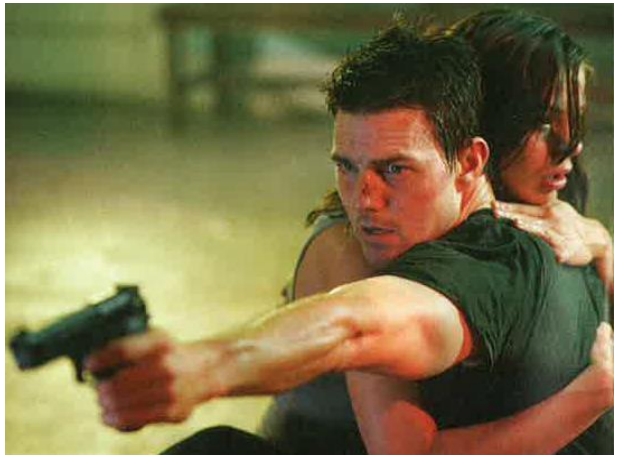
- "Fast Moving" film
  - Thriller
  - 2,000 shots (2-4 seconds each)

EDITING- THE BASICS

- Scene editing is very SUBJECTIVE
- Directors make choices for how scenes are edited

Speed

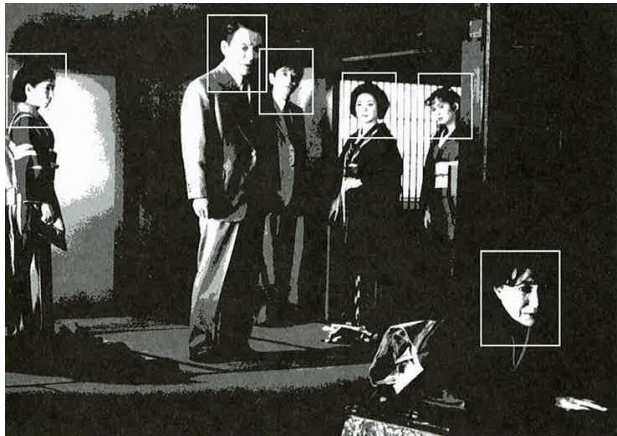
Zodiac



Mission Impossible

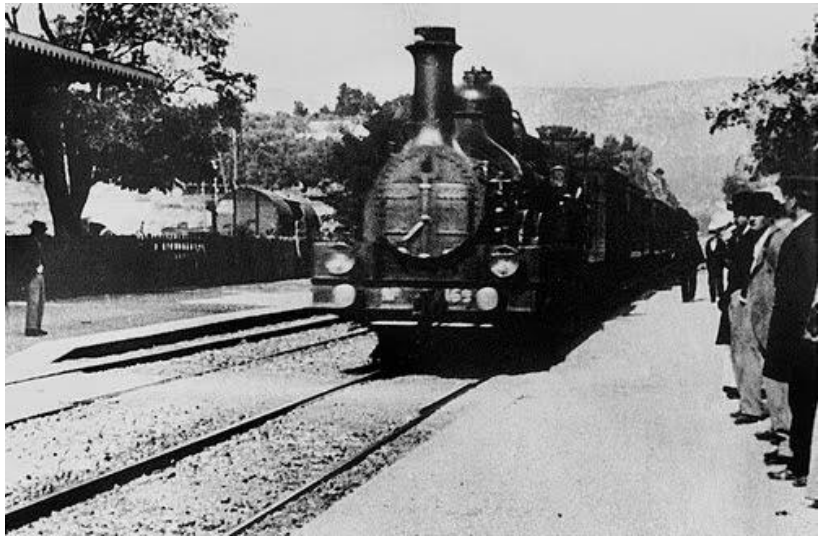
Focus

The Makoika Sisters



EDITING- HISTORY LESSON

- 1890's
  - Movies were brief
  - One shot/continuous take



The Arrival of a Train

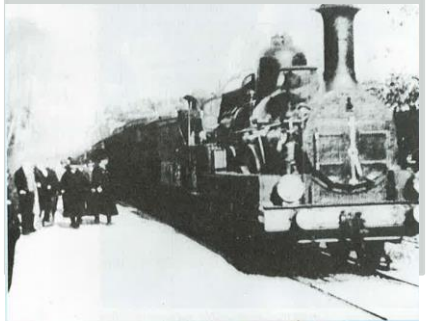
- Early 1900's
  - "Cutting to Continuity"

The Birth of a Nation

EDITING STYLE

Sequence Shot

- No editing at all
- 1890's
- *Arrival of a Train*



Cutting to Continuity

- Condenses time and space of a completed action
- *A Trip to the Moon*

Classical Cutting

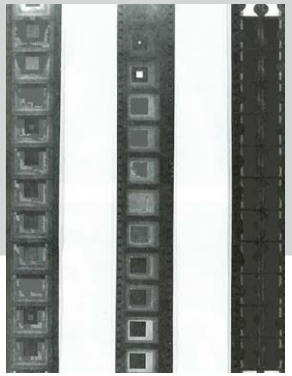
- Interrupts action by emphasizing one detail over another
- *The Birth of a Nation*

Thematic Montage

- Shots connected in a relatively subjective manner
- *Thirty Two Short Films about Greg Gould*

Abstract Cutting

- Purely formalistic, no recognizable subject matter
- *Rhythmus 21*



CUTTING TO CONTINUITY

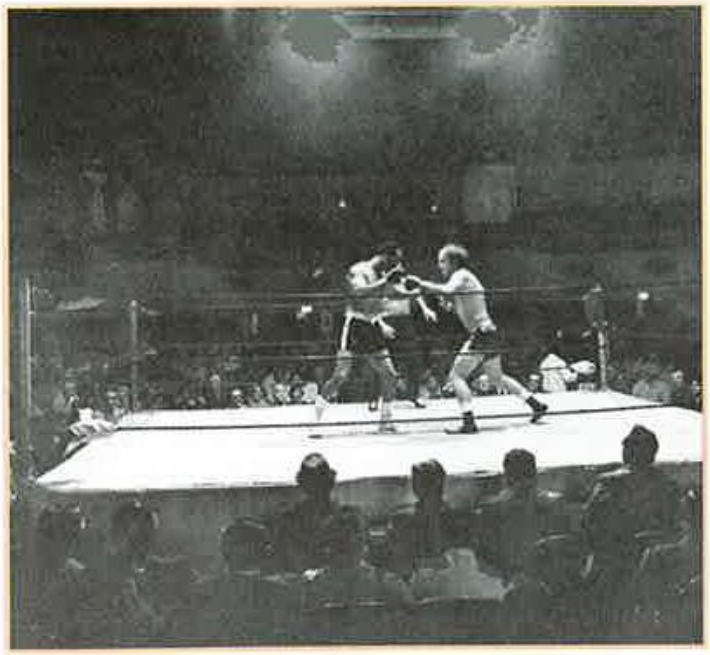
- Condenses to few brief shots, each leads by association to the next
- Preserves fluidity of event, without literally showing all of it.
- Example: Woman goes home from work
  - Reality: 45 minutes
  - Cutting to Continuity: 10 seconds
    1. Woman enters hallway and closes office door
    2. She leaves office building
    3. She enters and starts her car
    4. She drives car along highway
    5. Car turns into driveway at home

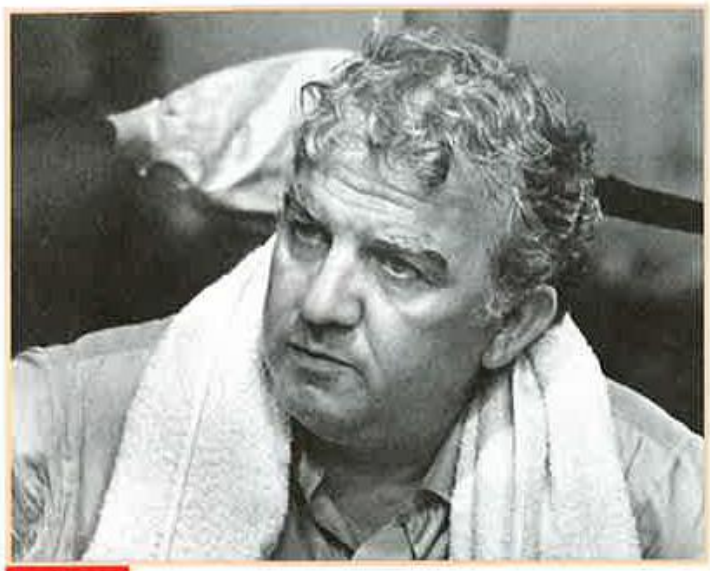
CUTTING TO CONTINUITY

- Goal: Keep action LOGICAL and CONTINUOS
  - No confusing breaks in sequence
  - Often, all movement carried out in same direction (L→R)
  - Cause-Effect relationships clearly set forth

CLASSICAL CUTTING

- D.W. Griffin. 1915
- Editing for dramatic intensity/emotional emphasis– not just for physical reasons
- Close-ups: Psychological > Physical
- Ability to control audiences' responses
- Psychologically connected shots
  - 4 people talking. Order in which people are shown/speaking creates meaning
  - Psychological Cause-Effect
- *Scene could be done in one shot, but classical cutting allows the director to focus on specific details*





EDITING TERMS

- Jump Shot- editing transition that is confusing in terms of space and time
- Establishing shots- at beginning of film/any new scene. Sets the stage
  - Generally a long shot
- Reestablishing shots- returns to opening long shot
  - Reminds the audience of the spatial context of the closer shots
- Master Shot- one long shot, no cuts
- Cover Shots- general shots that can be used to reestablish sequence if other shots won't work.

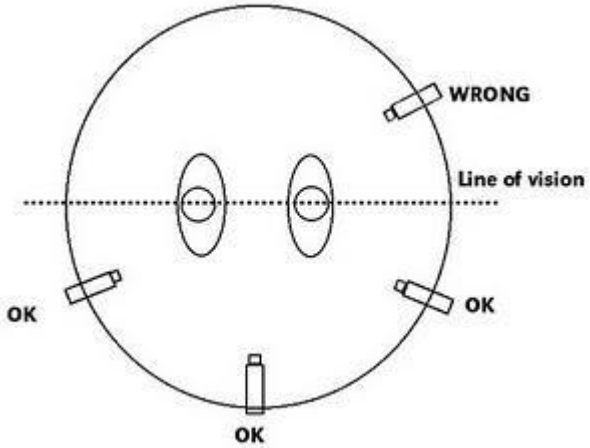
EDITING CONVENTIONS

Goal: make editing invisible

1. Eye-line Match

2. Matching Action

3. 180° Rule



THE HISTORY OF CUTTING – THE BIRTH OF CINEMA AND CONTINUITY EDITING

- https://www.youtube.com/watch?v=6uahjH2cspk&app=desktop

EDITING TERMS

- Shot/Reverse Shot- Shot of character A looking at character B. Then shot of character B looking at character A. We assume that the character are looking at each other.

EDITING TERMS

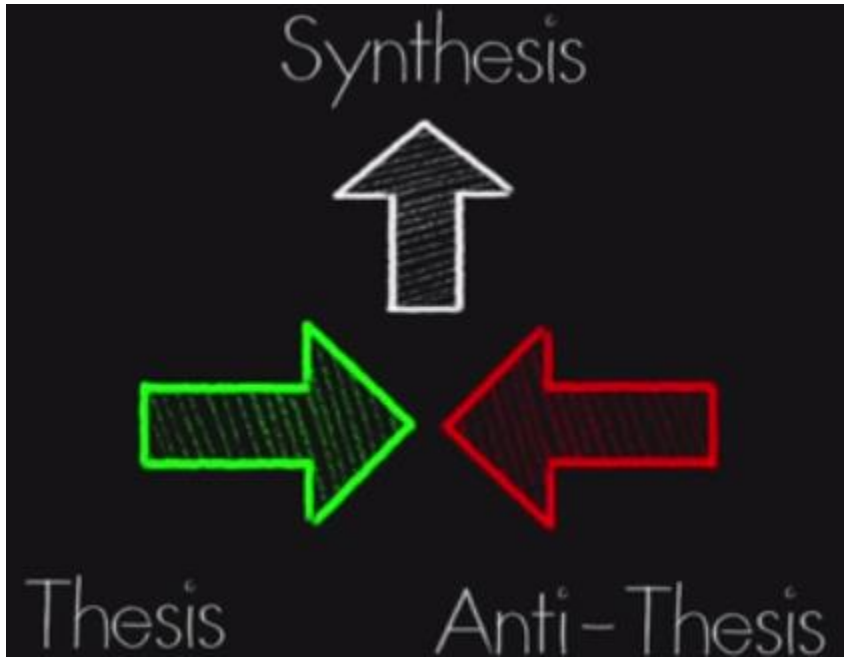
- Parallel Editing- back and forth between 2+ scenes, happening simultaneously.

THE PROBLEM OF TIME

- Very subjective
  - Cover years in 2 hours… take minutes to cover seconds.
- Cut at the **CONTENT CURVE**
- Audience gets most of the visual information
- More visually dense shots, more time on the screen
- Return shots can be shorter
- Action scenes– brief shots– extends actual time
- Love scenes– longer shots– shortens time

SOVIET MONTAGE

- https://www.youtube.com/watch?v=JYedfenQ_Mw



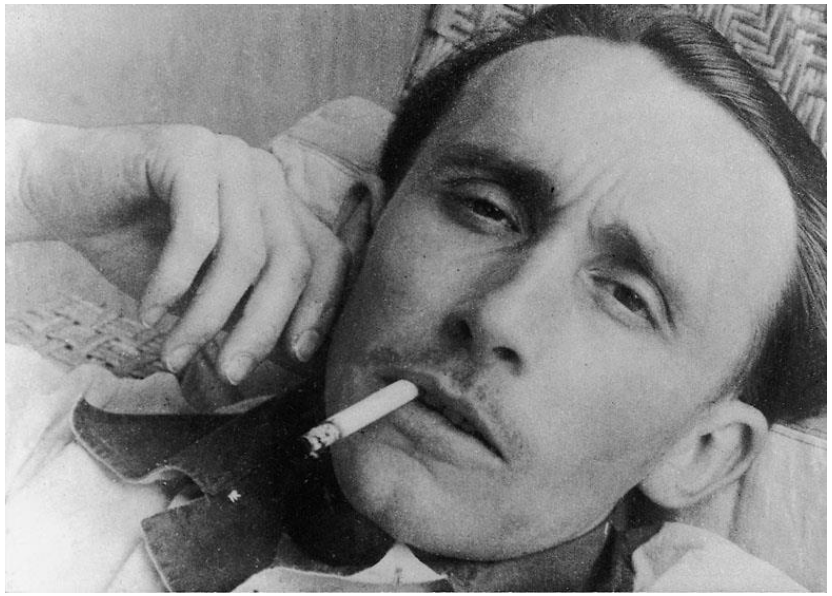
Brutal Oppression

Helplessness

Suppression by the State

ANDRE BAZIN- TRADITION OF REALISM

- French theorist- Did NOT like over-editing

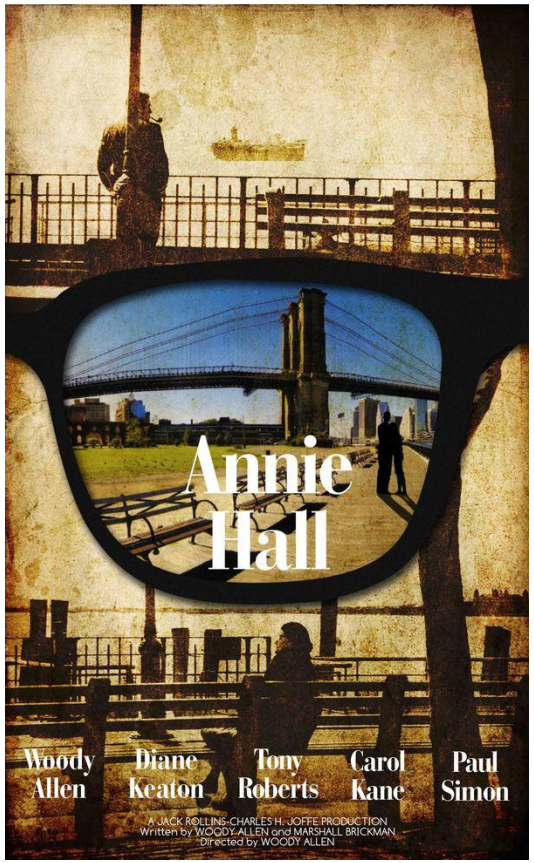


Bazin's Views:

1. Formalism
    1. Often violates complexities of reality
    2. Felt it was egocentric, manipulative
    3. Imposes narrow view of reality over the awesome complexity of existing reality
    4. Audience can think for themselves
2. Realism
    1. Not simple
    2. Still requires selectivity, organization, interpretation

EDITING MAKES THE MOVIE

- *Annie Hall*
  - Directed by Woody Allen
  - had between 20-40 hours of raw footage.



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DIANE KEATON
TONY ROBERTS
CAROL KANE
PAUL SIMON
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CHRISTOPHER WALKEN
COLLEEN DEWHURST
"ANNIE HALL"
A nervous romance.
PG
United Artists

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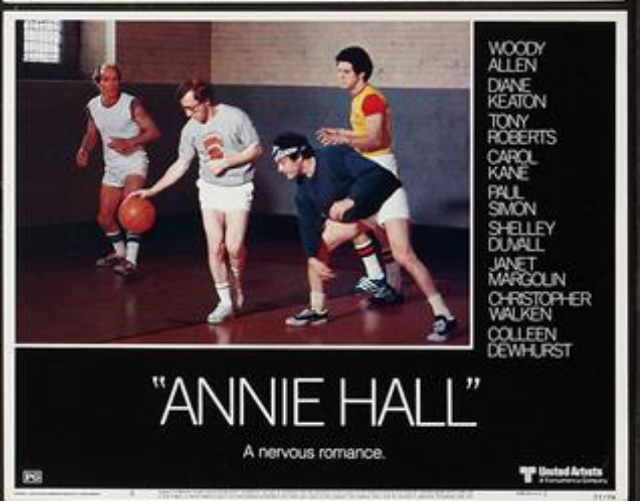
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