

Intro to Video Editing I

Queens College Art Department | Spring 2019

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Week 4: 02/16/2019

Syllabus Website: introvideo-s19.copperbluemediacom

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ARTS 207 - 01

Saturday 1:00 pm - 4:50 pm

IB 212

Ideologies in Filmmaking:

“Those directors who put their faith in reality”

“Those directors who put their faith in the image”

Continuity Editing

André Bazin

Bazin's argued for films that depicted what he saw as "objective reality", such as documentaries and films of the Italian neorealism school, and directors who made themselves "invisible", such as Howard Hawks). He advocated the use of deep focus (Orson Welles), wide shots (Jean Renoir), and preferred what he referred to as "true continuity" through mise-en-scène over experiments in editing and visual effects.

Bazin's call for objective reality, deep focus, and lack of montage are linked to his belief that the interpretation of a film or scene should be left to the spectator. This placed him in opposition to film theory of the 1920s and 1930s, which emphasized how the cinema could manipulate reality.

Continuity

Visual Continuity:

logical succession of edited events, necessitating consistent placement of props, use of wardrobe, positioning of characters, and progression of time.

Directional Continuity:

Consistency in camera-subject relationships, to avoid confusing a viewer's perspective.

A script supervisor is usually hired to maintain continuity.

Continuity in Editing

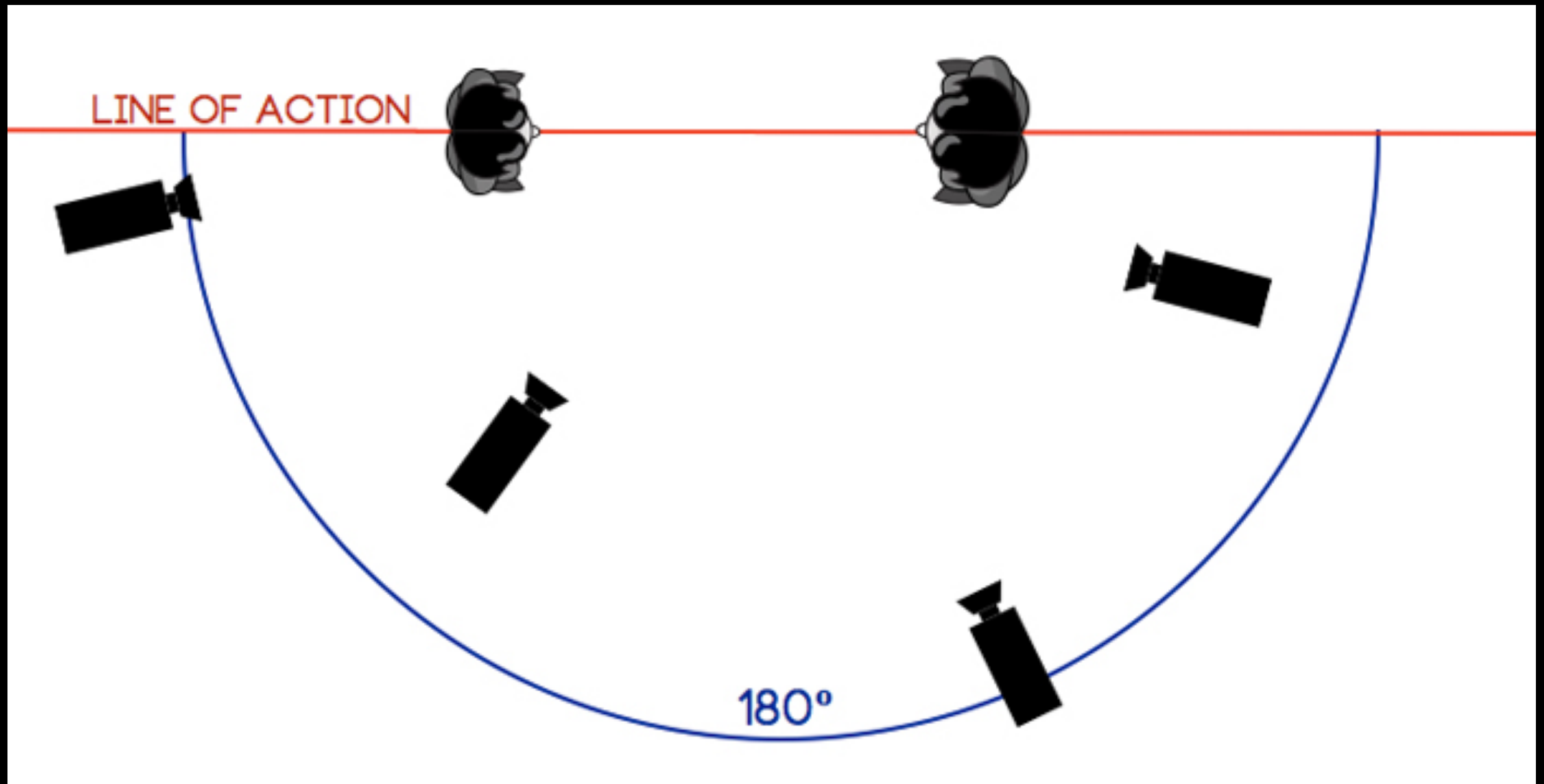
Continuity editing is achieved through:

- Stylistic elements, e.g. lighting, colors, props, shapes
- Sound (Lcut) - cutting sound before or after visual edit
- Camera Angles - 30° change of angle to avoid jumpcuts
- Camera Movement
- Screen Direction - 180° degree rule

Screen Direction: The 180 degree rule

Screen Direction | Continuity

The Screen Direction rule is essential for **Continuity**



"Know the rules so you can break them"

Screen Direction

Breaking the 180° rule brings attention to the medium and can be used for emotional effect such as to express tension or disorientation or to create a visual rhythm.



Extreme Long Shot



Reverse Angle as Medium-Long Shot

Stanley Kubrick, *The Shining*, 1980

Continuity Editing | Screen Direction | Camera Movement



Sergio Leone

Once Upon a Time in the West, 1968

https://en.wikipedia.org/wiki/Once_Upon_a_Time_in_the_West

Continuity Editing | Suspense of Disbelief

Suspense of Disbelief:

The willingness of an audience to go along with a story according to the premise of the movie. One of the ways the audience may get carried away in the story is through character identification as long as the actions and emotions of characters seem believable and consistent in the context of the story.

French New Wave

French New Wave | Breaking Continuity

The French New Wave is characterized by self-conscious film directors who rejected the literary period pieces made in France and written by novelists in favor of a more experimental film form.

French New Wave filmmakers attempted to break the viewers' suspense of disbelief. They took steps to constantly remind the viewer that a film is being watched, just a sequence of moving images, with clever the use of light and shadow.

French New Wave | Breaking Continuity

In the seminal film *Breathless*, 1960, Jean-Luc Godard breaks the 180° rule in the beginning, in a car scene that jumps between the front and back seats, improvising an "aesthetic rebellion" for which the French New Wave would be known.



Jean-Luc Godard, *Breathless*, 1960

French New Wave | Breaking Continuity

Breaking continuity with jump cuts and looking into the camera were also used to distance the spectator from the film narrative.



Jean-Luc Godard, *Breathless*, 1960

French New Wave | Breaking Continuity

By raising awareness of the medium it was believed that the consciousness of the spectator would also be raised.

How the French New Wave changed cinema

French New Wave | Breaking Continuity

Filming techniques included:

- fragmented, discontinuous editing
- long takes
- improvised dialogue
- rapid changes of scenes or oddly disjointed scenes
- shots breaking 180° axis rule of camera movement
- an actor whose character changes from one scene to the next
- sets in which onlookers accidentally make their way onto the camera along with extras
- actors looking into the camera

Characteristics of French New Wave Films

French New Wave | Auteur

Auteur theory was termed by the American critic Andrew Sarris. The concept was invented to distinguish French New Wave filmmakers from studio-system directors that were part of the Hollywood establishment.

An auteur emphasizes the film director as creator as opposed to the studio behind the film. It refers to a singular artist who controls all aspects of a collaborative creative work, a person equivalent to the author of a novel or a play. The term is commonly used to refer to film directors with a recognizable style or thematic preoccupation. It has since been applied to producers of popular music as well as to video-game creators.

Montage

Montage:

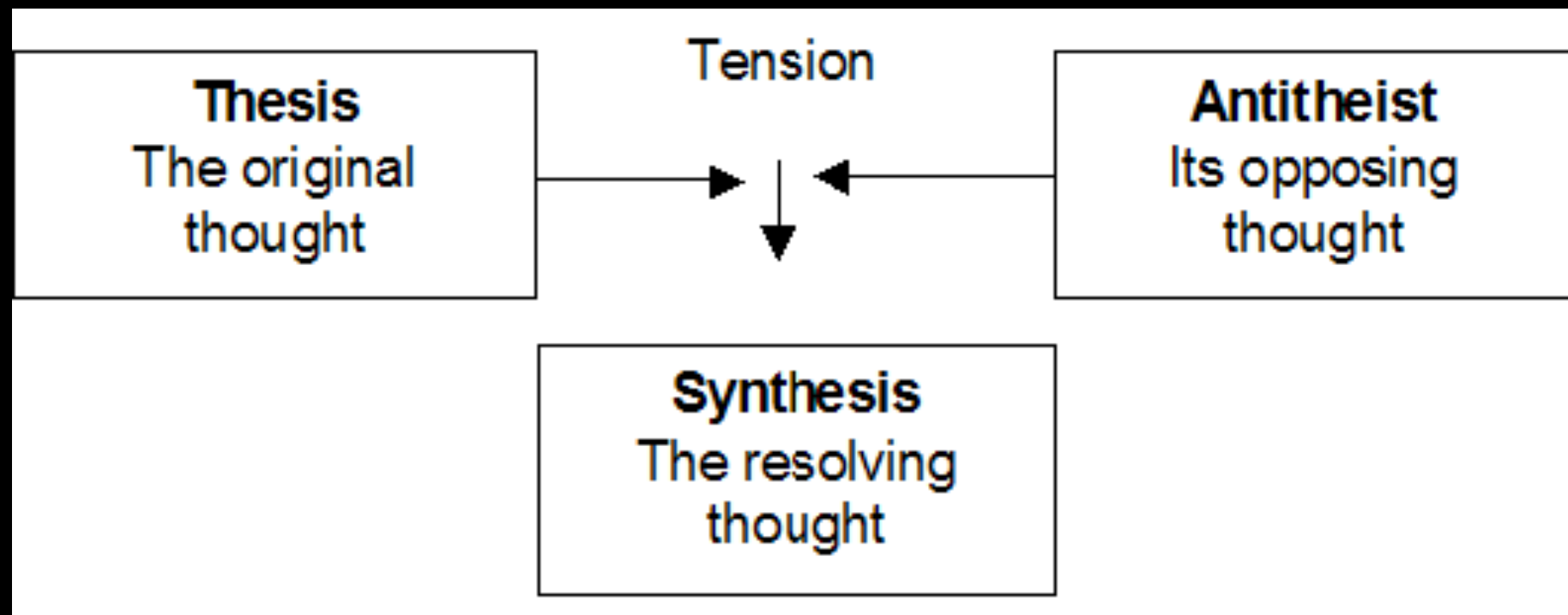
Combining shots that are depictive - single in meaning,
neutral in content - into intellectual contexts and series.

Sergei Eisenstein

Eisenstein saw montage as a process which operated in the same way as a Marxist dialectic - which is a way of looking at the course of history as the perpetual conflict in which a thesis or force collides with an anti-thesis or counterforce to create a new phenomenon called a synthesis.

Eisenstein saw the collision of a one shot or montage cell with another as creating conflict that produced a new idea. This new idea would become its own thesis and collide with another anti-thesis creating yet another synthesis idea. Again and again these dialectics build up in a film like a series of controlled explosions in an internal combustion engine, driving the film forward. The author and the spectator are co-creators of the film's narrative structure. The actual work of art comes into being through the arrangement of images in the mind's eye of the spectator, according to personal experience and the representational guidance of the author.

Sergei Eisenstein | Dialectical Montage



Eisenstein's Methods of Montage

Eisenstein's 5 Methods of Montage

- Metric - cutting based on the length of the shot
- Rhythmic - time and tempo but concerning what's in the action of the shot
- Tonal - aesthetic tones, lighting, shapes in the frame.
- Overtonal - how whole sequences play against each other
- Intellectual / Ideological / Dialectical / Associative - abstract ideas by creating ideas with opposing concepts.

Metric Montage:

Cutting based purely on the length of shot. This elicits the most basic emotional response, that of tempo which can be raised or lowered for effect.

Metric montage refers to the length of the shots relative to one another. Regardless of their content, shortening the shots abbreviates the time the audience has to absorb the information in each shot. This increases the tension resulting from the scene. Cutting close-ups with increasingly shorter shots intensifies a sequence.

Metric Montage



Alfred Hitchcock , Psycho, 1960 - Shower Scene

Psycho Shower Scene - Art of The Scene

Rhythmic montage:

refers to continuity arising from the visual pattern within the shots. Continuity based on matching action and screen direction are examples of rhythmic montage. This type of montage exemplifies conflict by opposing screen directions as well as parts of the frame.

Rhythmic Montage

For example, in the Odessa Steps sequence of *Battleship Potemkin* (1925), soldiers march down the steps from one quadrant of the frame, followed by people attempting to escape from the opposite side of the frame.



Rhythmic Montage

Rhythmic Montage between shots



Rhythmic Montage

Rhythmic Montage in a sequence of shots



Tonal Montage:

is concerned with the emotional attributes of the shot without regard for the temporal length of the cut or its rhythmic characteristics. It is concerned with tone of the shot - from lighting, shadows and shapes in the frame which may elicit an emotional response.

Tonal Montage



Sergei Eisenstein, Battleship Potemkin, 1925
- The Odessa Steps Sequence

Overtonal Montage:

is a combination of metric, rhythmic and tonal montage.

Intellectual Montage:

whereas the previous methods focused on inducing emotional response, the intellectual montage sought to express abstract ideas by creating relationships between opposing visual intellectual concepts.

Intellectual Montage

An example in *Battleship Potemkin* is the intercutting of the priest tapping on a cross with an officer tapping on the hilt of a sword - to express a message of corrupt association of the church and the state.



Sergei Eisentein, *Battleship Potemkin*, 1925
– Priest sequence

Intellectual Montage

Another example of intellectual montage is the final sequence in the Odessa steps. Three quick shots of a rising stone lion - representing the rise of proletariat.



Sergei Eisenstein, Battleship Potemkin, 1925
- Lion Sequence

Intellectual Montage

Explaining Russian Montage

Intellectual Montage

Dialectical opposition can be created :

- Through the juxtaposition of opposing shots
- Within the visual elements of a shot
- Through the emotional tone of the shots
- Through Sound

Intellectual / Dialectical Montage

Another example of intellectual montage is the Christening sequence in *The Godfather*.



Francis Ford Coppola , *The Godfather*, 1972
- The Christening

Match Cut
Cutting on Action

Match Cut / Cutting on Action



Alain Resnais, *Muriel ou Le temps d'un retour*, 1963

Match Cut / Cutting on Action

Explaining Cutting on Action

More Editing Examples



Jean Luc Godard,
Notre Musique, 2004



Fernando Meirelles, Kátia Lund,
City of God, 2002

Editing Examples

The Art of Sound

The Art of Sound

The Magic of Making Sound

Diegetic Vs. Non- Diegetic Sound

Diegetic sound:

is any sound presented as originated from source within the film's world, either on screen or outside the frame:

- voices of characters
- sounds made by objects in the story
- Music coming from instruments in the film (source music)

Non-Diegetic Sound:

is sound whose source is neither visible on the screen nor has been implied to be present in the action, coming from a source outside story space:

- narrator's commentary
- sound effects added for the dramatic effect
- mood music

Sound | The Dialogue

Much of film dialogue is shot with the use of Over-the-Shoulder shots. Diegetic Sound is usually a part of it.



Observe the insert of Extreme Wide Shot in between tighter shots for dramatic effect

David Ayer, *Suicide Squad*, 2016

The Establishing Shot

An establishing shot is usually the first shot of a new scene, designed to show the audience where the action is taking place (framing the action). It is usually a long shot (wide shot) or extreme wide shot.



Tom's Restaurant in
Seinfeld, 1989-1998



Opening of a scene in
Suicide Squad, 2016

The Master Shot

A master shot records the entire action, a complete run-through from the same camera position. This way if a tighter shot is messed up during coverage, the editor can always cut back to the master shot. The establishing shot and master shot can be shot from the same angle.



Jonathan Dayton, Valerie Faris, *Little Miss Sunshine*, 2006

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Jonathan Dayton, Valerie Faris, *Little Miss Sunshine*, 2006

Timecode

Timecode

Timecode is a signal recorded with video that uniquely identifies every frame using a time stamp in hours, minutes, seconds, and frames.

Timecode uses the format:

Hours : Minutes : Seconds : Frames

SMPTE timecode

01:32:15:28

Hours

Minutes

Seconds

Frames

Frame Rate

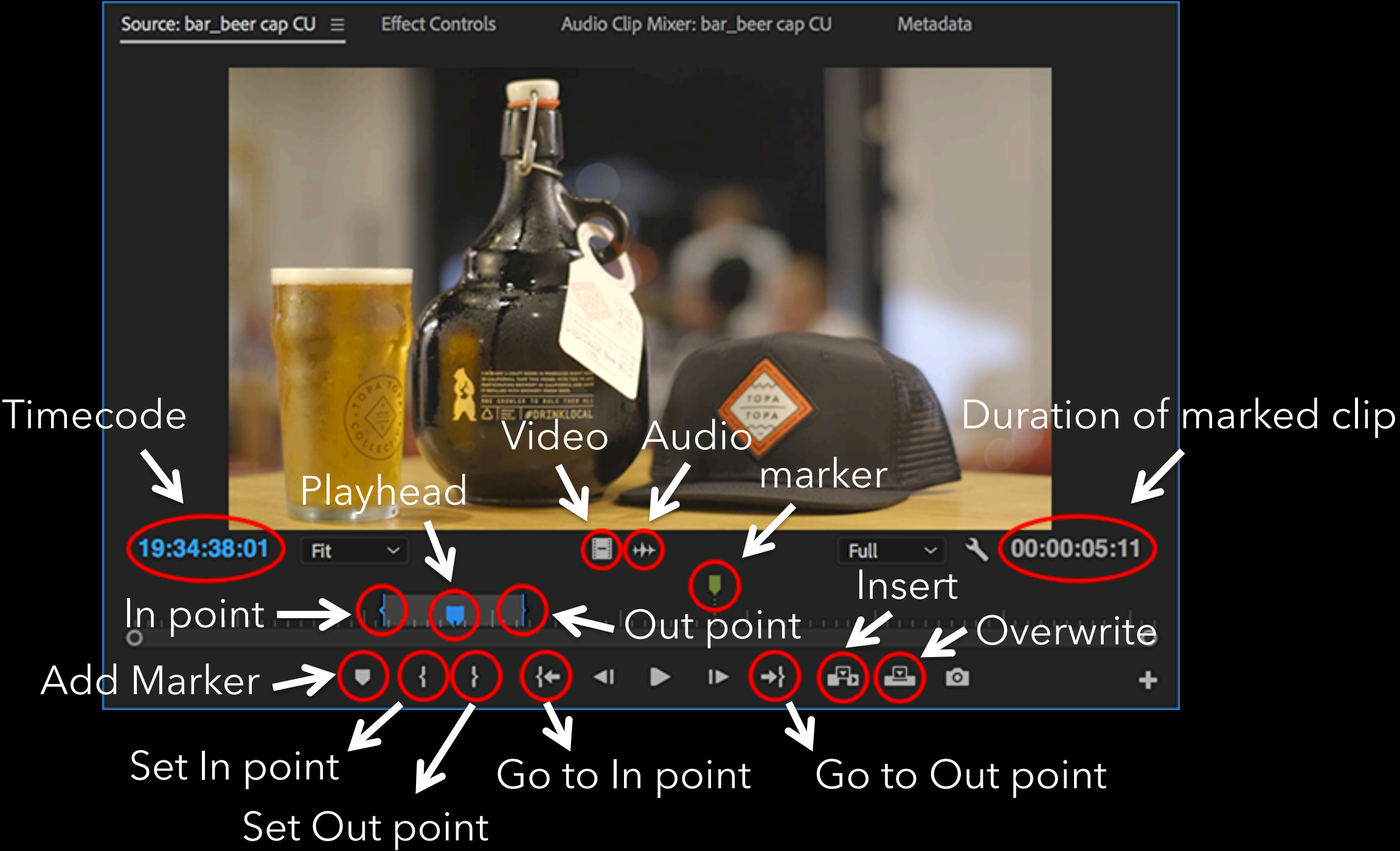
Frame Rate

Frame rate is expressed in frames per second (fps):

- 24 frames/sec (film, ATSC, 2k, 4k, 6k)
- 25 frames/sec (PAL (Europe, Uruguay, Argentina, Australia), SECAM, DVB, ATSC)
- 29.97 ($30 \div 1.001$) frames/sec - NTSC American System (US, Canada, Mexico, Colombia, etc.), ATSC, PAL-M (Brazil)
- 30 frames/sec (ATSC)

Editing in Premiere Pro

Source Window



Program Window



00:00:35:01

Fit

Full

00:00:08:01

Step Backward 1 Frame (Left)



Step Forward 1 Frame (Right)

Play-Stop Toggle (Space)

Timeline

Topa Sequence 1

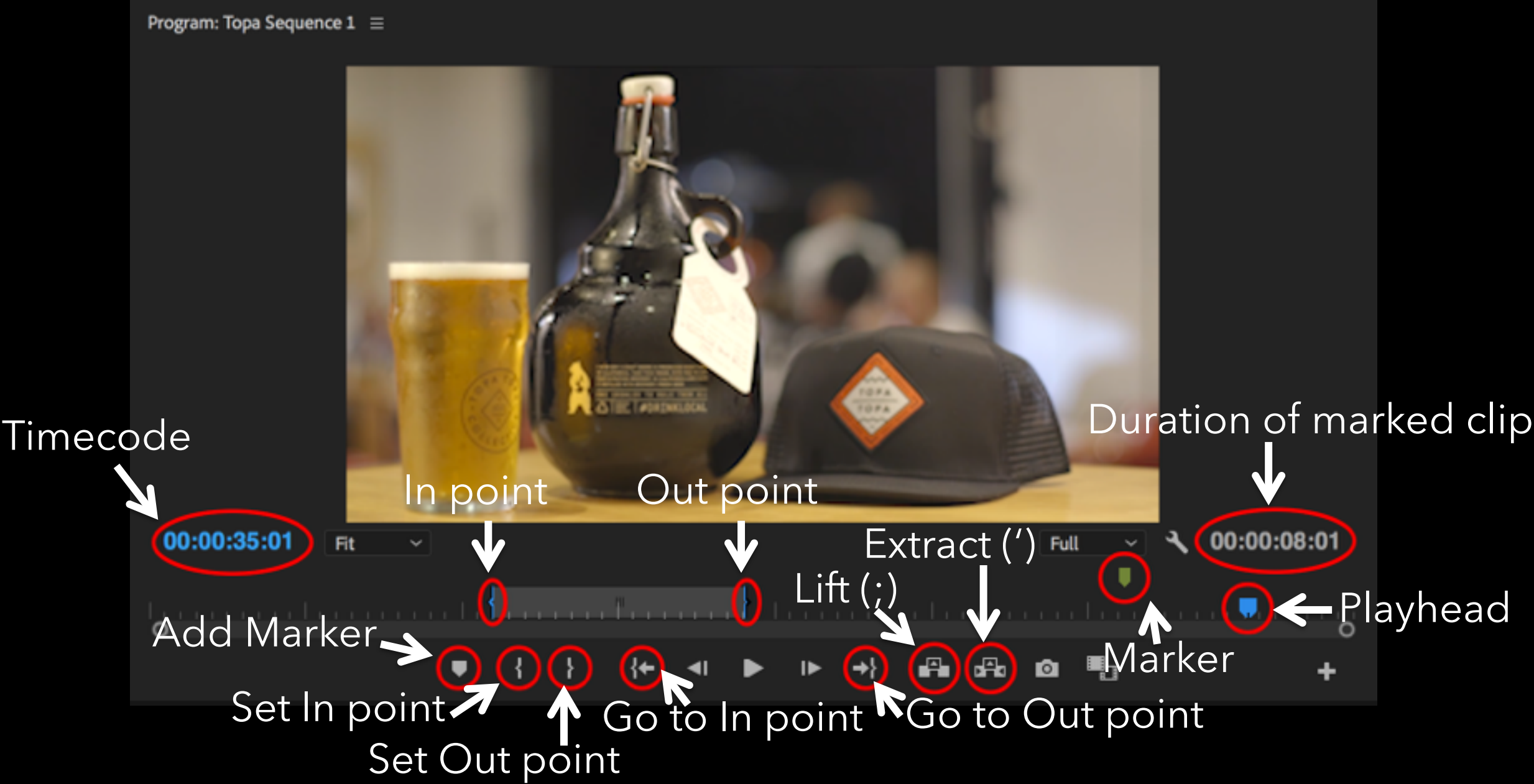
00:00:35:01

Topa Topa Promo

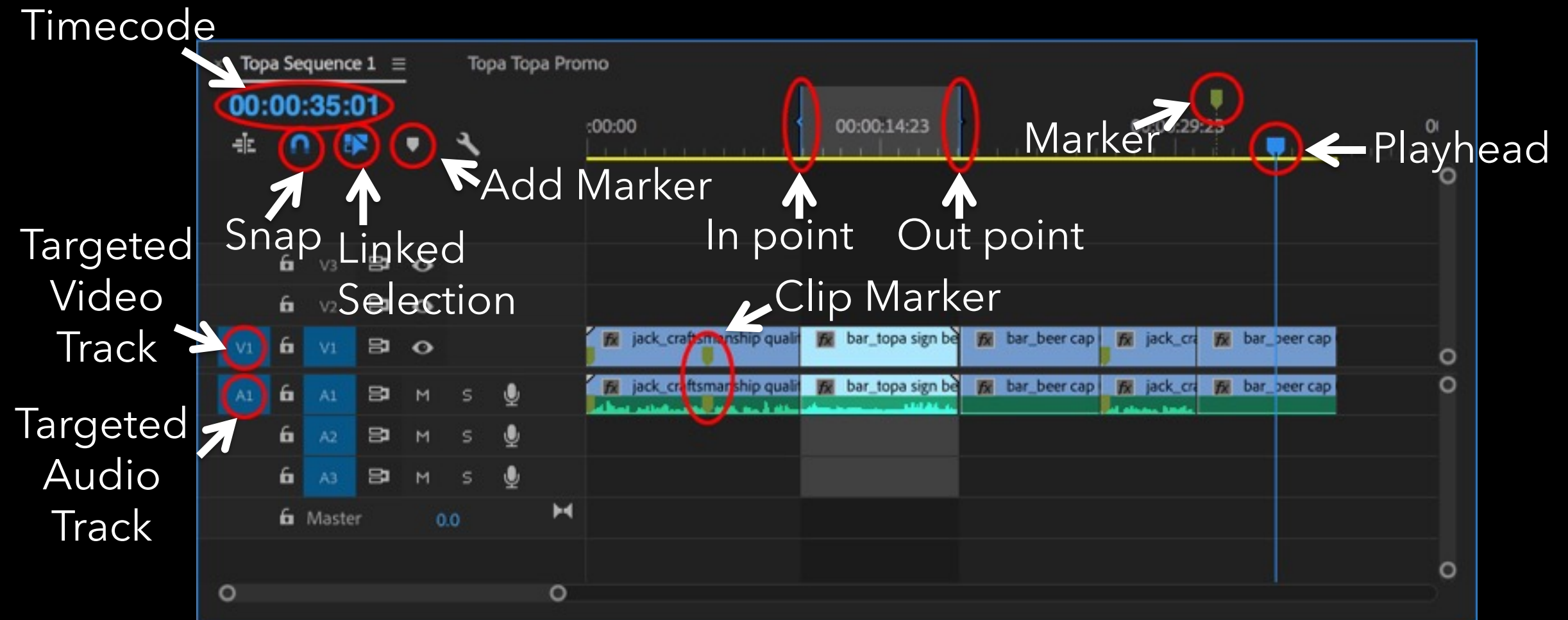
00:00:00 00:00:04:23 00:00:29:23 01

Track	Lock	View	Icon	Content
V3	✓	📺	👁	
V2	✓	📺	👁	
V1	✓	📺	👁	fx jack_craftsmanship qualif bar_topa sign be bar_beer cap fx jack_cra bar_beer cap
A1	✓	🔊	M S 🎤	fx jack_craftsmanship qualif bar_topa sign be bar_beer cap fx jack_cra bar_beer cap
A2	✓	🔊	M S 🎤	
A3	✓	🔊	M S 🎤	
Master	✓		0.0	

Program Window



Timeline Window



Project 2:

1-3 min with sound due week 7. The theme is "Personal Diary". This diary can be an activity or aspect of your life (for example, doing martial arts, or walking your dog where something interesting happens beyond just walking the dog, such as falling in love with another dog owner), a fantasy (winning the lottery), a dream (going to the moon) or a fear (being hacked on social media – this can be funny or nightmarish).

Format: 1920 x 1080 at 24fps.

A 1 - 3 min long storyboard would be:

4 - 12 pages if panels of 12 were used,

4 - 15 pages if panels of 10 were used,

5 - 18 pages if panels of 8 were used.