

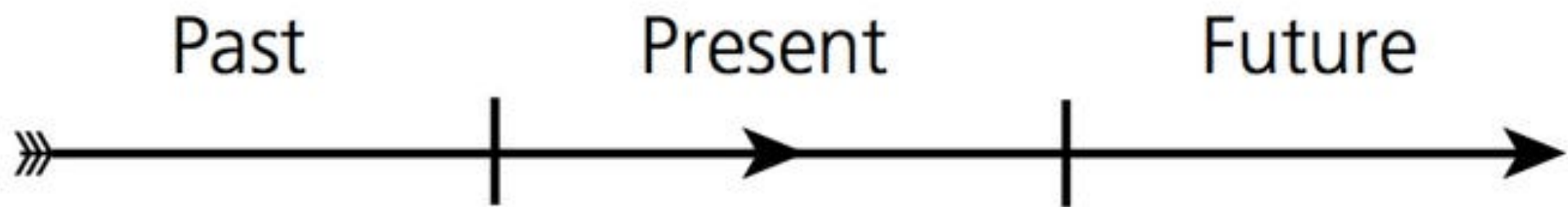
The Order of Time

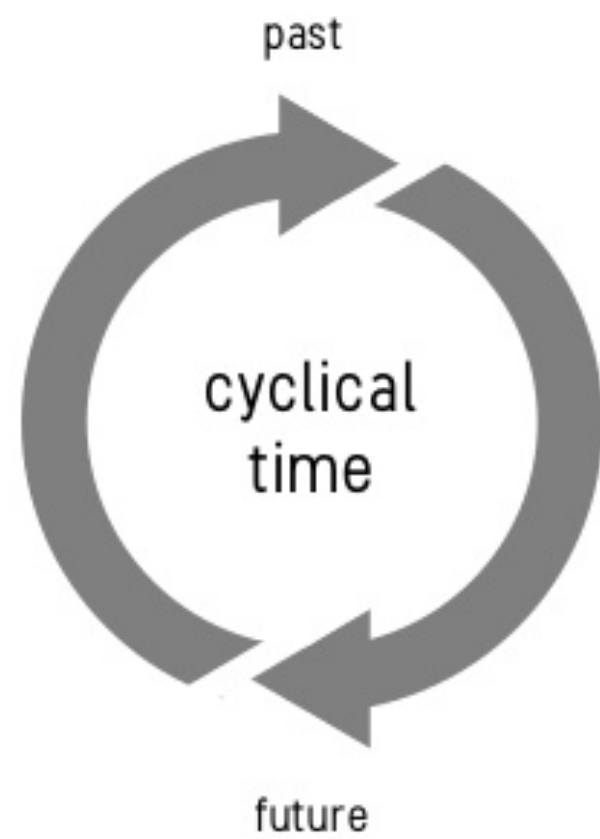
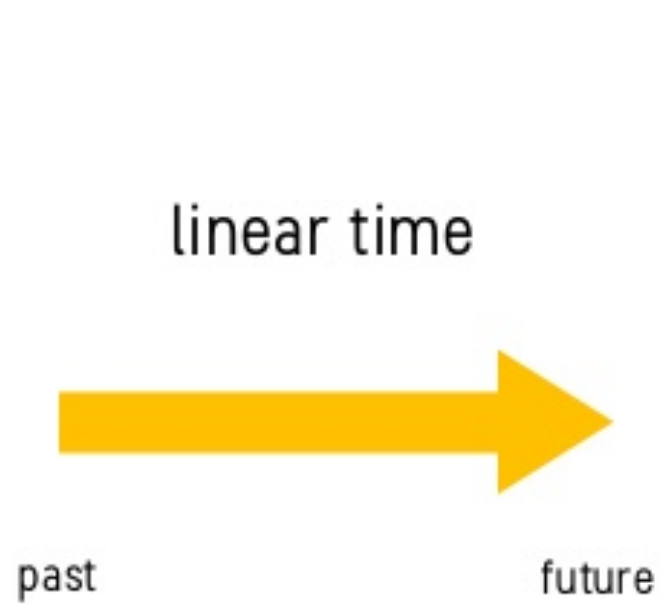
Cinematic Motion and Montage

(Editing Theory 101)

Post Production 1 & 2

Semester 2 | Block 5





A story should have a beginning, a middle and an end,
but not necessarily in that order

Jean-Luc Godard

time is a state: the flame in which there lives the salamander of the human soul.

Andrei Tarkovsky

thinking of cinema as language | the flow of time

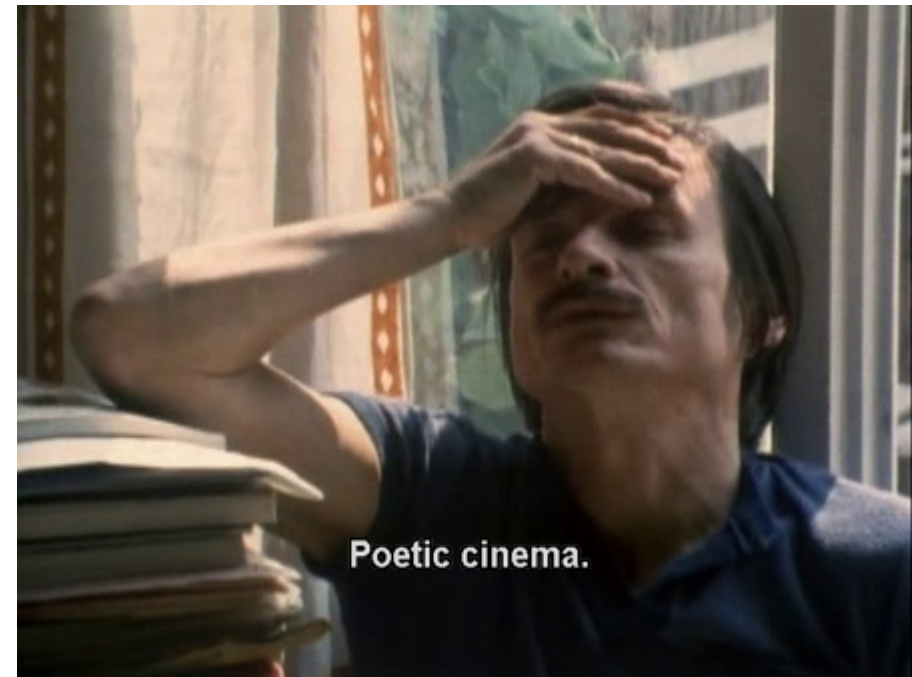
Prose (narrative) Cinema

- both fiction and non-fiction narrative cinema
- story and plot
- screenplay, dialogue
- linear and non-linear temporality



Poetic (symbolic) Cinema

- a more symbolic approach to cinema
- stream of consciousness/unconscious
- non-linear temporality
- open image



Andrei **Tarkovsky**

sculpting in time

time pressure within the shot



Mirror | 1976 | Tarkovsky



slow cinema

"Part of the critical orthodoxy I have complained about has been the dominance of Slow Cinema, that "varied strain of austere minimalist cinema that has thrived internationally over the past ten years", as Jonathan Romney put... "What's at stake," he wrote, "is a certain rarefied intensity in the artistic gaze . . . **a cinema that downplays event in favour of mood, evocativeness and an intensified sense of temporality.**"

...such films are passive-aggressive in that they demand great swathes of our precious time to achieve quite fleeting and slender aesthetic and political effects: sometimes it's worth it, sometimes not. Slow Cinema has been the clear alternative to Hollywood for some time...



Contemporary Contemplative Cinema

the long take

THE LONG TAKE

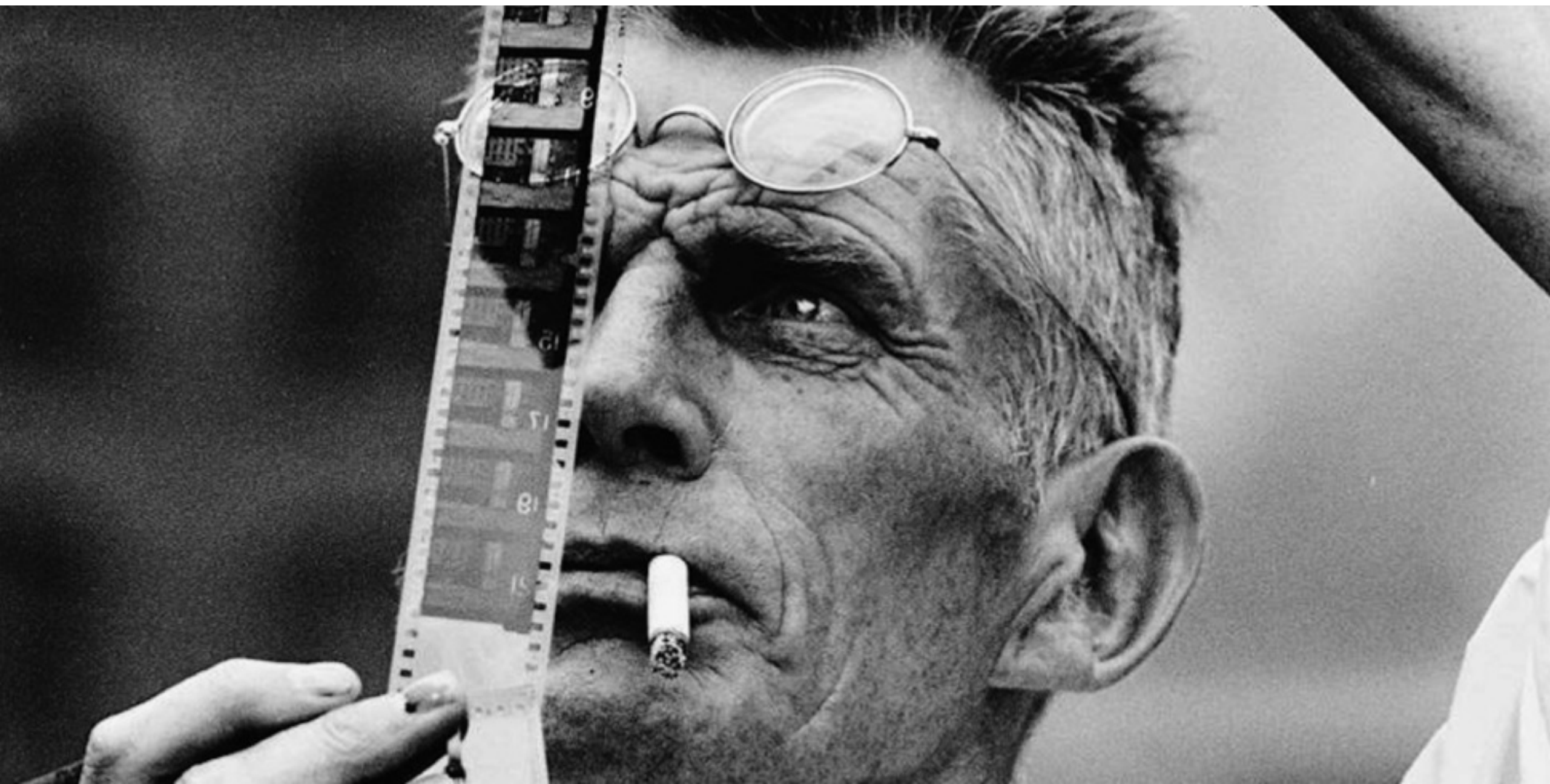
art cinema and the wondrous

Lutz Koepnick



The **Long Take** (Tarkovsky) v **Montage** (Eisenstein)





cutting time

ordering time in the edit

Editing film is rarely recorded in the order of its final presentation. Filmed in bits and pieces, the strength of the final product depends upon the editing process.

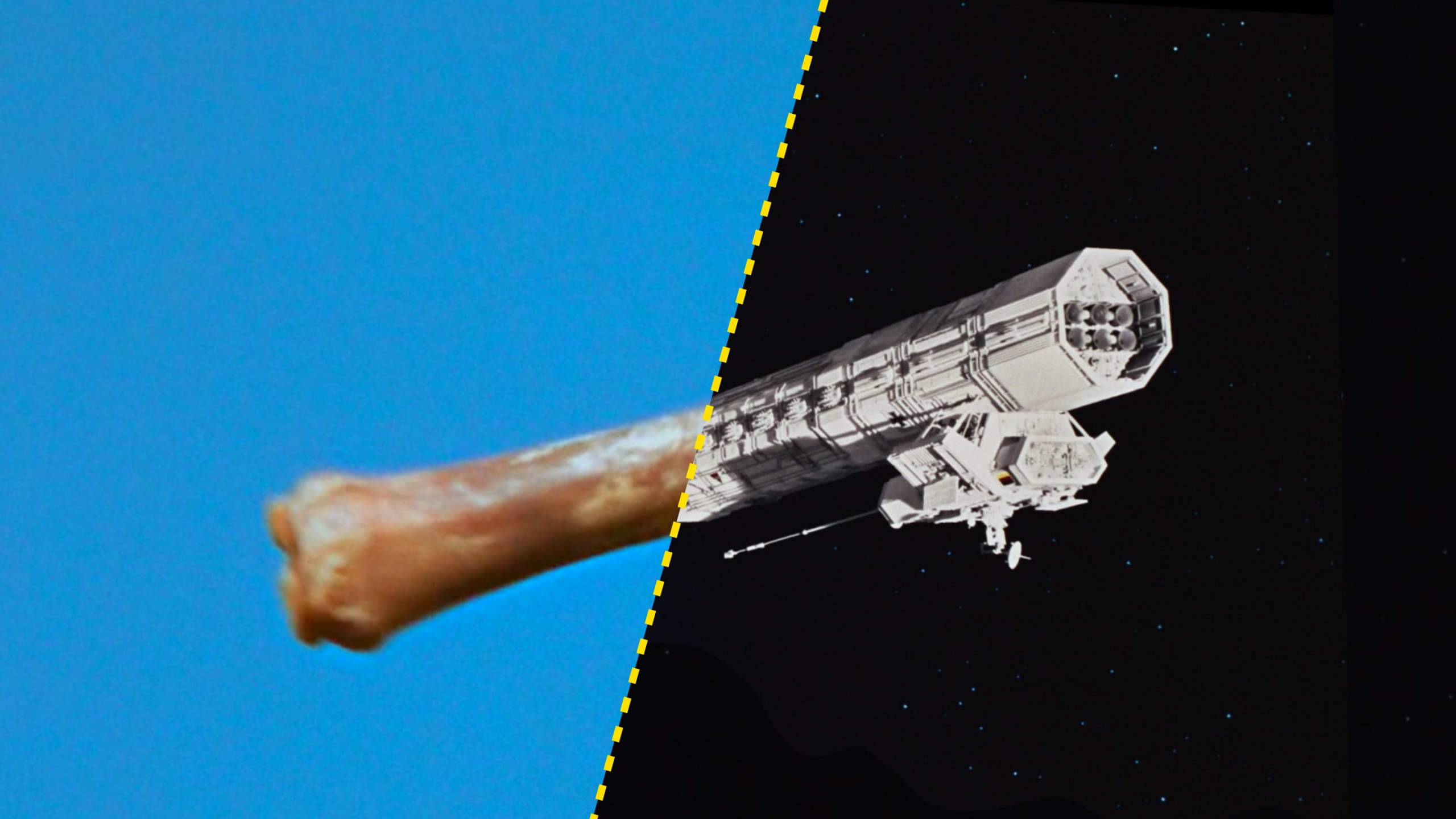
CUTTING

Jump Cut non-continuous cut to another scene, separated from the first by an interval of time, location, or camera position.

Form Cut or Match Cut a cut from one image to another of similar shape or contour- making a smoother transition.

Montage jump or match cuts, but used deliberately to cause an association of ideas- with the juxtaposition of different things. Also used to show compression of time, elongation of time.





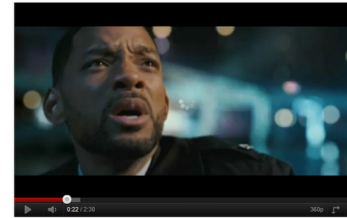
grammar of the shot

There is an established 'universal' visual language within cinema that forms the foundation of visual storytelling consisting of a set of basic rules, conventions, and practices.

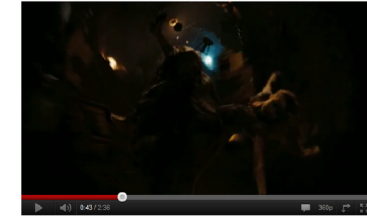
This includes such a range of fundamental principles - from the basic shape of the frame, to the different types of shots, to the ways to compose visual elements within those frames.



MEDIUM SHOT - MEAN GIRLS



CLOSE UP- I AM LEGEND



TILETED ANGLE - ALICE IN WONDERLAND



HIGH ANGLE- BRIDE WARS



TRACKING SHOT- THE DARK KNIGHT



LOW ANGLE- RISE OF THE PLANET OF THE APES



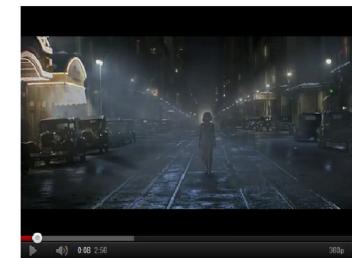
BIRDS EYE VIEW- TITANIC



POINT OF VIEW- HONEY I SHRUNK THE KIDS



OVER THE SHOULDER SHOT- JAWS



EXTREME LONG SHOT - KING KONG



CATWOMEN- AERIAL SHOT



LONG SHOT- TWILIGHT

grammar of the edit

The **grammar of the edit** provides a set of established principles as to when and why to cut.

This includes principles and concepts such as editing for continuity, selecting the best shots, transitions, editing sound, color correction. Ultimately learning and understanding the established "grammar" of cinematic language will lead to more effective visual storytelling within the conventions widely understood by audiences.

Scene > Shot 1



MS · OTS/Shoulder Level

Cobb Coverage | Medium

Scene > Shot 2



MS · OTS/Shoulder Level

Ariadne Coverage | Medium

Scene > Shot 3



MCU · OTS/Shoulder Level

Cobb Coverage | MCU

Scene > Shot 4



MCU · OTS/Shoulder Level

Ariadne Coverage | MCU

Scene > Shot 5



MCU · OTS/Shoulder Level

Cobb Coverage | MCU

Scene > Shot 6



CU · Eye Level/Single

Ariadne Coverage | CU

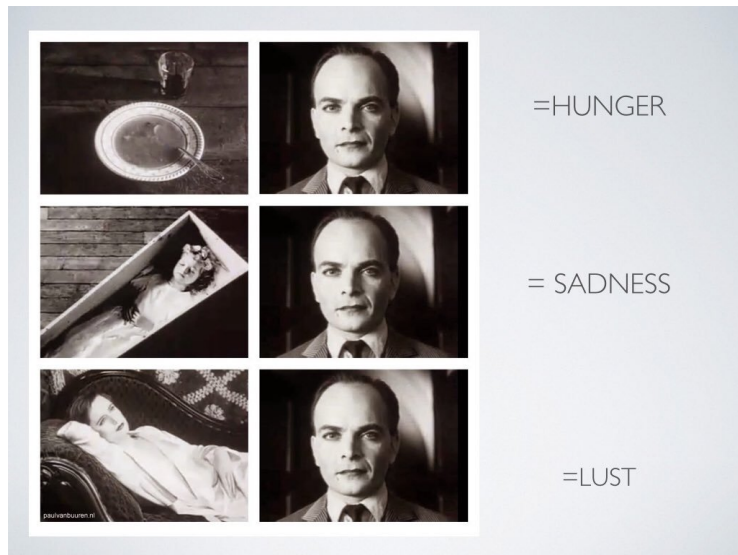
towards a theory of **montage**



kuleshov effect

The Kuleshov effect is a film editing (**montage**) effect demonstrated by Soviet filmmaker Lev Kuleshov in the 1910s and 1920s.

It is a mental phenomenon by which viewers derive more meaning from the interaction of two sequential shots than from a single shot in isolation.



towards a theory of **montage**

Metric Montage

Cut according to exact measurement.

(pace) – adjusting length of shots, shorter tighter shots increase tension

Rhythmic Montage

Cut according to content of shots.

(ideas) – visual patterns providing continuity and contrast between shots/ideas

Tonal Montage

Cut according to emotional ‘tone’ of the shots.

(emotion) – cuts determined by emotional impact sought at that moment of the scene

Overtone Montage

Cut according to the main tone and the overtone(s) of the shots.

– combines all three of the above to create a response in audience

Intellectual Montage

Cut according to intellectual concepts and ideas.

– symbolic of ideas

workshop

creative strategies

thinking about shot order

grammar of the shot

storytelling

order of time

