



# *Editing*

*the cutting edge*





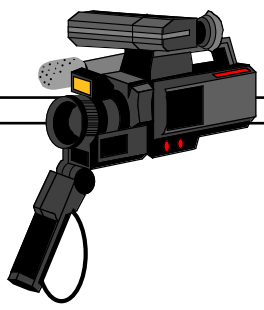
# *Editing*

- The Invisible Art
  - No technical glitches
  - Feels natural and logical
  - Good editing is unnoticed



# *Editing*

- Craft
  - Mastered by practice
  - Anyone can learn this
- Art
  - Intuitive
  - Native ability
  - Experience
  - Sensitivity
  - Not everyone can do this.....



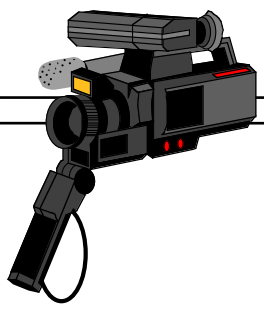
# *The Invisible Art- DW Griffith*





# *The Invisible Art*

- DW Griffith (Birth of A Nation)
  - 1st great editor
  - basic grammar of film
    - close ups
    - flashbacks
    - parallel action
  - The invisible cut
    - match action
  - In service of the story



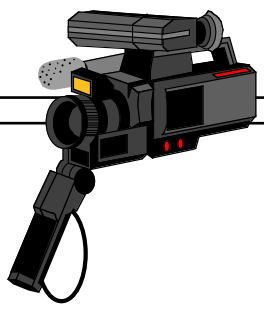
# *The Invisible Editor*

- Editors not partners
  - hands for hire
  - worked in shops
  - 2nd class citizens
  - Jimmy Edwards Smith
    - Griffith's editor
  - The Last Tycoon (Alfred Kazan)
    - editor dies in screening room.....no one notices



# *Editing*

- controlling and structuring a sequence of shots
- 7 topics
  - I. juxtaposition
  - II. timing
  - III. transitions
  - IV. alternative transitions
  - V. continuity and the logic of editing
  - VI. montage
  - VII. the “art” of editing



# *I. Juxtaposition--Film experiment*

- Kuleshov Experiment--1917
- same image--actor neutral expression
- expressionless face of Tsarist matinee idol Ivan Mozzhukhin
  - CU-soup-CU....hunger
  - CU-child-CU....love
  - CU-coffin-CU...grief
- Viewers praised the acting
- <http://www.youtube.com/watch?v=grCPqoFwp5k>





# • Kuleshov Experiment





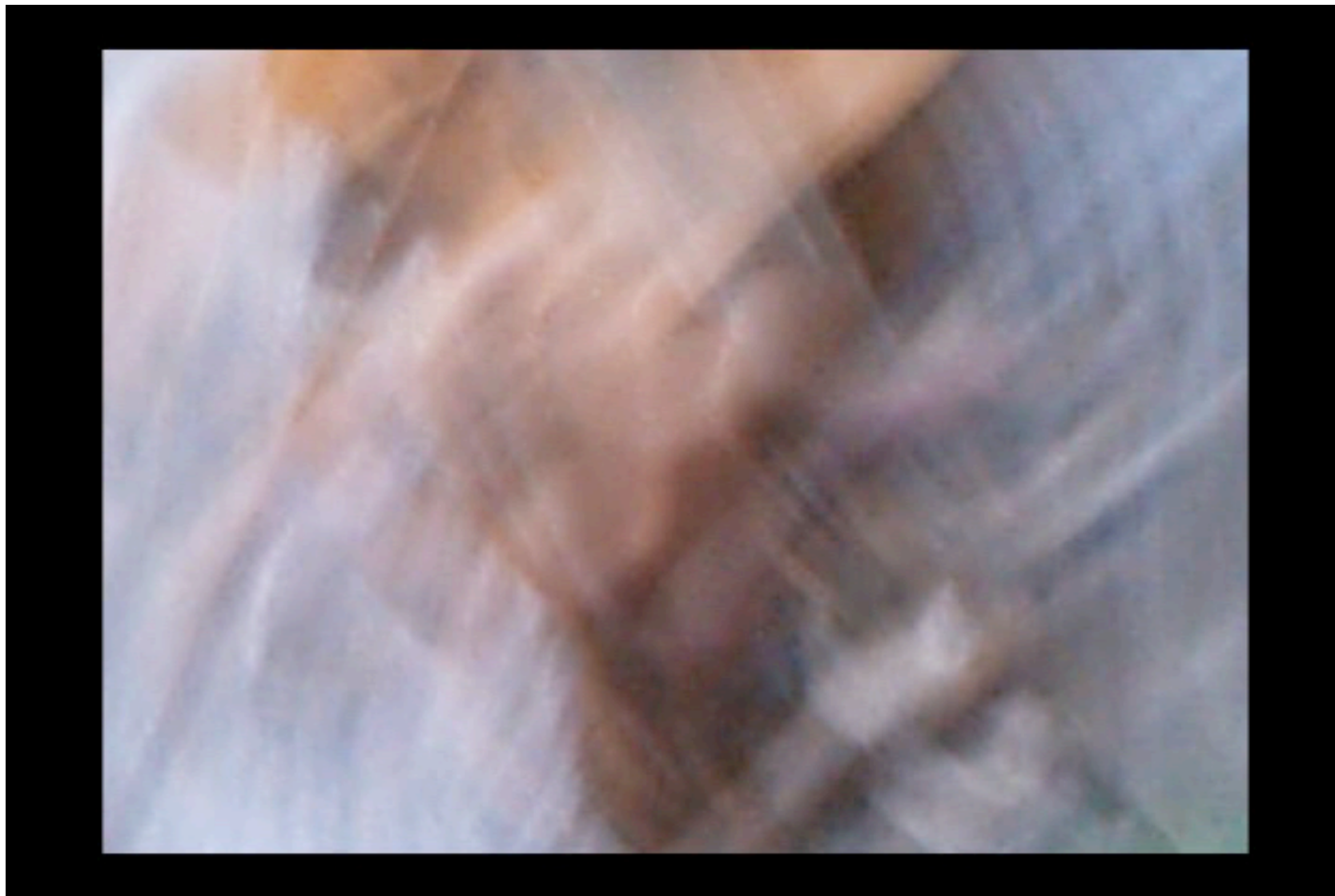
# *Juxtaposition*

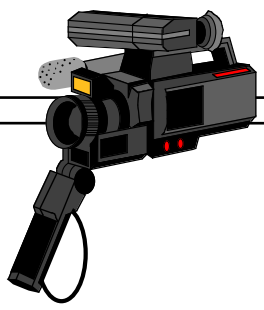
- The standard Hollywood movie today has 5000 cuts.
  - Walter Murch
- The average shot length (ASL) for U.S. films released in 2007 was 2.5 seconds.
- Each one changes the one before it and the one after it



# *Juxtaposition-*

- meaning of an image changes according to what precedes and follows it.





## *II. Timing of shots*

- a. when to change shots--determined by
  - dialogue
  - Content/complexity of shot
  - director/editor intention--
    - Tease/confuse
    - inform/explain
    - pace/rhythm-fast or slow



# *Timing of shots*

- When to Change also determined by:
  - too long, attention wanders.
  - too short, cannot comprehend
  - subject familiarity
  - how much action, change or movement pic has
  - Picture quality (contrast, detail, composition)



# *Timing of shots*

- - correct duration depends on purpose
  - Nuclear bomb fuse
    - Lengthy shot ok for explanation
    - 1 sec ok for drama about terrorism



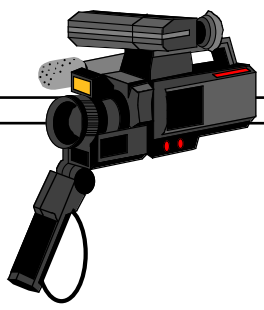
# *Timing of shots*

- Pace--audience perception of speed of show
  - affected by
    - attitude to topic
    - psychological and emotional perception
- Rhythm--actual timing and duration



# *Timing of shots*

- Rhythm
  - beat/pulse of the film
  - has accents
  - affects mood and feel
  - similar scenes altered by rhythm
  - one of most important elements
  - requires sensitivity, understanding

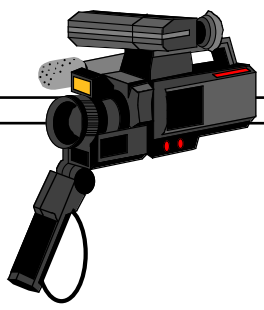


# *Timing of shots*

## *Deconstructing Harry--Woody Allen-1997*

- Rhythm





# *Timing of shots*

## *Deconstructing Harry--Woody Allen*

- Rhythm
  - Fast cuts
    - jump cuts, pans
  - angles
  - close ups, medium close ups
- Disagreement
- Warmth and immediacy
- uneasiness

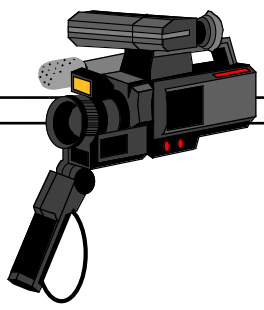


# *Timing of shots*

## *Cries and Whispers--Ingmar Bergman*

- Rhythm





# *Timing of shots*

*Cries and Whispers--Ingmar Bergman*

- Rhythm
  - frontally shot
  - little dialogue
  - sound is minimal--clicking/clattering
  - tight space-confined (metaphor)
  - slow pace/rhythm
    - accelerates when glass breaks, but slows
    - magnifies the accident
  - Cold relationship



# *Timing of shots*

*The Good, the Bad, the Ugly--Sergio Leone*

- Rhythm





# *Timing of shots*

*The Good, the Bad, the Ugly--Sergio Leone*

- Rhythm
  - music as a rhythmic device
  - music first, then shooting and editing
  - begins slow
  - builds to crescendo
  - rhythm of cutting dictated by music
  - tighter shots
  - builds tension
  - Tension releases after gunshot