

Intro to Video Editing I

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The art of filmmaking

Making a film/video is dependent on the interplay between **Form & Content**

Form includes the means of production such as the use of Camera, Editing, Light and Sound

Content is the Message or Story the Film/Video intends to convey

The Camera

Camera angles

Camera movements

Camera Lens

Camera Aperture & Shutter Speed control Depth
of Field and Light

Camera Frame – Shot Composition

Camera angles and movements combine to create
a sequence of images that make meaning

Depth of Field

DOF refers to the distance from the camera to the object/character which is in focus in the frame. DOF is determined by the type of lens and aperture of the camera.

Camera Lens:

- A wide angle lens exaggerates perspective and has more of the image in focus. Using a wide angle lens to shoot for example a fight scene will be effective in exaggerating movement. (Don't confuse the wide angle shot with the wide angle lens).
- A narrow angle (telephoto) will have a smaller DOF keeping less of the foreground and background of the image in focus. A narrow angle flattens perspective and is suitable for portraits.

Camera Aperture:

- A small aperture such as f16 will increase the DOF and more of the foreground and background will be in focus.
- A large aperture such as f2.8 will decrease DOF and have a blurry background and/or foreground.

Creating meaning with technical & stylistic choices

Meaning in cinema is created through:

- Technical and Stylistic elements such as lighting, color, camera angles and movement, and sound
- Cultural Codes & Signs such as props, lifestyle portrayed and clothes are also signifiers

Using Camera angles to create Meaning

The relationship between the camera and the object being photographed (ie the ANGLE) gives emotional information to an audience, and guides their judgment about the character or object in shot.

Examples:

- A High Camera angle makes the object or character smaller, and less significant. The object or character often gets swallowed up by their setting
- A Low camera angle can make a character seem larger than life, empowered and scary
- An Extreme close-up can be used for dramatic effect especially when juxtaposed with a long shot

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)



Suicide Squad, (2016), David Ayer



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

<https://www.youtube.com/watch?v=mJWuPkkMyIM>

The Master Shot

A master shot records the entire action, a complete run-through from that 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.

Little Miss Sunshine, (2006), Jonathan Dayton, Valerie Faris



ESTABLISHING SHOT in *Little Miss Sunshine* (2006) shows the entire family.

The Shot Composition

Head room Nose room



The Shot Composition

The rule of thirds

Points (or lines) of interest should occur at $\frac{1}{3}$ or $\frac{2}{3}$ of the way up (or across) the frame, rather than in the center.

In many "people shots", the main line of interest is the line going through the eyes often placed $\frac{1}{3}$ down the frame.

Lord of the Rings, 2001, Peter Jackson

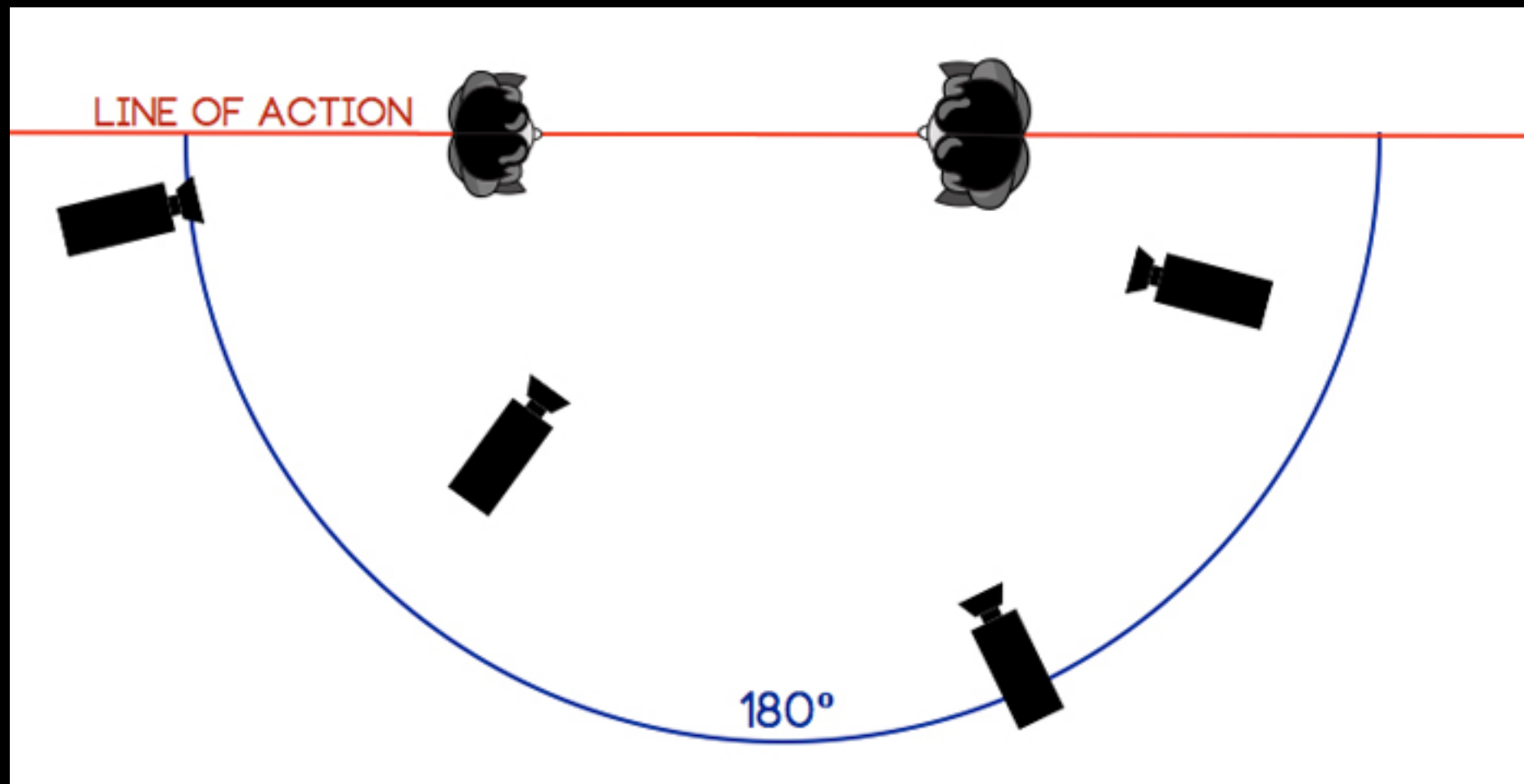


"Know the rules so you can break them"

Continuity Editing

Continuity Editing is achieved through Stylistic elements, Lighting, Sound, Camera Shots and Screen Direction

Screen Direction: The 180 degree rule



Adhering to the Screen Direction rule
is essential for **Continuity**

"Know the rules so you can break them for effect"

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

The Shining, 1980, Stanley Kubrick



Extreme Long Shot



Reverse Angle
as Medium Shot

Screen Direction

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.

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

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

The term "auteur" was quoted to honor the artist who creates the film in opposition to film studios.

[Breathless, 1960, Jean-Luc Godard](#)

[How the French New Wave Changed Cinema](#)

Continuity Editing

André Bazin

Bazin's critical system 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 the "shot-in-depth", and preferred what he referred to as "true continuity" through **mise-en-scène** over experiments in editing and visual effects. The concentration on objective reality, deep focus, and lack of montage are linked to Bazin's 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.

He feels that any manipulation of the image such as the suggestive editing developed by Eisenstein or the dramatic sets and lighting of German Expressionism stands in the way of releasing film's true potential for realism. He claims that the introduction of sound, far from destroying film as an art form, actually enhanced it as an essential element of reality.

Dialectical Montage

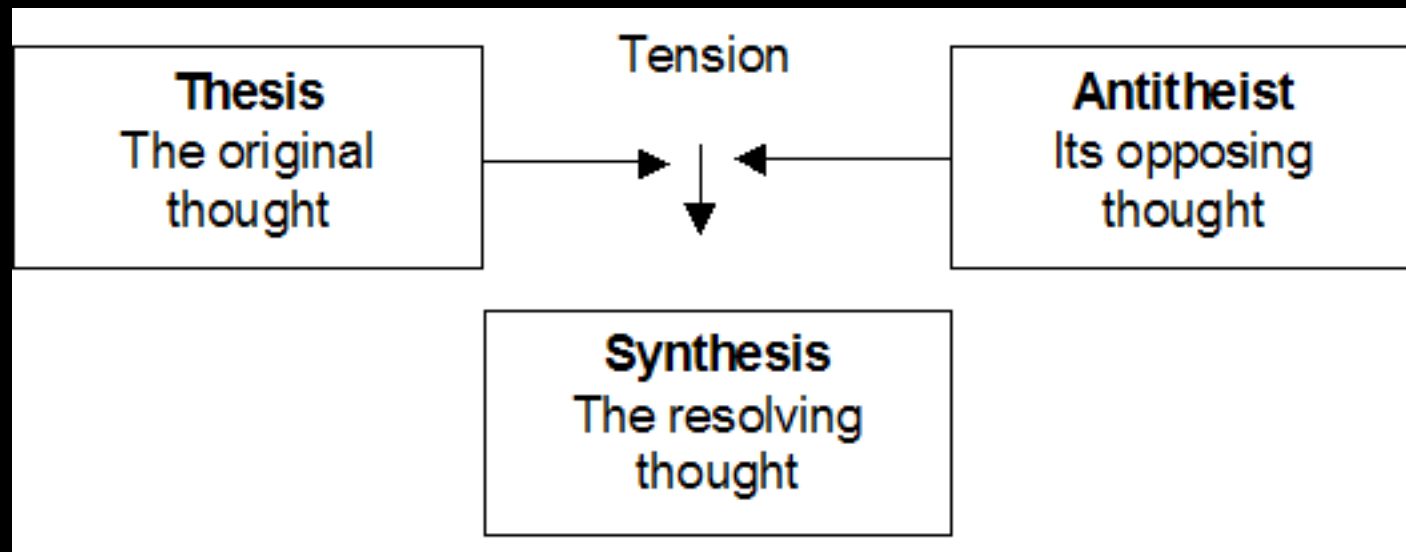
Sergei Eisenstein

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.

Dialectical 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

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.

[Psycho, 1960, Alfred Hitchcock – Shower sequence](#)

[Psycho Shower Scene - Art of The Scene](#)

Rhythmic Montage

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.

For example, in the Odessa Steps sequence of *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.

[Battleship Potemkin, 1925, Sergei Eisenstein – Odessa Steps](#)

Rhythmic Montage

Rhythmic within the Shot



Rhythmic Montage

Rhythmic Montage between Shots



Rhythmic Montage

Rhythmic Montage in a Sequence



Tonal Montage

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.



Overtonal Montage

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.

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.

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.



Battleship Potemkin, 1925 – Lion sequence

Intellectual Montage

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

The Godfather, 1972, Francis Ford Coppola

Examples of Editing

Explaining Montage

Match Cut / Match on Action

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

Explaining Cutting on Action

The Making of Sound

[The Magic of Making Sound | That's Amazing](#)