

Intro to Video Editing I

Week 7: 03/10/2018

Queens College Art Department | Spring 2018

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Documentary vs. Narrative Practices

film concept

- writing a script
- drawing storyboards
- find funding
- cast + crew
- find location
- writing / drawing a shooting script
- scheduling
- call sheets
- equipment

Continuity

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

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

A **script supervisor** is usually hired to maintain continuity

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.

Cahiers du Cinéma

(Notebooks on Cinema) is a French film magazine founded in 1951 by André Bazin, Jacques Doniol-Valcroze and Joseph-Marie Lo Duca. Involved members included Robert Bresson, Jean Cocteau and Alexandre Astruc.

In a 1954 manifesto-like article "Une Certaine tendance du cinéma français" **François Truffaut** attacked La qualité française ("the French Quality" or "The Tradition of Quality") in favor of "**la politique des Auteurs**" later termed the **auteur theory** by Andrew Sarris.

The result was a re-evaluation of Hollywood films and directors such as Alfred Hitchcock, Howard Hawks, Robert Aldrich, Nicholas Ray, and Fritz Lang.

The magazine was essential to the creation of the **French New Wave**, which centered on films directed by Cahiers authors such as **Godard** and **Truffaut**.

Cahiers du Cinema authors also championed the work of directors Jean Renoir, Roberto Rossellini, Kenji Mizoguchi, Max Ophüls, and Jean Cocteau, with critical evaluations on a film's **mise en scène**.

In the mid-1970s, a review of the American film Jaws marked the magazine's return to more commercial perspectives.

Auteur Theory

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**.

Auteurism originated in the French film criticism of the late 1940s as a value system that derives from the cinematic theories of **André Bazin** and **Alexandre Astruc** – termed auteur theory 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**. It has since been applied to producers of popular music as well as to video-game creators.

French New Wave

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. Their goal was to break away from the traditional style of narrative film making which Godard described as an oppressive and deterministic aesthetic of plot.

Suspense of Disbelief

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

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

French New Wave

Little Fugitive, 1953, Morris Engel, Ray Ashley, Ruth Orkin

Landmark film because of its naturalistic style and groundbreaking use of nonprofessional actors in lead roles.

<https://www.youtube.com/watch?v=Sdo4uqcU69Q>

How the French New Wave Changed Cinema

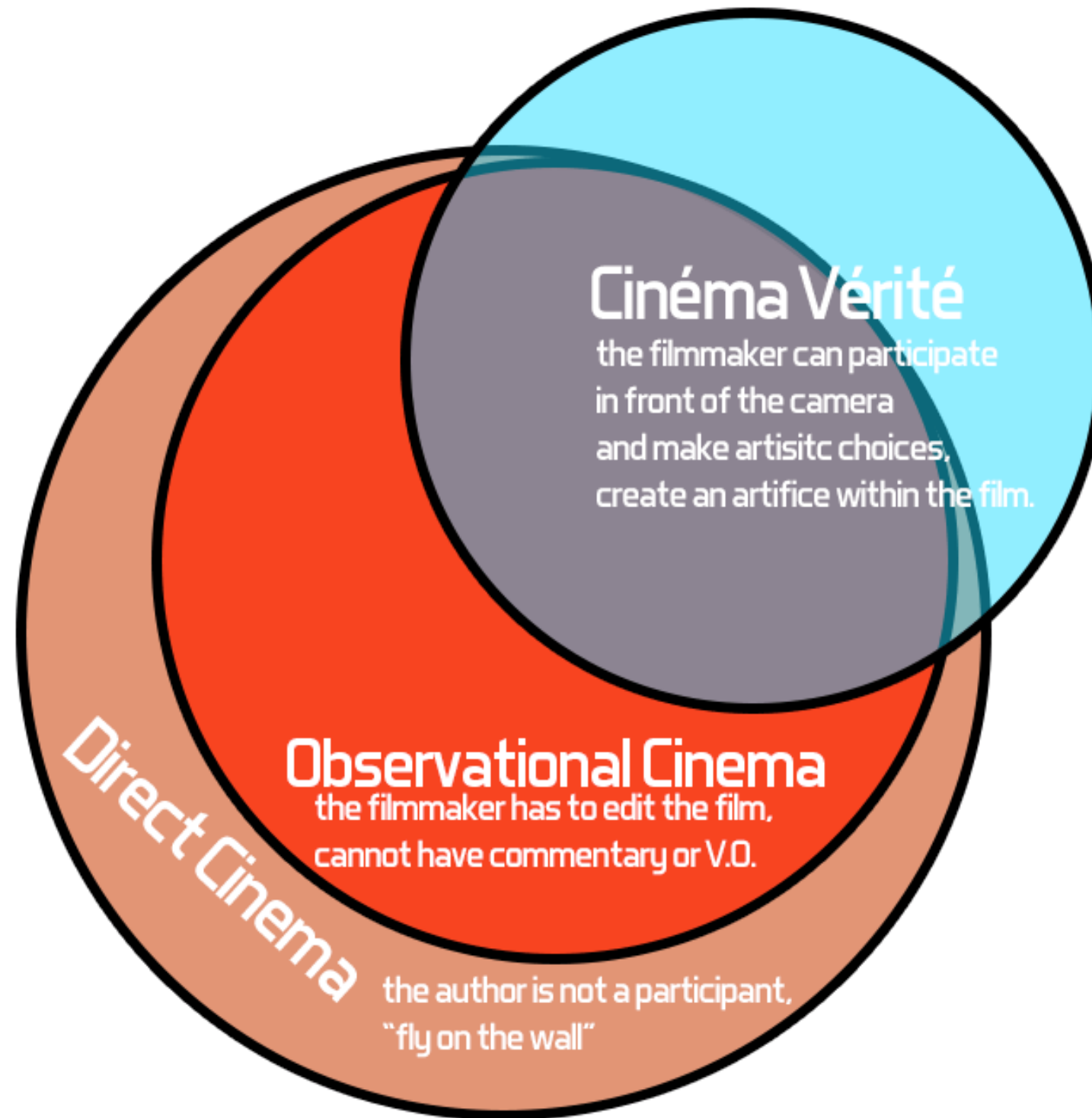
https://www.youtube.com/watch?time_continue=325&v=Ez_ARK60epw

La Ronde, 1950, Max Ophüls

<https://www.youtube.com/watch?v=ECr1aLZH7Io>

Cinéma vérité

"Fly on the wall" documentary style.



François Truffaut

French film director, screenwriter, producer, actor, and film critic, as well as one of the founders of the **French New Wave**.

Day for Night, 1973, François Truffaut - What a Funny Life We Lead Scene
<https://www.youtube.com/watch?v=tII--ATerwo>

Day for Night, 1973, François Truffaut - What is a Director? Scene
<https://www.youtube.com/watch?v=nBsxbjTlJxs>

Day for Night chronicles the production of *Je Vous Présente Paméla* (Meet Pamela, also referred to as *I want you to meet Pamela*), a clichéd melodrama starring ageing screen icon Alexandre (Jean-Pierre Aumont), former diva Séverine (Valentina Cortese), young heart-throb Alphonse (Jean-Pierre Léaud) and a British actress, Julie Baker (Jacqueline Bisset) who is recovering from both a nervous breakdown and the controversy leading to her marriage with her much older doctor. In between are several small vignettes chronicling the stories of the crew-members and the director; Ferrand (Truffaut himself) who tangles with the practical problems one deals with when making a movie. Sequences filmed outdoors in daylight are shot using film stock balanced for tungsten (indoor) light and underexposed (or adjusted during post production) to appear as if they are taking place at night.

Warner Herzog

A German screenwriter, film director, author, actor, and opera director. Herzog's films often feature ambitious protagonists with impossible dreams, people with unique talents in obscure fields, or individuals who are in conflict with nature. François Truffaut once called Herzog "the most important film director alive."

Herzog, along with Rainer Werner Fassbinder and Volker Schlöndorff, led the beginning of the **West German cinema** movement. The West German cinema movement consisted of **documentarians** that filmed on low budgets and were influenced by the French New Wave of cinema.

Herzog - Eisenstein's Typage

Besides using professional actors - German, American and otherwise - Herzog is known for using people from the locality in which he is shooting. Especially in his documentaries, he uses locals to benefit what he calls "**ecstatic truth**" (as opposed to the literal or factual truth). He uses footage of the non-actors both playing roles and being themselves.

The use of non-actors alludes to **Eisenstein's typage**: A face without make-up, or a substitution of "naturally expressive" types for actors. A typage tendency may be rooted in theater presenting possibilities for excellent stylistic growth, in a broad sense-as an indicator of definite affinities to real life through the camera.

Warner Herzog

Fitzcarraldo, 1977, Werner Herzog

Boat over mountain

<https://www.youtube.com/watch?v=iP-H16OYOqE>

Klaus Kinski - Fitzcarraldo fight

<https://www.youtube.com/watch?v=MPKODzv1PD4>

Fitzcarraldo plays Caruso

<https://www.youtube.com/watch?v=X6m1QDBx5ec>

Dviga Vertov – Kino Eye

Aesthetic vs intellectual

Kino Pravda Documentary roots in actualities, stage recreations of life or history, led to fiction films

Man with a Movie Camera, 1929

<https://www.youtube.com/watch?v=9cQZ9gKMjxU>

Dviga Vertov

Man with a Movie Camera, 1929 is famous for the range of cinematic techniques Vertov invents, deploys or develops, such as **double exposure, fast motion, slow motion, freeze frames, jump cuts, split screens, Dutch angles, extreme close-ups, tracking shots, footage played backwards, stop motion** animations and **self-reflexive visuals** (at one point it features a split-screen tracking shot; the sides have opposite Dutch angles).

Man with a Movie Camera was largely dismissed upon its initial release due to its quick-cut editing, self-reflexivity, and emphasis on form over content. In the 2012. Sight & Sound poll, critics voted Vertov's *Man with a Movie Camera* the 8th best film ever made.

Working within a Marxist ideology, Vertov strove to create a futuristic city as commentary on whose purpose was to awaken the Soviet citizen through truth and to ultimately bring about understanding and action. The kino's aesthetic shined through in his portrayal of electrification, industrialization, and the achievements of workers through hard labour. This could also be viewed as early modernism in film.

Dogme

Lars Von Trier

Breaking the Waves, 1996, Lars Von Trier

<https://www.youtube.com/watch?v=9cQZ9gKMjxU>

Breaking the Waves, 1996, Lars Von Trier

<https://www.youtube.com/watch?v=tKT5jCZyKOg>

Breaking the Waves, 1996, Lars Von Trier

<https://www.youtube.com/watch?v=KggtP2kXtCQA>