

EDITING THEORY

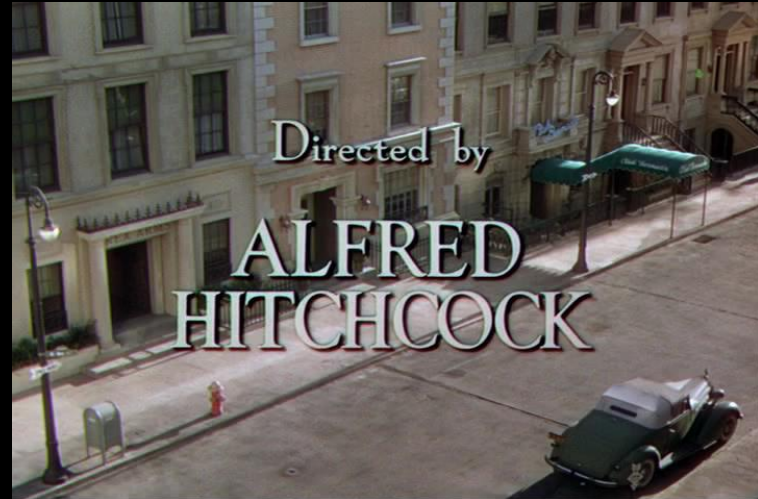
BFR6032.FK Editing

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WHAT IS EDITING?

- **“Rope”** (1948) – Alfred Hitchcock



WHAT IS EDITING?

- **“Psycho”** (1960) – Alfred Hitchcock



WHAT IS EDITING?



Hitchcock on Editing and the Kuleshov Effect

- <https://www.youtube.com/watch?v=DjSr7OMppi4>

TYPES OF CONNECTIONS BETWEEN THE SHOTS

(KATZ, STEVEN D. FILM DIRECTING SHOT BY SHOT.)

■ **Spatial connection**

- Creating the illusion of continuous space
 - Long shot of the door / Close up of the door opening

■ **Temporal connection**

- Creating a illusion of continuous time
 - Shot of ball thrown to air / ball drops to basket

TYPES OF CONNECTIONS BETWEEN THE SHOTS

(KATZ, STEVEN D. FILM DIRECTING SHOT BY SHOT.)

■ Graphical connection

- two shots are visually similar
 - Full moon / Round woman's face

■ Logical connection

- two shots are connected by association
 - Shot of bone - first weapon / shot of space ship - future weapon

■ Rhythmic connection

- shots are cut together by the rhythm (music, tempo, visual rhythms)

FIVE TYPES OF EDIT

(THOMSON, ROY. GRAMMAR OF THE EDIT.)

- **Action edit** – continuity edit or movement edit
- **Screen position edit** – directional edit or placement edit (guiding the viewers attention point)
- **Form edit** – cutting together graphically similar shots
- **Concept edit** – ideas edit or montage (cut creates new meanings)
- **Combined edit** – combination of all previous types of edits

SIX ELEMENTS OF THE SHOT

(THOMSON, ROY. GRAMMAR OF THE EDIT.)

- **Motivation** – every cut must be motivated
- **Information** – every shot should give us new information, move story forward
- **Composition** – changing the shot size and angle
- **Sound** – sound starting before or after the cut (“L” and “J” cut)
- **Camera angle** (180 degree and 30 degree rule)
- **Continuity** – continuity of content, movement, position, sound

QUESTION AND ANSWER PATTERN IN EDITING

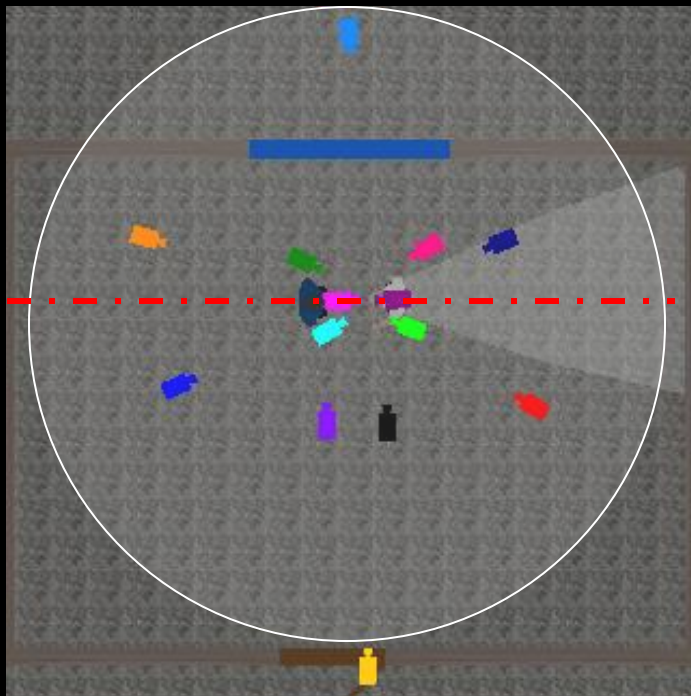
- In editing we are constantly creating QUESTIONS and giving ANSWERS to these questions
- Each shot, each scene, each episode ... must move the story forward
- You must know what information to give the audience and when

LINE OF ACTION (180 DEGREE RULE)

- A key element of the continuity system is the 180 DEGREE RULE, which states that the camera must stay on only one side of the actions and objects in a scene.
- An invisible line, known as the 180 DEGREE LINE or LINE OF ACTION, runs through the space of the scene. The camera can shoot from any position within one side of that line, but it may never cross it during the cut.

THE LINE OF ACTION

The Line of Action



30 DEGREE RULE

- You should move the camera at least 30 degrees between each shot.
- If you take the long shot, the medium shot and the close up from the same position the cut between these shots will be jumpy.
- Keep in mind that each shot should give some new information.
- Does the next shot show us something new?

ATTENTION TEST

- Lets make a small test ...



ATTENTION TEST

- What did you see?

ANCHOR POINT OR ATTENTION POINT

- Human eye does not see the whole picture at once but rather „scans“ it jumping from one attention point to the other
- For smooth editing you should always know what the audience is looking at
- Keep the anchor points in the same place during the cut from one shot to another
- It is crucial in fast action sequences where anchor points of each shot must be perfectly matched so that the viewer does not miss any important detail

ANCHOR POINT OR ATTENTION POINT

- **We pay attention to:**
- Large objects before smaller objects
- Moving objects before static objects
- Brighter objects before darker objects
- Red colour
- Objects in focus before objects out of focus

CONTINUITY EDITING

- **In continuity editing all shots within a scene should be:**
 - Similar in brightness/contrast
 - Tonality and colours
 - Similar background (lines, figures and perspectives of the background)
-
- For continuity editing each new shot must give the viewer some new information (be different from the previous) but at the same time be a bit similar to the previous shot (something we already know)

SIX RULES OF EDITING

(MURCH, WALTER. IN THE BLINK OF AN EYE)

■ Emotion	51%
■ Story	23%
■ Rhythm	10%
■ Eye-trace (Anchor Point)	7%
■ Two-dimensional place of screen	5%
■ Three-dimensional space of action	4%

Listed in the order of importance

■ **WATCH!** Walter Murch lecture. **EDITING: THE RULE OF SIX**

<https://www.youtube.com/watch?v=s49A12CMfJI>

■ *Web of Stories - Life Stories of Remarkable People*

Walter Murch Playlist

https://www.youtube.com/playlist?list=P1VV0r6CmFsFzC0djpONmNIROhYCUWyz_U

SIX RULES OF EDITING

(MURCH, WALTER. IN THE BLINK OF AN EYE)

■ Emotion

- what you want the audience to feel – cut must be true to the emotion of the moment (ACTING)

■ Story

- advancing the story, giving new and needed information in the right time

■ Rhythm

- rhythmically right, interesting rhythm – keeping the interest

■ Eye-trace (Anchor Point)

■ Two-dimensional place of screen

- the grammar of three dimensions photographed in the two dimensional screen, 180 degree rule, 30 degree rule

■ Three-dimensional space of action

- three dimensional continuity (creating the logical feeling of special relations between the character – where is someone located in relation to others)

WALTER MURCH - IN THE BLINK OF AN EYE.

- Blinking the eye as cutting
- Every shot has a potential cutting points like tree has branches
- The blink of an eye of the actor gives us the motivation for the cut
- Always follow the eyes when cutting dialogue

■ *Walter Murch - Editing – blinking for the audience (69/320)*
<https://www.youtube.com/watch?v=k7rBf56HSJU>

ENTERING AND CLEARING THE FRAME

- **Attention on filming:** always let the character or other moving object clear the frame (walk out from the shot) and then wait for some seconds. Do not press stop too early.
- Use the same principle for entering the frame – start earlier, wait and let the character enter the frame.

GENERAL RULE

- **Cut from static to static**
- **And from movement to movement**
- Cutting from moving camera to static camera looks jerky

EDITING INSIDE THE SHOTS

- You can change the shot size by moving the characters or by moving the camera or both
- Example: over the shoulder shot transforming into close up of one characters while other remains in background

CONTROLLING THE TIME WITH EDITING

- **Three types of time:**

- **Story time** – time during which the story happened

 - (can reach from minutes to thousands of years)

- **Time of the plot** – what we see, what parts of the story we show

- **Screen time** – time how long the film lasts (usually 90-120 min)

- Using editing you can **compress the time** (cut out time) or **extend the time** (show the action from several angles by overlapping)

- You can use **slow motion** or **fast motion**

TRANSITIONS

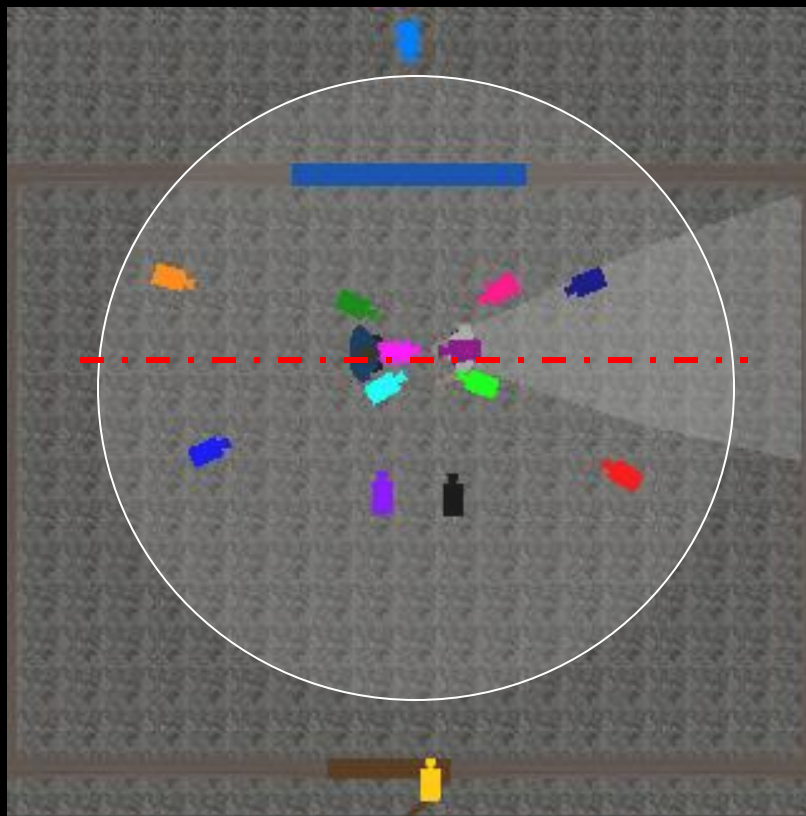
- **Cut** – good cut is unnoticeable for the eye, juxtaposition of two ideas
- **Dissolve** – connecting two shots and two ideas
- **Slow dissolve** suggests passage of the time.
- Using dissolves with slow music gives sometimes better results than straight cuts (smoother, softer transition)

- **Fade out to black** – in the end of the day, end of episode, end of film
- **Fade in from black** – new day, morning, new theme, beginning of the film
- **Wipe transitions**
- **Iris transitions**
- **Page turns**
- etc

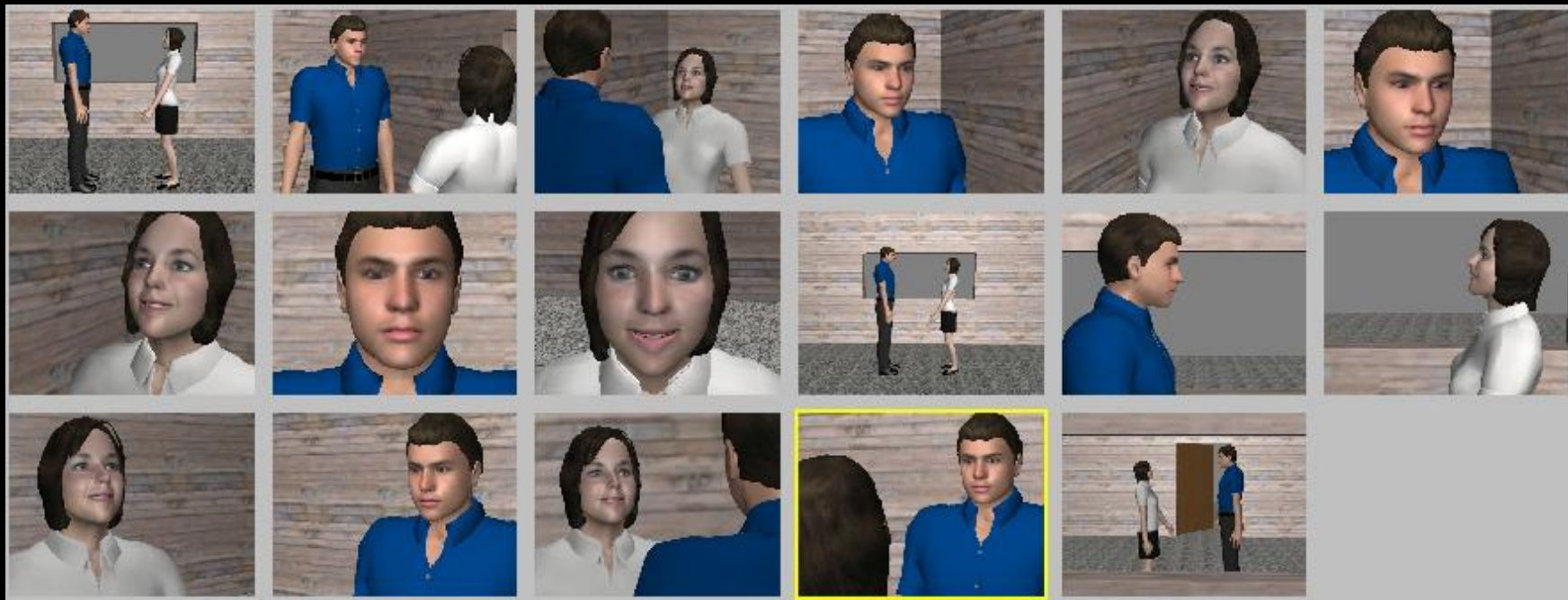
7 RULES OF EDITING BY EDWARD DMYTRYK

- **Rule 1:** Never make a cut without a positive reason.
- **Rule 2:** When undecided about the exact frame to cut on, cut long rather than short.
- **Rule 3:** Whenever possible cut 'in movement'.
- **Rule 4:** The 'fresh' is preferable to the 'stale'.
- **Rule 5:** All scenes should begin and end with continuing action.
- **Rule 6:** Cut for proper values rather than proper 'matches'.
- **Rule 7:** Substance first—then form.

BASIC CAMERA SETUPS FOR A DIALOGUE

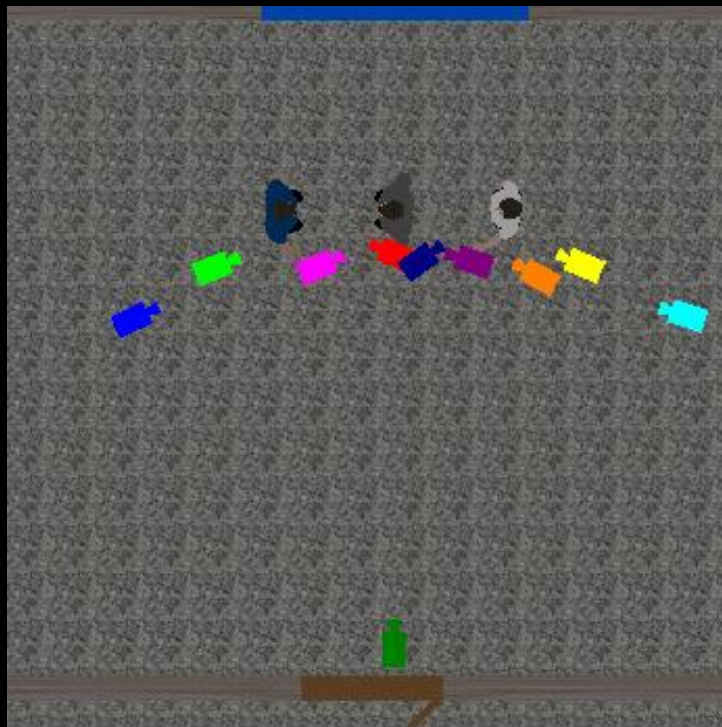


BASIC CAMERA SETUPS FOR A DIALOGUE



LETTER SHAPES AND CAMERA PLOTS

I - SHAPE



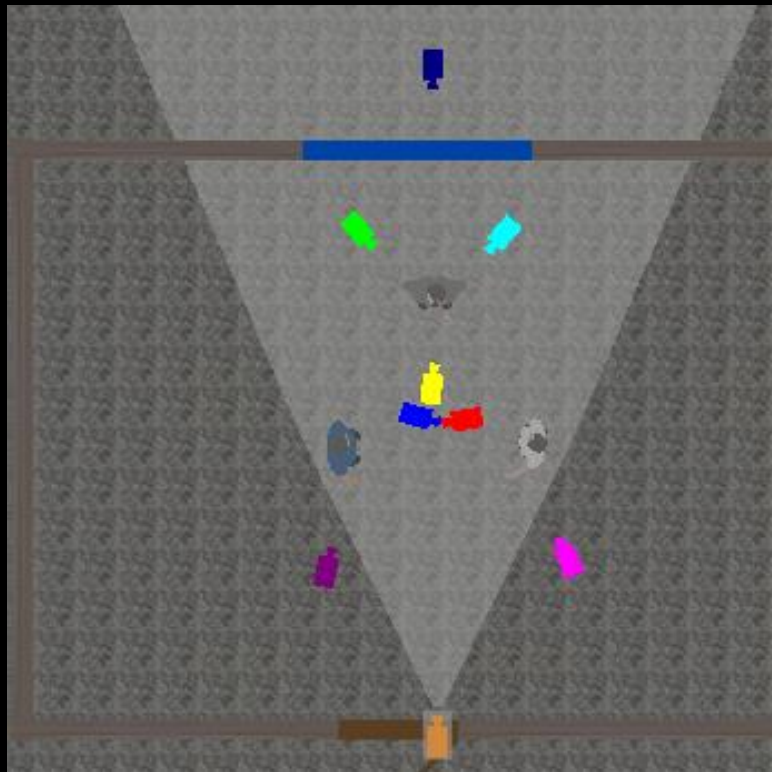
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LETTER SHAPES AND CAMERA PLOTS

A - SHAPE



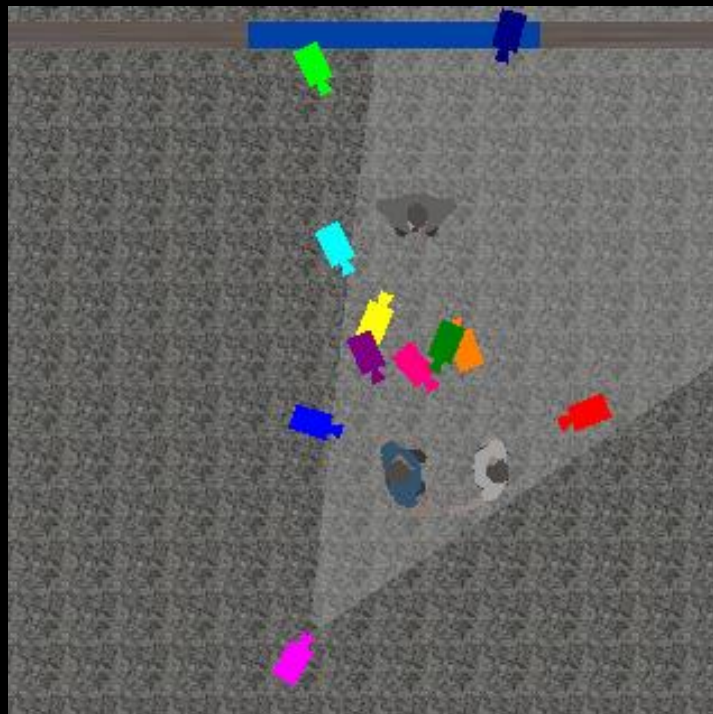
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A - SHAPE



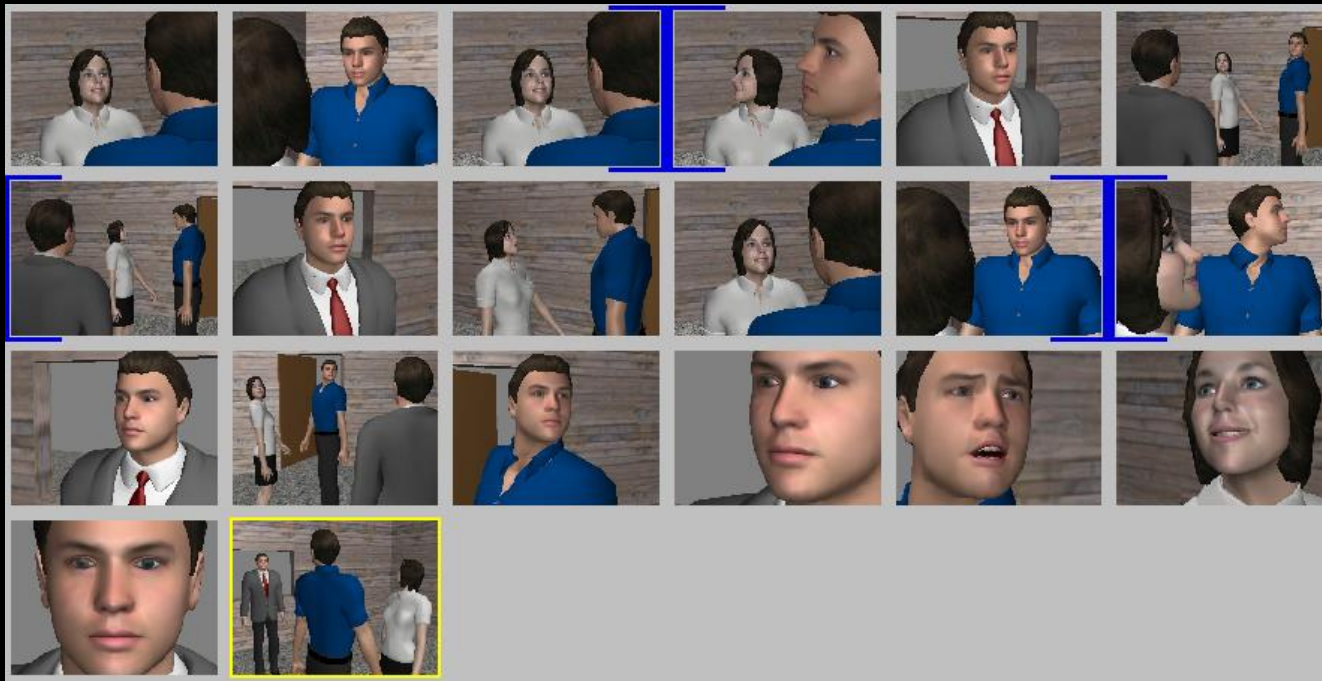
LETTER SHAPES AND CAMERA PLOTS

L - SHAPE



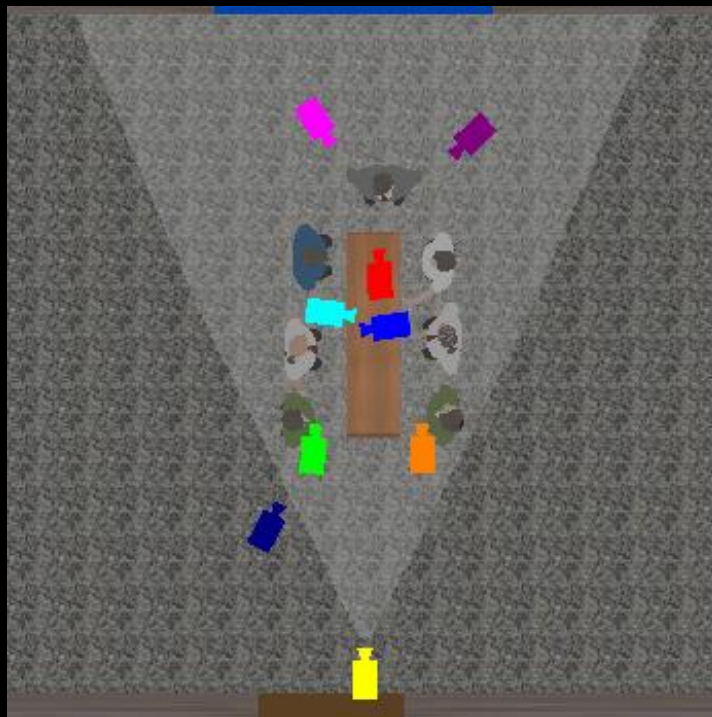
LETTER SHAPES AND CAMERA PLOTS

L - SHAPE



LETTER SHAPES AND CAMERA PLOTS

U - SHAPE



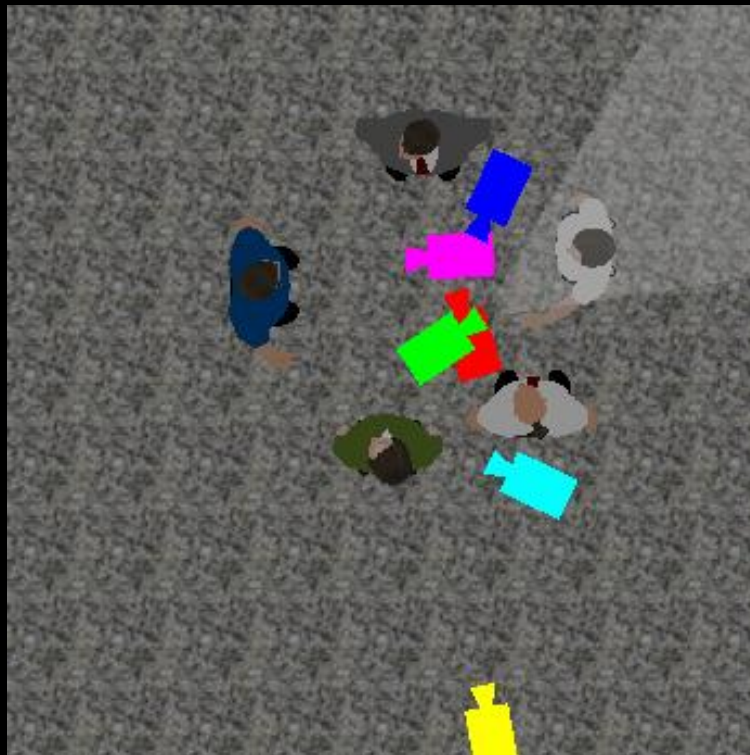
LETTER SHAPES AND CAMERA PLOTS

U - SHAPE



LETTER SHAPES AND CAMERA PLOTS

O - SHAPE



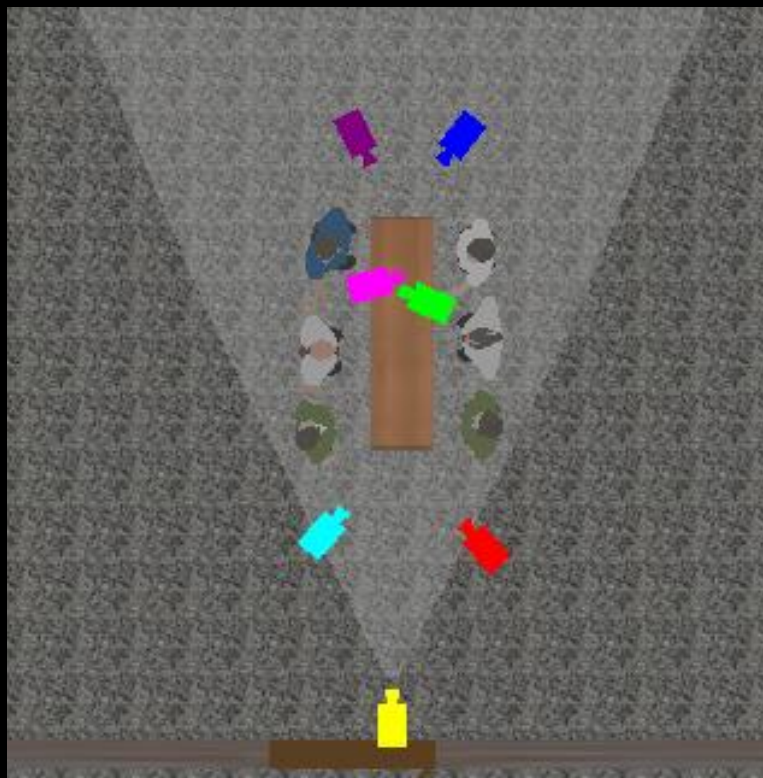
LETTER SHAPES AND CAMERA PLOTS

O - SHAPE



LETTER SHAPES AND CAMERA PLOTS

II - SHAPE



LETTER SHAPES AND CAMERA PLOTS

II - SHAPE



EDITING AS CONTROLLING THE FLOW OF INFORMATION

- Watching film in cinema is a linear and passive process (you can not stop it or go back)
- When and for how long to show some information?
- When some detail is important then you have to SHOW IT to the viewer
- It takes more time to understand the long shot because it is more complex than a close up or detail shot. So keep long shots for longer time
- For finding the correct editing rhythm and feeling try to watch your work as an regular and fresh viewer
- Importance of **test screenings** and feedback from the audience

EDITING STARTS FROM THE IDEA AND THE SCRIPT

- Think about how you will edit the shots together before you start the camera
(planning the locations, building the decorations, choosing the camera angles etc.)
- They say that editing gives you unlimited power to change everything
- But if there is nothing to change (correctly filmed footage) then editing will not save your project by a miracle!

KEEPING IT SIMPLE BUT ELEGANT

- When you can tell the story with one shot – do not use three
- Give the needed information as simply as possible
- Keep it simple but elegant
- Do not underestimate the viewer ...
- but do not also overestimate the viewer ...

READ MORE

- Ascher, Steven & Pincus Edward. **The Filmmaker's Handbook. A Comprehensive Guide for the Digital Age.** 4th ed. Plume 2013.
 - **Chapter 13 – Picture and Dialogue Editing**
- Jeppsen, Matthew. **Seven Rules for Film and Video Editors**
 - https://www.provideocoalition.com/seven_rules_for_film_and_video_editors/

READ MORE

- Murch, Walter. *In the Blink of An Eye*. 1992
- Katz, Steven D. *Film Directing Shot by Shot*. Michael Wise Production, 1991
- Thomson, Roy. *Grammar of the Edit*. Focal Press, 2003
- Thomson, Roy. *Grammar of the Shot*. Focal Press, 1998