Transitions

• d. WIPE--new pic replaces old, most artificial transition
  • calls attention to itself
  • split screen
    • compare events or images
    • interaction from different places (phone conversation)
    • more obvious separation than super
  • Connection
• from *Star Wars*
IV. Alternatives to Traditional Transitions-

- we expect the normal transitions
- do the unexpected
  - a. Cam movement
  - b. Performer movement
  - c. Focus/Depth of Field
  - d. Plastics (lighting, sets)
- The First Editor is the Director
Camera Movement--more than "cool" moves

- Swish Pan (Whip Pan)
Camera Movement--more than "cool" moves

- Pan from Breathless
Camera Movement--more than "cool" moves

• Tilt
Camera Movement--more than “cool” moves

• Zoom from the Stendahl Syndrome
Performer Movement + Camera Movement + Cut

- From Slumdog Millionaire
Rack Focus

- change focus from one focus plane to another—from DaVinci Code
V. Continuity and the logic of Editing

- **Continuity**
  - preserve the essential sequence of an event (without necessarily showing it all)
  - In many ways, the editing is done in the shooting
  - the shooter must think like an editor
    - must understand editing

- **The Logic**
  - control the viewer’s perception
  - Manipulate the experience
  - manipulate the rules
Continuity Editing

• Preserve Screen Direction and Location
  • a. AXIS
  • b. Jump Cuts-
    • can use for effect, intensify (Deconstructing Harry--Woody Allen)
      • size
      • angle
      • direction
      • position
      • mvt to stationary
      • discontinuous action
Axis
The camera must stay on one side of the axis so that they appear in opposite sides of the frame (because 2D space)

“Crossing the line” causes disorientation

jump cuts

Reason to break rule? Creates confusion/action

If you must edit across the line, use a cutaway

http://www.youtube.com/watch?v=HdyyuqmCW14
Axis and the 180 degree rule
Continuity Editing

- Cut ins and cutaways
- Matching Action
- Cut on the Action
  - movement hides the cut
Continuity Editing

Technical Continuity

• video levels--brightness
• contrast
• color
• audio levels
• background noise
• acoustic differences
Technical Continuity

Image--from American Terrorist
Technical Continuity

Sound--from American Terrorist
The Logic of Editing--why?

Continuum of Intensity and Detail

- **WS**--establish, setting, minimal detail, context-low intensity (enter room)
- **MS**--relationships, add detail, build intensity (normal conversation)
- **CU**--focus attention, detail, maximize intensity (intense conversation)

**How we view the world**
The Logic of Editing

- Altering Viewer's expectations
  - don't cut to the expected shot.
    - momentarily frustrate expectations
    - give resolution
  - Effect before cause
    - fear on face before cause of fear.
Principle of Parsimony

- If in doubt, leave it out.
- Less is more
The Rules
from “The Cutting Edge”
VI. Montage Editing--editing for effect

- Ignores or deliberately breaks continuity rules.
- Montage editing
  - --images related by theme only, not by being part of a scene
- Often an External rhythm
  - music
  - narration
- Communicates via totality of effect, not the continuity of the images
• from the Godfather

http://www.youtube.com/watch?v=1CDjBLvc3YE
Godfather Montage

• Juxtaposition
  • Catholic Baptism and series of “hits”
  • uses Latin liturgy
    • time period
    • mystery
  • “I do renounce him”
    • all his works
    • all his promises
• the sacred and the sinister
• the hypocrisy of the Mafia
Montage from “Adaptation”
Montage from “Adaptation”

- Answers question
  - “what am I doing here”
  - no closer to understanding after 40 years
  - “How did I get here”
- Compresses time
- provides glimpse into writer’s mind
  - “outsider” -- on the periphery
  - great evolutionary achievements of nature and of man
- last stage -- Charlie Kauffman in LA restaurant
Montage from “Adaptation”

- Charlie’s Historical and philosophical continuum
- His standard for meaning in his life
  - his neurosis
    - he cannot succeed
- Music provides atmosphere
  - not cut to the beat
Montage from “Adaptation”

• by Charlie and Donald Kaufman

• This sequence shows the entire history of mankind from a world sparsely populated with primitive hunter gatherers to today’s overcrowded technological society. We see the history of war, religion, commerce. We see murder and procreation. We see man interacting with his environment: farming, eating meat, admiring a view. We see old age and birth. We see it again and again at dizzying speed.

• from the original script