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
Timing-One frame counts
One Frame Counts

- Quentin Tarantino (Pulp Fiction)
  - Writer---word
  - Musician--note
  - Editor--frame
    - one frame is difference
- Spielberg (Jaws)
  - Verna Fields (mother cutter)
  - 2 frames made the shark real
- James Cameron (Terminator)
  - cut a frame every 24--junk
  - every frame important
III. Transitions

• Why do we change shots?
  • show something new
  • closer look
  • emphasis
  • intensify
  • build or lessen tension
  • establish or reestablish
  • to confuse or to explain
  • show reaction
  • It is easy to overcut--be sure you have reason to change
Transitions

• a. CUT--most common, least obtrusive, most natural
  • resembles changing field of eye
  • motivate cut--have a reason, not arbitrary
  • - cut on action
Cut on the Action
Transitions

• b. FADE--to or from black, says finality or big change
  • like curtain
  • speed varies effect
  • out then in may be passage of time
    • Crossfade
      • from image to black to image
Fade

- Fade then physical wipe-from Ryan
Transitions-

- c. DISSOLVE—Blend of shots, don't overuse
  - compose shots
  - speed varies effect
  - smoother bridge than cut
  - minor change in time or place
  - creates connections
Dissolve

• From the *Famous Last Words*
superimposition--a kind of HELD dissolve

• comparison
  • --similarity or difference
    • baby and old person

• spatial montage
  • --events occurring concurrently in different places
  • --bombs falling over peace demonstration

• thoughts, dreams
  • ghost effect
Superimposition

- from *Neighbors* Buster Keaton 1920
  - connection -- ring to cheap products
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