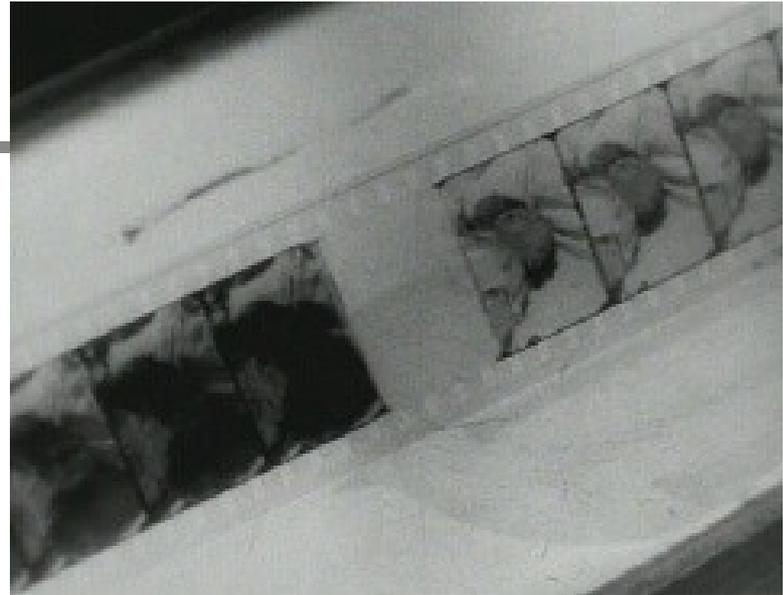
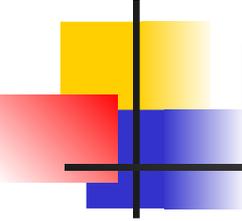


Introduction to Television Production

UNIT-IV

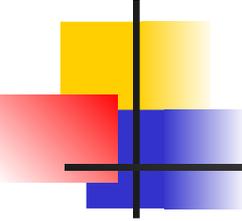
Editing





Definition

- The selection and piecing together of shots to form the completed film
- The joining together of clips of film into a single filmstrip.
- The cut is a simple edit but there are many other possible ways to transition from one shot to another.

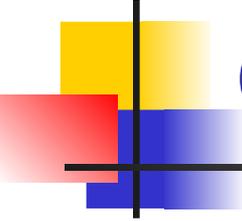


Devices

Transitions

The shot is defined by editing but editing also works to join shots together. Such joining is termed as Transitions

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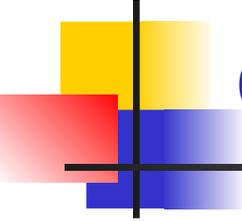


Cut In, Cut Away

- An instantaneous shift from a distant framing to a closer view of some portion of the same space, and vice versa

In Lars Von Trier's *Dancer in the Dark* (Denmark, 2000) Selma and Bill have a dramatic conversation in Bill's car that is framed by a cut-in and a cut-away

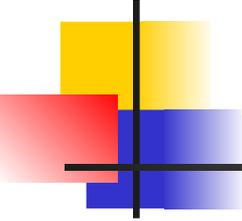




Cross Cutting and Parallel Cutting

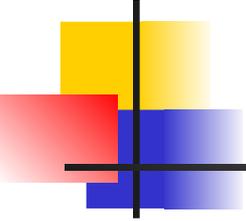
- Editing that alternates shots of two or more lines of action occurring in different places, usually simultaneously.
- The two actions are therefore linked, associating the characters from both lines of action.





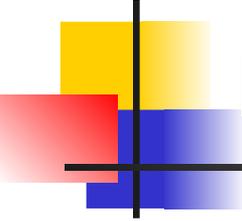
Dissolve

- A transition between two shots during which the first image gradually disappears while the second image gradually appears
- For a moment the two images blend in *superimposition*



shots from *The Stendhal Syndrome* (*La Sindrome di Stendhal*, Dario Argento, 1996), a young woman becomes so absorbed by Brueghel's *The Fall of Icarus* that she actually dives into the painting's sea!

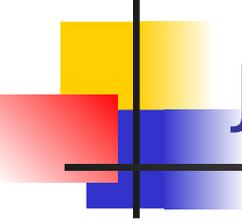




Iris

- A round, moving *mask* that can close down to end a scene (iris-out) or emphasize a detail
- It can open to begin a scene (iris-in) or to reveal more space around a detail
- Iris is a common device of early films





Jump Cut



- An elliptical cut that appears to be an interruption of a single shot.
- Either the figures seem to change instantly against a constant background, or the background changes instantly while the figures remain constant
- French Nouvelle Vague films of the 1960s made jump cuts an essential part of their playful, modern outlook
- jump cuts are more commonly associated with music videos, video or alternative filmmaking
- Jump cuts are used expressively, to suggest the ruminations or ambivalences of a character, or of his/her everyday life

Shot/ Reverse Shot

- Two or more shots edited together that alternate characters, typically in a conversation situation. In *continuity editing*, characters in one framing usually look left, in the other framing, right

this sequence from *The Stendhal Syndrome* (*La Sindrome di Stendhal*, Italy, 1996). Director Dario Argento has his protagonist Anna looking at Botticelli's *The Birth of Venus* (c1485)... but with the use of successive shot/ reverse shots, eye line matches and matching framings, it soon begins to look as if Venus herself is looking at Anna

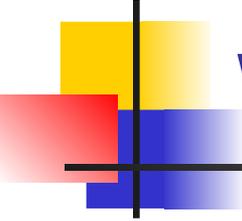


Superimposition

- The exposure of more than one image on the same film strip.
- Unlike a dissolve, a superimposition does not signify a transition from one scene to another
- to express subjective or intoxicated vision

In this clip from *Neighbors* (Buster Keaton, 1920), the resentful father of the bride looks at the wedding ring and immediately associates in his mind with a dime store.





Wipe



- A transition between shots in which a line passes across the screen, eliminating the first shot as it goes and replacing it with the next one
- A very dynamic and noticeable transition, it is usually employed in action or adventure films
- It often suggest a brief temporal ellipsis and a direct connection between the two images

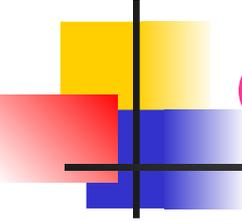
Matches

EYELINE

The following shots from Dario Argento's *The Stendhal Syndrome* (*La Sindrome di Stendhal*, Italy, 1996), depict Anna looking at a painting, Brueghel's *The Fall of Icarus*. The scene takes place inside Firenze's most famous museum, the Uffizi Gallery. As her interest grows, the eye line match (that is the connection between looker and looked) is stressed with matching close-ups of Anna's face and Icarus's falling into the ocean in the painting. Again, this implies that Anna is looking directly at Icarus's body.

- A cut in which the first shot shows a person off in one direction and the second shows a nearby space containing what he or she sees.
- If the person looks left, the following shot should imply that the looker is off-screen right

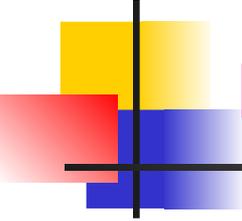




Graphic Match

- Two successive shots joined so as to create a strong similarity of compositional elements (e.g., color, shape). Used in transparent continuity styles to smooth the transition between two shots.
- Graphic matches can also be used to make metaphorical associations, as in Soviet Montage style. Furthermore, some directors like Ozu Yasujiro use graphic matches as an integral part of their film style.





Match on Action



- A cut which splices two different views of the same action together at the same moment in the movement, making it seem to continue uninterrupted.
- A match on action adds variety and dynamism to a scene, since it conveys two movements: the one that actually takes place on screen, and an implied one by the viewer, since her/his position is shifted.

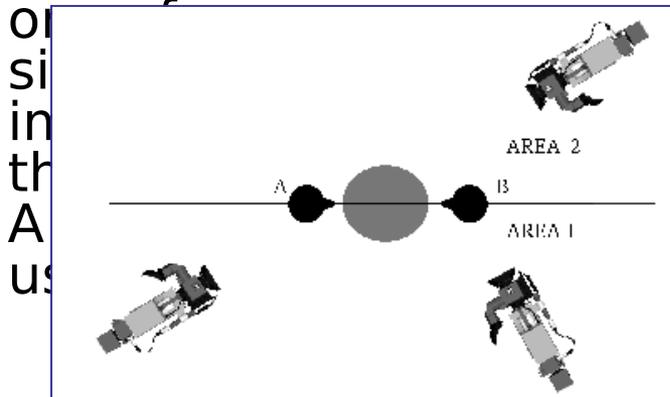
Styles

Continuity Editing

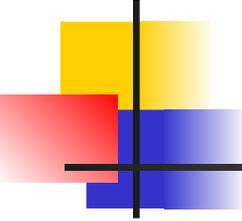
- A system of cutting to maintain continuous and clear narrative action.
- Continuity editing relies upon matching screen direction, position, and temporal relations from shot to shot.
- Works on the viewer's assumption that space and time are contiguous between successive shots. Also, the diegesis is more readily understood when directions on the screen match directions in the world of the film.

- The "180° rule" dictates that the camera should stay in the areas on either

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MONTAGE



- A synonym for *editing*.
- An approach to editing developed by the Soviet filmmakers of the 1920s such as Pudovkin, Vertov and Eisenstein;
- It emphasizes dynamic, often discontinuous, relationships between shots and the juxtaposition of images to create ideas not present in either shot by itself.
- Sergei Eisenstein developed a complex theory of montage that included montage within the shot, between sound and image, multiple levels of overtones, as well as in the conflict between two shots.

Elliptical Editing



from scenes of the newlyweds' daily life...



to the announcement of Pooja's pregnancy.



from a gift shower for the upcoming baby... to multiple scenes of celebrations, as Pooja's approaches her ninth month.



- Shot transitions that omit parts of an event, causing an ellipses in plot and story adoration . Normally an alternative to continuity editing

A seven-minute song sequence from *Hum Aapke Hain Koun* (Sooraj Bartjatya, India 1994) dances us through several months in the life of a family, from a cricket match to a ritual welcoming a new wife.