Storyboarding Science

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life science zurich

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Editing

The film is written more than one time

- Literal, novel
- Step-outline
- Treatment
- Script (dialogue and action)
- Storyboard (picture)
- Filming (shot)
- Editing

Story

- Oral
- visual (graphic, drawing)
- written
- performed (theatre)

Film...only 100 years old...but this include all the others (oral, visual, written, performed)...plus editing

Editing…??? Assembling??? Cutting???

Hitchcock explains CUTTING

Sequence Shot
vs
Fast Cut

 Sequence Shot *vs* Fast Cut

According to **Walter Murch**, editor and author of "In the Blink of an Eye", the ideal cut satisfies six criteria at once:

1. It must be true to the emotion of the moment
2. It advances the story=information
3. It occurs at a moment that is rhythmically interesting=not visible
4. It acknowledges what is called "eye-trace" (the concern with the location and movement of the audience's focus of interest within the frame)
5. It allows the transition from three dimensions into two dimensional photography=180 rule
6. It respects the three-dimensional continuity of the actual space (where are the people in the room and in relation to one another)

If the emotion is right and the story (information) is advanced, the audience will be forgiving and unconcerned about the other four criteria that relate to chronological continuity.

Murch suggests cuts work
1. because they resemble the way images are juxtaposed just like the way we think and dream (e.g zoom does not exist anymore).
2. film-cutting mirrors how our language works. Our language divides the world up into things. Those are the cuts in our "speaking metaphor", you are narrating one thing at a time, the ideas of your story.

Narrative Context
Question and answer editing pattern

1. Straightforward Question…Answer editing
Narrative context: Our scene takes place in the woods on a summer day. Laura, a teenager, is looking for her old brother Tom. At his point in the story we have not yet seen Tom and so we do not know what he looks like.
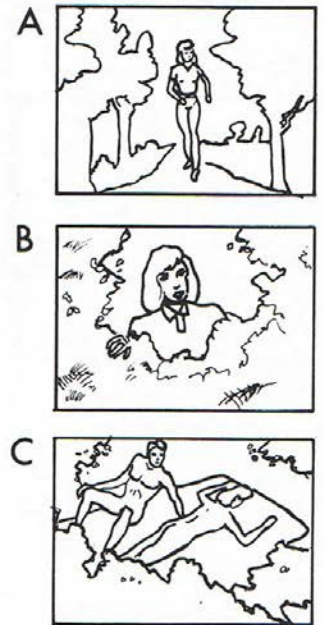
> Shot A: Laura enters the woods.
> Question: "Where is Tom?"
> Shot B: Laura stops short a few yards from a clearing.
> New Question: "What has she found?"
> Shot C: Tom and a girl lying naked on a blanket in a clearing
> Answer: "Laura has found her brother".

2. Placing an Answer before the Question
In this case the viewer would share a secret with the filmmaker by knowing that Tom is nearby in a compromising situation.

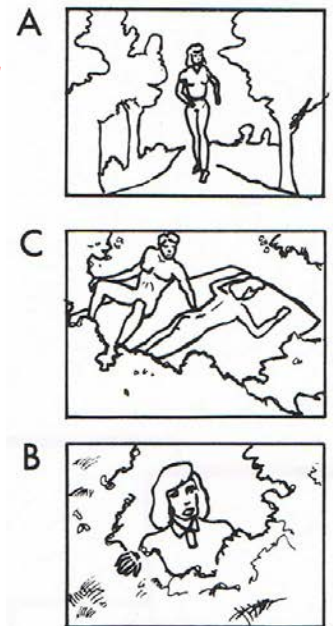   Shot A: Laura enters the woods.
    Question: "Where is Tom?"
    Shot C: Tom and a girl lying naked on a blanket in a clearing.
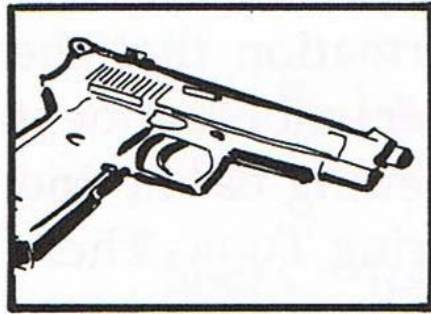   Answer: "Tom is here".
    New Question: "Will Laura find Tom?"
    Shot B: Laura stops short a few yards from the clearing.
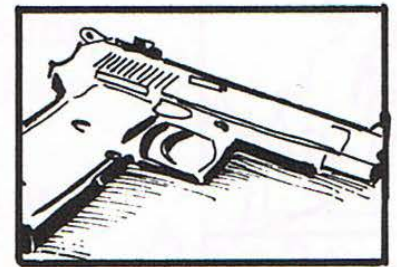   Answer: "Laura has found Tom".

R·Evolution

3. Delaying the answer
The look in the first shot would ordinarily be answered by a shot of the gun. However, the answer has been postponed while shots 2 and 3 show the man turning on the light.

Expressive: psychological effect
Kuleshov Effect

Shot of an actor with a neutral expression

A shot of soup

The audience...

...felt the pensive mood of him looking at the soup

A shot of dead woman

...were touched at the way he looked at the woman in the coffin

A shot of a girl playing with a toy

...liked the light smile he displayed watching the girl playing

The whole is greater than the sum of the parts

Kuleshov Effect
Hitchcock explains the expressive effect
The Silence of the Lams

Kind of story telling technique with Editing

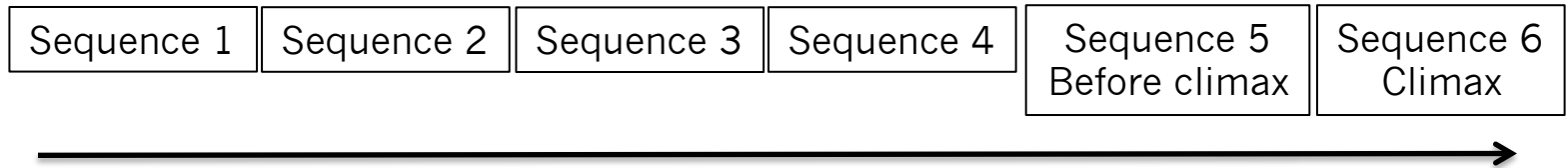1 Linear story
2 Backwards
3 Teaser
4 Sub Story
5-Inner Cutting

Story Telling Techniques

1. Linear story
Telling a story from beginning to end as it happened

- Sometimes reality is just that good
- The best way to tell the story "could" be from beginning to end
- It makes it easy for the audience to follow the story
- The intrigue is created by the story itself unfolded

Film: Great Expectation

| Sequence 1 | Sequence 2 | Sequence 3 | Sequence 4 | Sequence 5 Before climax | Sequence 6 Climax |

Linear

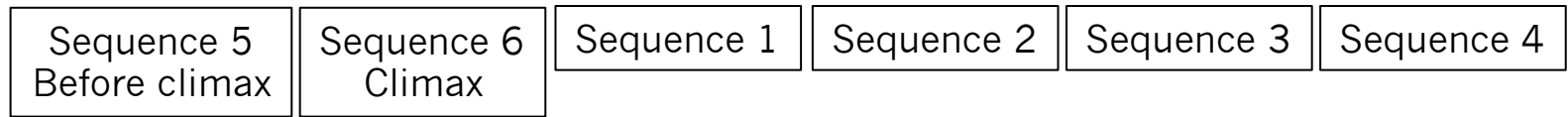2. Backwards
Showing the ending first, then work your way back to the beginning

- This is used when the journey of your story is the most intriguing part....not the destination
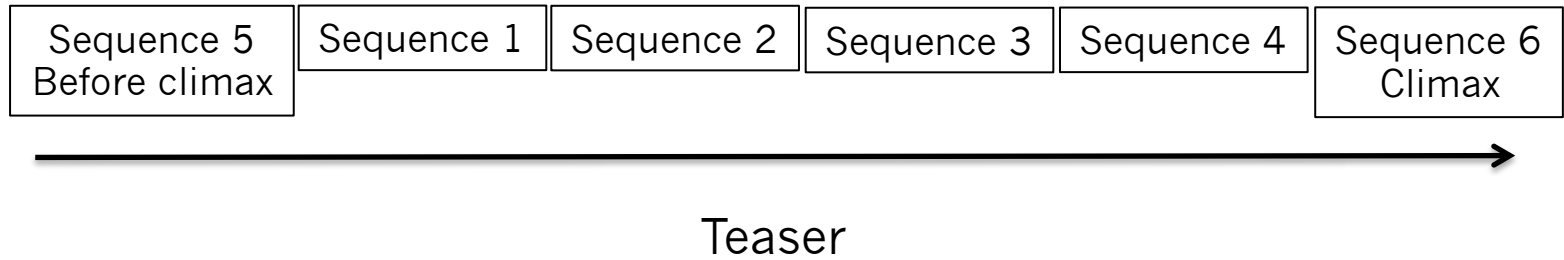
Film: Mar a Dentro
Film: Old Boy.....the part of the prison

| Sequence 5 Before climax | Sequence 6 Climax | Sequence 1 | Sequence 2 | Sequence 3 | Sequence 4 |

Backwards

3. Teaser
Show the beginning of the climax, cut before the climax happens, then start at the beginning and work back up to the climax.

- Very common in films and television
- Used to create audience intrigue by showing a piece of the climax "of the context" as the beginning of a film
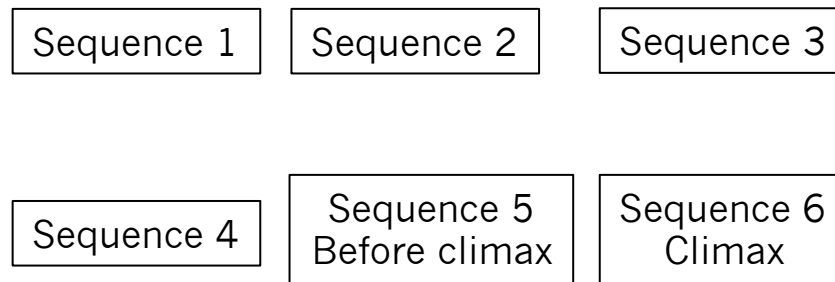- Gives the viewer a reason to keep watching

Film: Melancholia, Into the Wild

Sequence 5 Before climax	Sequence 1	Sequence 2	Sequence 3	Sequence 4	Sequence 6 Climax

Teaser

4. Sub Story
One story acts as a vehicle to move the main story from point A to point B

- Allows you to travel through time, in your film, without any need of justification
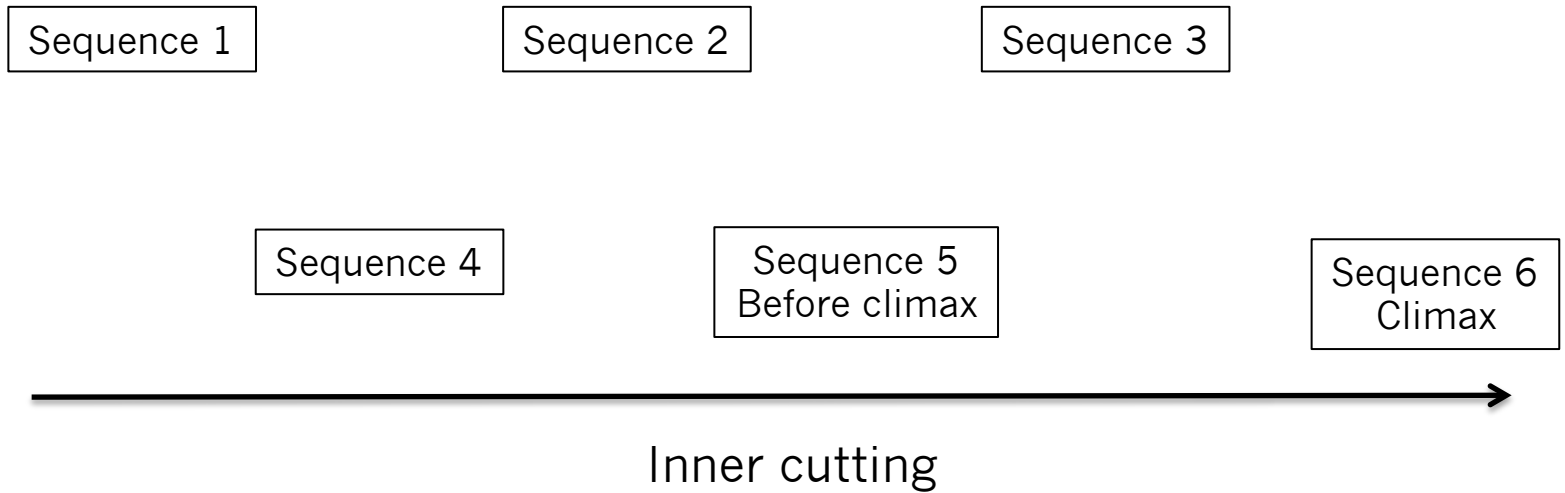
Film: Adaptation
King's Speech

Sequence 1   Sequence 2   Sequence 3

Sequence 4   Sequence 5
              Before climax   Sequence 6
                              Climax

Sub-story

5. Inner Cutting
Multiple stories happing simultaneously, cutting back and forth, all moving towards one final climax

- Takes two (or more) moments, and combines them into one moment
- Take two mediocre moments and fuse them together to make one intriguing moment
- Alternating stories keep the viewers attention
- Makes continuity less relevant
- Intrigue is created by seeing how the stories intersect

Film: Babel
Film: 21 Grams

Sequence 1

Sequence 2

Sequence 3

Sequence 4

Sequence 5
Before climax

Sequence 6
Climax

Inner cutting

Sequence shot without order

Shot sequencing Advertise

Sequence shot with order

Types of Film Cuts
Wild Tales...cut after a hit
An Eye on the Elephant...match cut with the feet

Cutaways

To insert completely different shots during the editing process that will allow you to cut away from one part of the interview and move to another

Most often they are close-ups, but medium and wide shots can also work

Why we use cutaways
- To mix two stories
- To improve the editing of the interview

Examples
- A family picture on the wall
- Your subject's nervous hand gestures
- The trophy case behind them, the scene nearby…etc.
- Anything that captures the character, your location, says something about your subject, communicates more info about the scene, or helps you tell your story more effectively

Transitions

- Simple Cut Point

- Dissolve: smooth, highlight time change in the same place or different places

- Fade out in black (Dip in black): larger time separation

- Fade out in white (Dip in white): very short time separation in the same place

- Natural transitions

- Curtin: not in use anymore

Natural transitions
Revolution: Opening sequence
Apocalypse Now: Opening Sequence
Einstein SRF
Alfred Hitchcock transition

Emotion vs No Emotion editing

With emotion long time shot, with action short time shot

 Romeo and Juliet

Collapse

- I. Show everything quickly, time-lapse (not cinematographic)
- II. Collapse with editing
- Time collapse
- Action collapse
- Emotion collapse

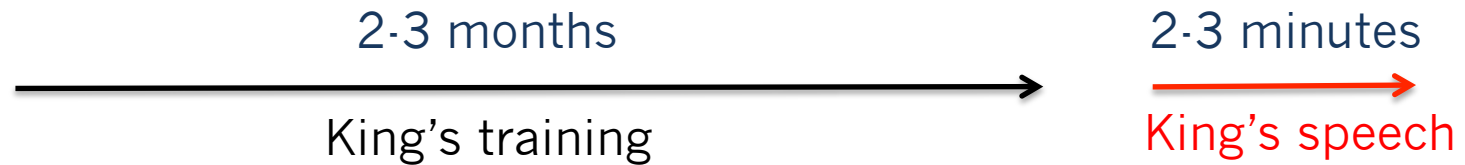II. Collapse with editing
• Time collapse

Two events with intercut
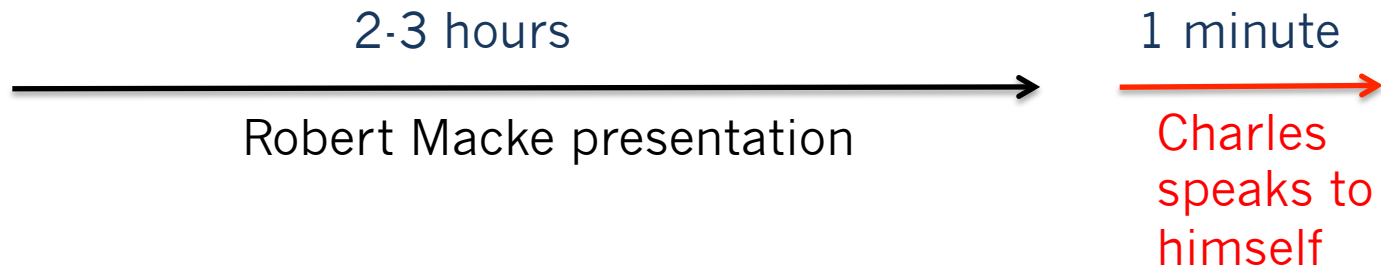Only one event without intercut

 Time-lapse collection
Adaptation
The King's Speech

Two events with intercut

2·3 months

King's training

2·3 minutes

King's speech

Two events with intercut

2-3 hours

Robert Macke presentation

1 minute

Charles
speaks to
himself

Only one event
without intercut

Paris j'taime

II. Collapse with editing
* Action collapse

Extreme close up as a sequence

 Lord of War intro
Requiem for a Dream trailer

II. Collapse with editing
• NO emotional collapse

We collapse time, space and action but no emotion

 La Vita e Bella

Sound

1. Direct sound

2. Off:
- V.O. (voice over), the character in the scene but we do not see him/her
- O.S. (off-screen), the character is not in the scene (e.g. telephone)

3. Environmental: glasses noise, pen click, clock click, fire in kitchen, animal sound...etc.

4. Sound effect=Foley

5. Room tone=Wild track (the environment without speaking)

6. Music
- Diegetic .... Inside the scene....radio, someone singing
- Non-diegetic=sound track....causes attention and dramatic change, tell the viewer how he/she should feel

7. Narration

Sound editing

There are two schools:

- **Clean audio signal:** always clean audio

- **Sound should be relative to the distance from the camera**. The camera is the viewer. Where you put the camera in the space is how you tell the audience to feel this scene. As the subject goes away from camera, the sound goes down and down.....

Wild Tales, bad sound relative to the distance

Sound Editing:

I. Sound cutting… out of order
- If in each single shot we see someone speaking and we hear him/her at the same time…..not good
- When we hear somebody's voice without seeing his/her face we prime our brain to expect something
- Sometimes the power is not in the words but in the reaction to the words

II. Sound transition
- **Simple cut:** Cutting on peak sound. Like when we hear the loud ban, our eyes close quick. We blink and the shot is changed.

- **Crossfade**: Between clips.

- **Fade in and fade out**: at the beginning and the end of the scene.

- **L & J effect**: Put one part of the audio of the coming scene at the end of the presence scene. This will make the viewer engage the film and forget the cut. It makes flow from scene to scene.

Children of men, Naked scene
Los Pasajeros Amantes, the plane scene, suggestion
Wild Tales…cutting after a hit

Repeat your style of filming

To recall special feeling, like we do with the music. Repeating is part from composition…Unity.

Wild Tales...position of the camera
Old Boy

3

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Film Editing analysis

My dad's story: Dream for my child

Sentimental admiration of the sweetest daddy in the world
.
.
.
.
BUT, he lies (dual life)
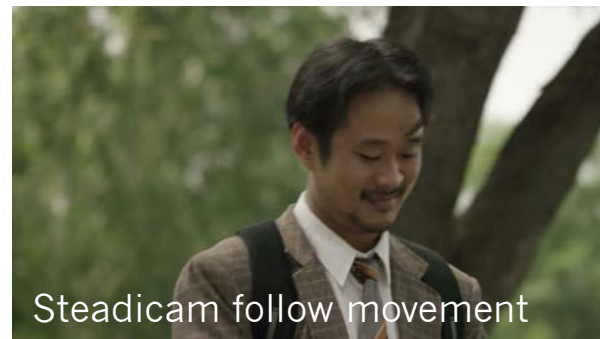.
.
.
.

He lies because of me

I write him a letter

The film starts here → He reads my letter…He changes?…does not lie?
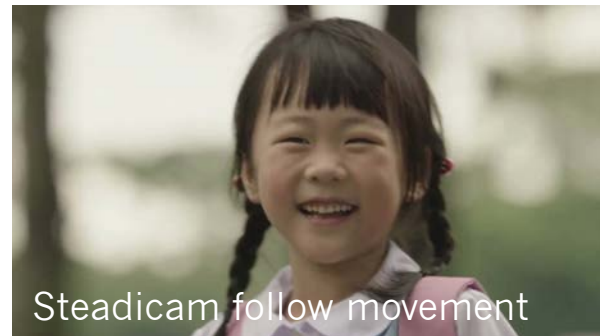
Thai Language
Follow focus

Steadicam follow movement

Steadicam follow movement

Daddy is the sweetest dad
Daddy is the most hand
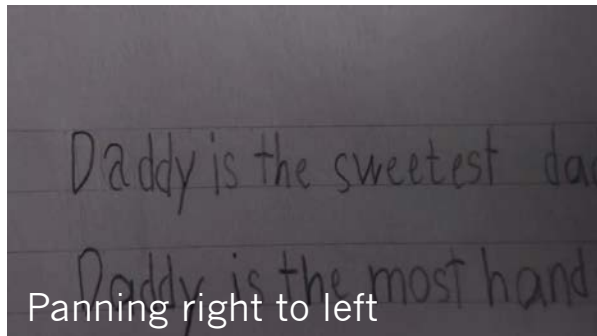
Panning right to left

Low angle camera
Steadicam follow movement

Steadicam follow movement

Follow focus
Boy+Telephon+Glasses

Follow focus
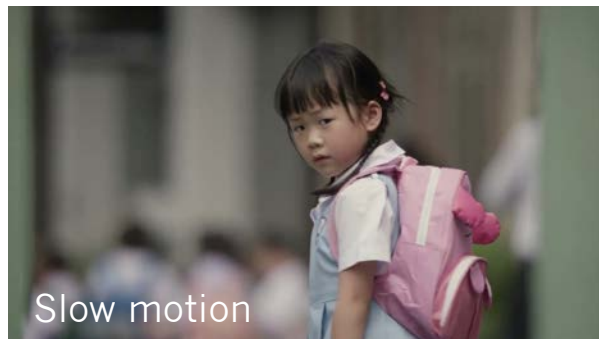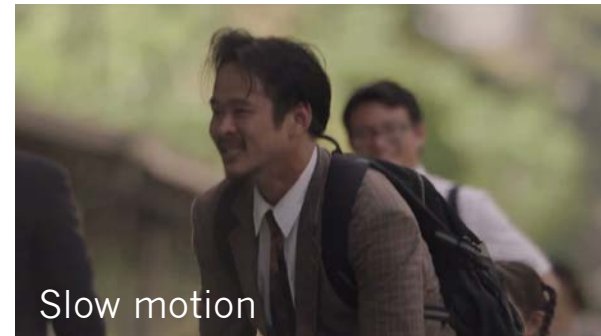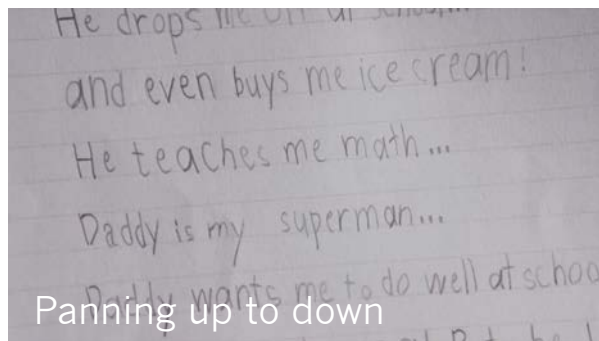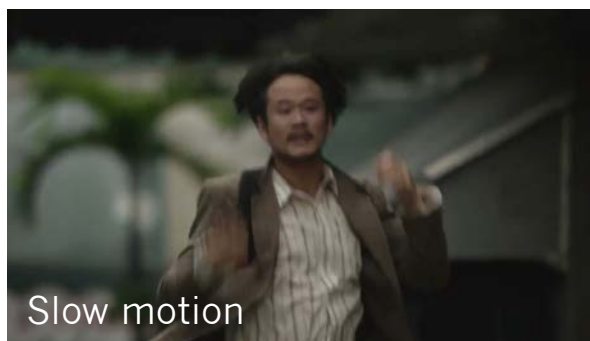Boy+Not balanced Frame+Glasses

Follow focus
Foreground & Background

Thai Language

Low angle

Steadicam follow movement

ESSAY CONTEST

Panning up to down

Breaking the axis

Slow motion

Slow motion

Slow motion

Slow motion

Travelling forward

Employment

Travelling forward

52

Slow motion

Slow motion

Slow motion
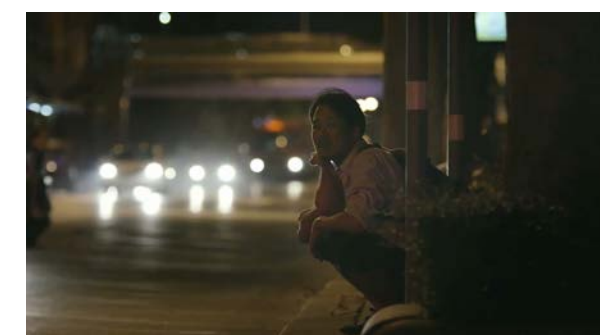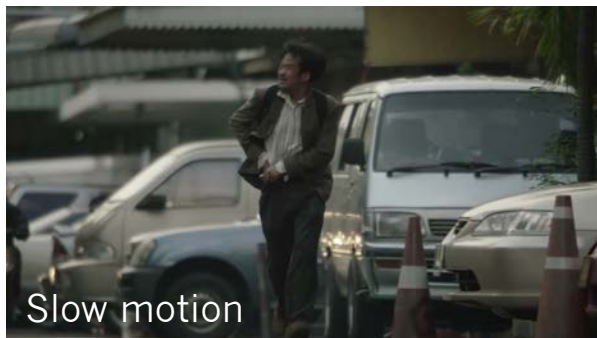
Slow motion

Travelling forward

Travelling
Slow motion

Slow motion

Follow focus

Slow motion

Slow motion

Slow motion
Travelling forward

Slow motion

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Travelling forward

Low angle

like everyone else
to live a better lif
I love daddy...

Panning up to down

Breaking the axis

55