Film Workshop: Editing Diversity

Hudson Moura, PhD
Ryan Lee, videomaker

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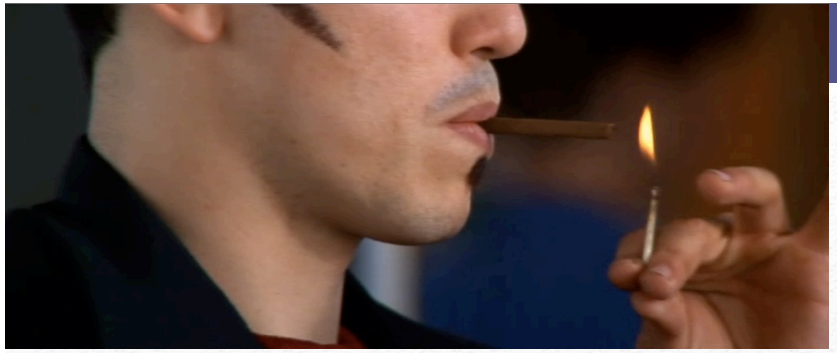
AGENDA

1. Introductions
    1. What brought you here
2. Study Case - premise
    1. *The Secret Files of Amylton de Almeida* (BRA, 2004)
3. Montage, Editing, Découpage
    1. Editing in Film History: Russians (Kuleshov, Vertov, Eisenstein) and Griffith
4. Storyboarding

5. Storytelling
    1. Diegesis
    2. Flashback / Flash-forward
    3. Split screen
    4. Superimposition
6. Editing Effects:
    1. Transitions
    2. Matching
    3. Duration
    4. Style
    5. Visual Effects
    6. Music, Sound and Sound Effects
7. Tips

Learning Outcomes

- Our goal with this workshop is to explore LGBTQ+/GSD (Gender and Sexual Diversity) films' aesthetics through editing
- To understand the function of an editing work in films
- To analyze GSD experience in films
- To learn how to edit a short sequence with Premiere



What is the relationship between a series of shots in sequence?

What meanings can we infer from the juxtaposition of shots?

What deliberate choices have been made in the direction, and in the edit?

- *'Editing may be thought of as the coordination of one shot to the next'* (Film Art, Bordwell and Thompson)
- Hollywood films and many TV series generally use multiple cameras and many takes
- In the edit, each shot is chosen from reels of footage; shots chosen to create a sequence; sequences joined to create finished film.

Film Editing: *'The Relation of Shot to Shot'*

- Largely in past the coming out narrative.
- GSD (Gender and Sexual Diversity) films have experienced a thematic evolution.
- To see idealized GSD characters in stories that revolve around their being gay.

GSD Film Experience

A GAZETA

Vitória (ES), sexta-feira, 10 de dezembro de 2004

CADERNO DOIS

Vídeo

Música

Idéias

ALÉM DAS FRONTEIRAS DO ESTADO DIRETOR DO DOCUMENTÁRIO PRETENDE EXIBIR TRABALHO TAMBÉM EM FESTIVAIS DE CINEMA DE TODO O PAÍS

Desengavetando Amylton

Cartas escritas por Amylton de Almeida para amigos inspiram "Os Arquivos Secretos", que será lançado hoje no Metrópolis

CLEODIR BERTOLDI

AS OBRAS DE AMYLTON DE ALMEIDA

PALAVRA DE AMIGA

"Amylton foi luz, amigo, cúmplice e aliado"

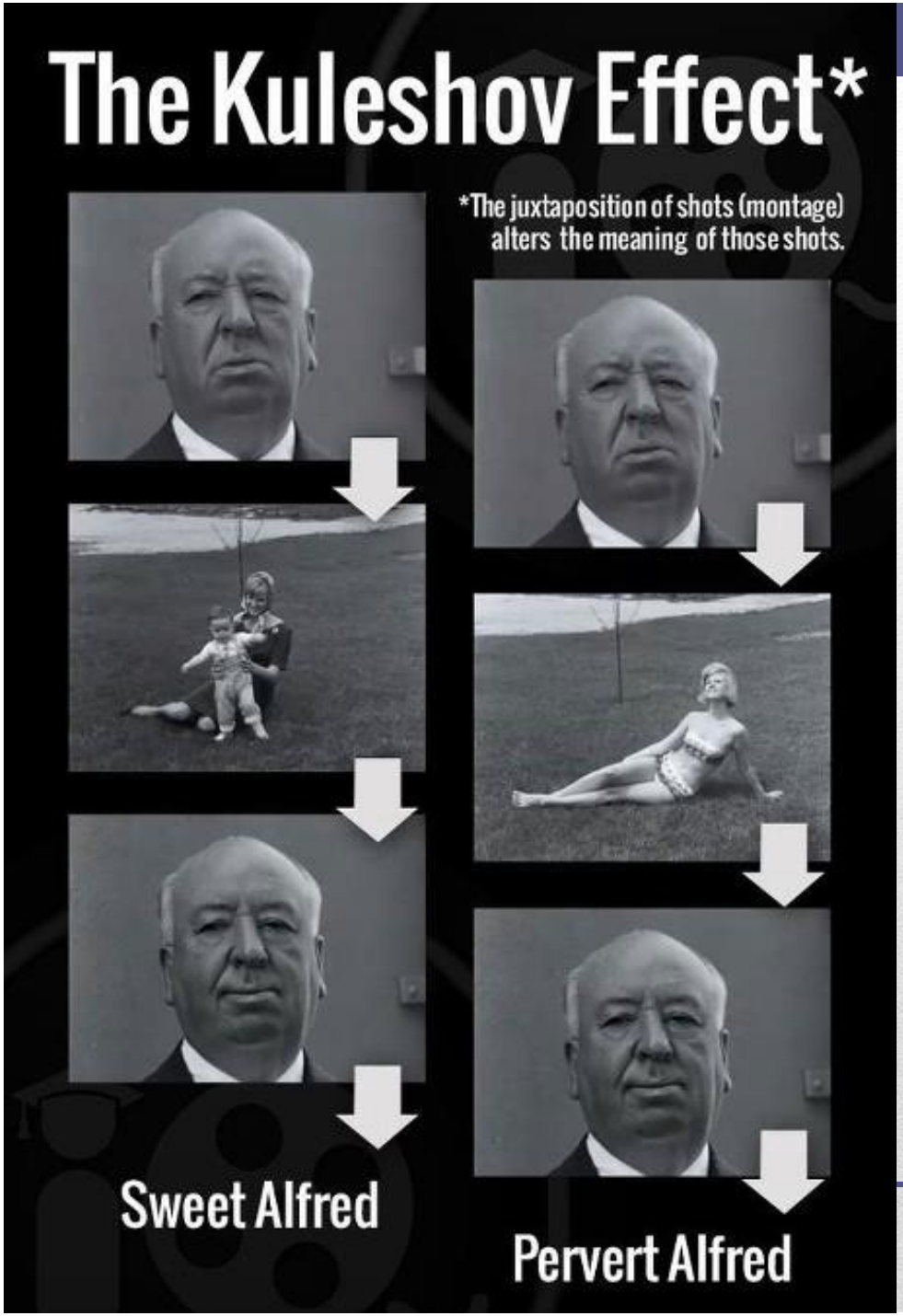
JEANNE BILICH
Jornalista

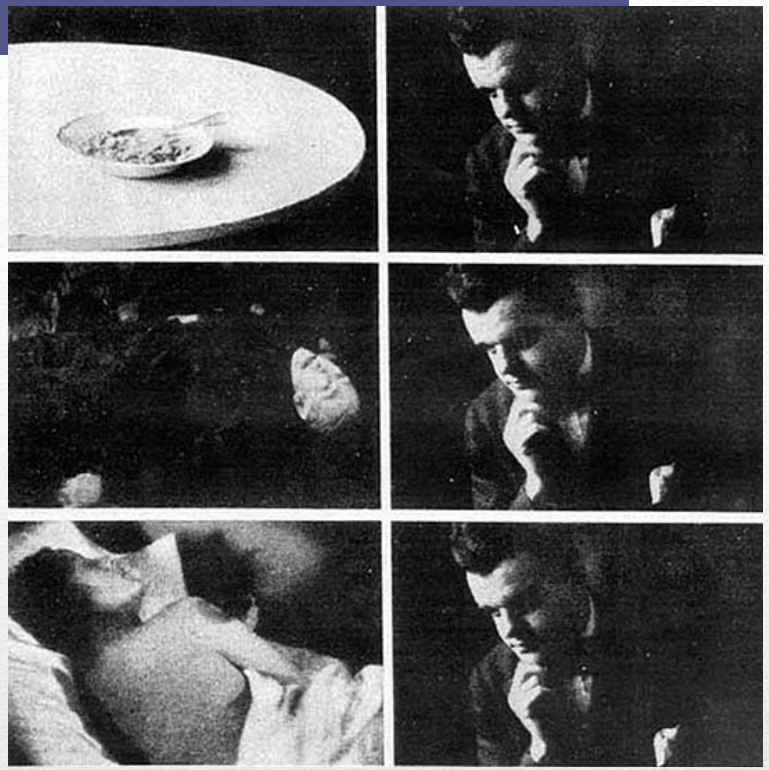
EDITING

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.

- **MONTAGE -** 1. A synonym for editing. 2. 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.
- Lev Kuleshov
- Dziga Vertov
- Sergei Eisenstein
- D. W. Griffith

Picture: Yelizaveta Svilova at the editing table of *Man with the Movie Camera (Chelovek s kinoapparatom, Dziga Vertov USSR, 1929)*





- creating meaning in a movie thus narrative

The Man with the Movie Camera (1929) Dziga Vertovv

Sergei Eisenstein

- To direct forcefully the emotions and thought processes of the spectator as a series of "shocks."
- Montage as a bridge between
  - Laws of aesthetic form;
  - Laws of mind.
- Dialectics:
  - "From *conflict* or collision to a higher *unity*."
  - "The dialectic as a leap from *quantity* (aesthetic form) to *quality* (transformation of consciousness in the spectator).
- The Odessa staircase in Potemkin
  - Chaotic movement : rhythmic marching
  - Masses : lines
  - Close-ups : long shots
  - Movement up : movement down

B. *Illogical*

Example 3 (from *Potemkin*): the same device used for pictorial symbolism. In the thunder of the *Potemkin's* guns, a marble lion leaps up, in protest against the bloodshed on the Odessa steps (see Figure 8). Composed of three shots of three stationary marble lions at the Alupka Palace in the Crimea: a sleeping lion, an awakening lion, a rising lion. The effect is achieved by a correct calculation of the length of the second shot. Its superimposition on the first shot produces the first action. This establishes time to impress the second position on the mind. Superimposition of the third position on the second produces the second action: the lion finally rises.

D.W. Griffith

- Even though D.W. Griffith is one of the most racist filmmakers in Hollywood cinema, he is considered the father of narrative cinema. He practically invented such techniques like parallel editing, pushing them to unprecedented levels of complexity and depth.

EDITORS AS STORYTELLERS

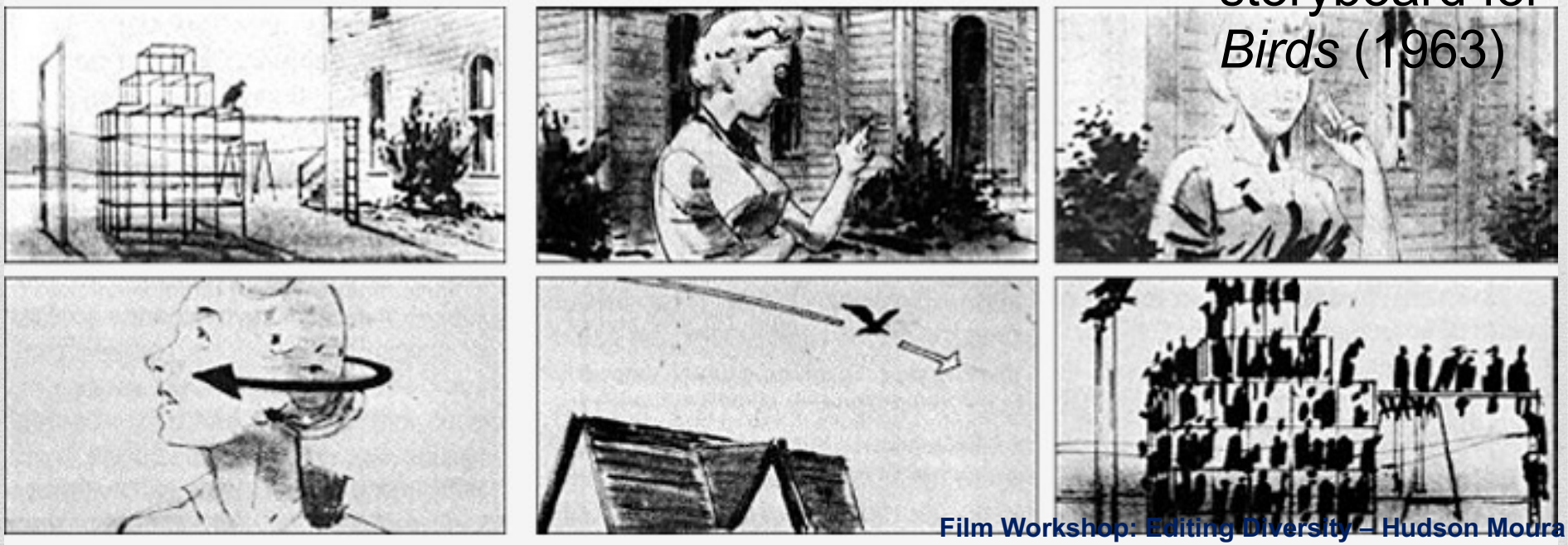
How to tell a story?

- Script structure
  - Intro
  - Setup conflict – turning point
  - Taking on the challenge
  - Resolve/Resign or find the tool to succeed– Climax
  - Conclusion
- Every idea, scene, shot, special effect, dialogue and fancy editing trick needs to speak to the main idea of the film
  - If it doesn't support the main idea, lose it: *'If in doubt, cut it out'*
  - Every scene has its own idea / goal – speak to that goal
- Every scene is a mini movie.

STORYBOARDING

A *storyboard* is a series of drawings intended to represent how the film will be shot, including how each frame will be composed and how subject and camera motion will occur.

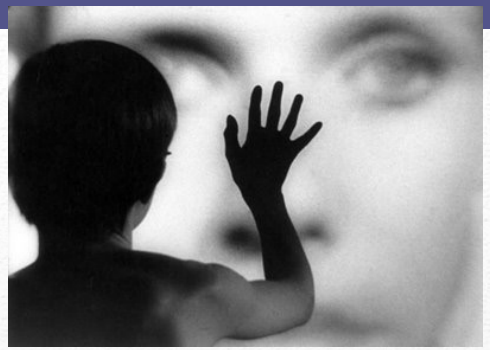
Hitchcock at work and a storyboard for *Birds* (1963)



Emotion is the key to any edit, editors strive to make an edit work evoking an emotional response on the audience by using many techniques, whether its holding on a take for a long time on an emotional scene or using really fast cuts to evoke the sense of confusion and energy.

Walter Murch

DIEGESIS



The diegesis includes objects, events, spaces and the characters that inhabit them, including things, actions, and attitudes not explicitly presented in the film but inferred by the audience. That audience constructs a diegetic world from the material presented in a narrative film. The "diegetic world" of the documentary is usually taken to be simply the world.

Styles of editing

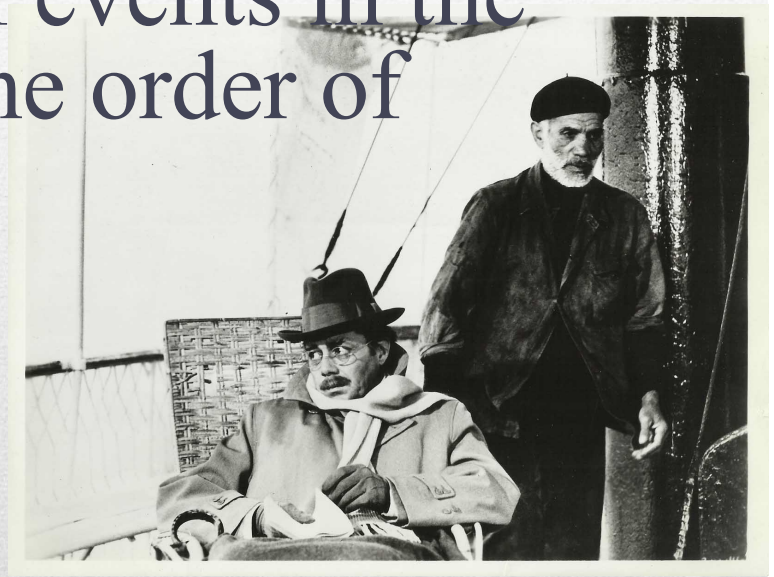
Continuity editing

- Hollywood narrative style
- "Analytic editing"
- Invisible shot transitions
- Shots subordinated to unity of segment
- Implies a passive spectator

Discontinuity editing

- Modernist and experimental
- "Montage" style
- Foregrounds shot transitions
- Stresses formal integrity of each shot
- Implies active spectator

A jump backwards or forwards in diegetic time. With the use of flashback / flashforward the order of events in the plot no longer matches the order of events in the story.



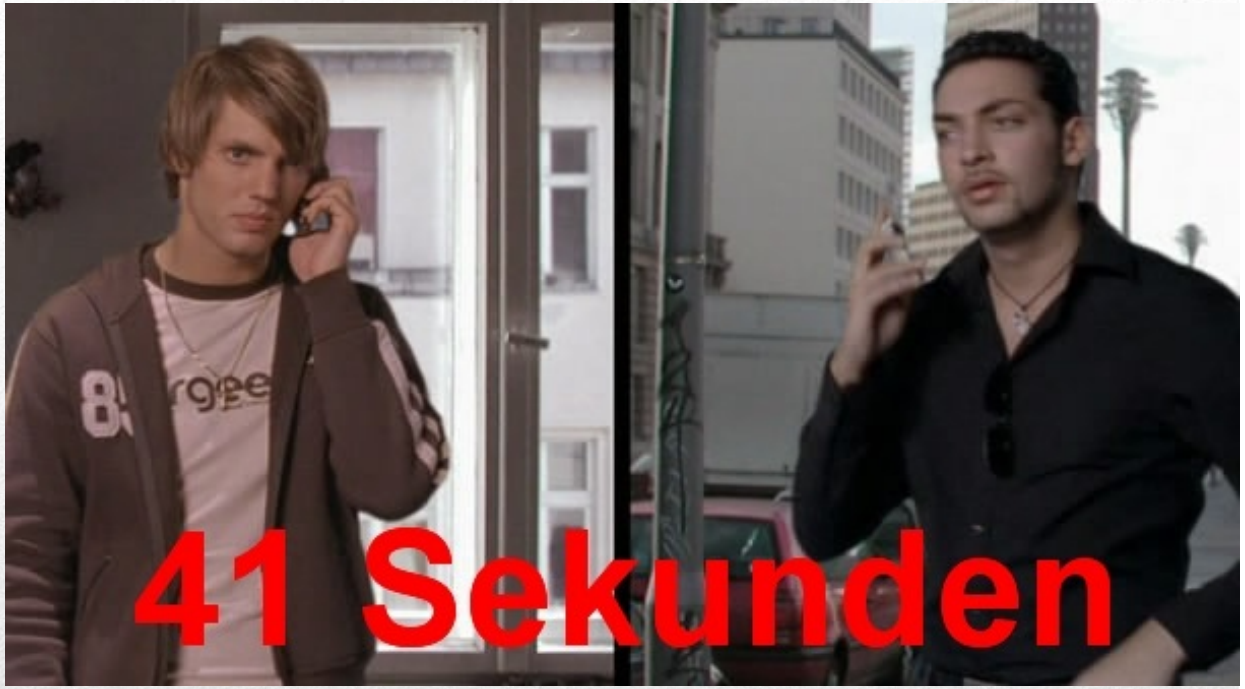
FLASHBACK / FLASHFORWARD

Composer Gustave Aschenbach (Dirk Bogarde) develops a troubling attraction to an adolescent boy, Tadzio, on vacation with his family in Venice. The boy embodies an ideal of beauty that Aschenbach has long sought and he becomes infatuated.

Death in Venice (1971)

Luchino Visconti

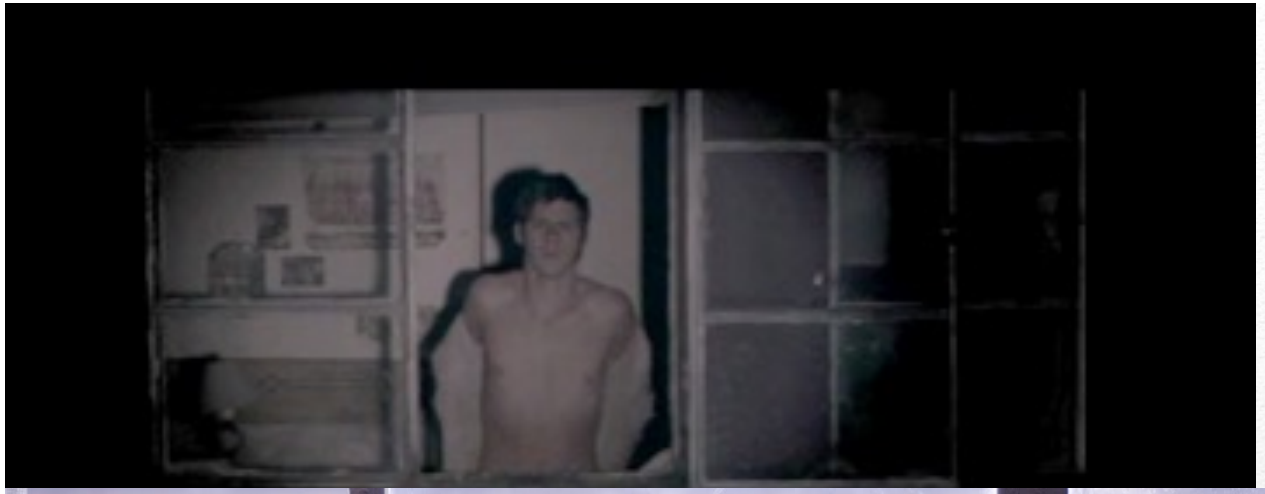
- **41Seconds** (GER, 2006) directed by Tobias Martin & Rodney Sewell

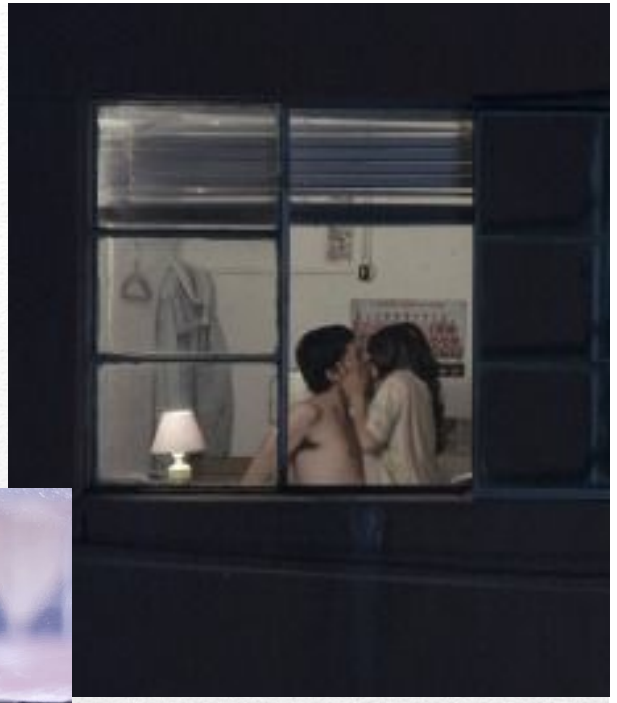


Splitscreen

Contrasted Juxtaposition

Film Workshop: Editing Diversity – Hudson Moura





- *Blokes* (Chile, 2010) Marialy Rivas

Parallel Editing / Cross-Cutting

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. The technique was often used to allow the same performer to appear simultaneously as two characters on the screen, to express subjective or intoxicated vision, or simply to introduce a narrative element from another part of the diegetic world into the scene.

Long Shot Sequences

The film centres on events in the life of a Hindu joint-family living in the outskirts of Delhi. In this kind of family, which as a result of the uneven development of India contains feudal social vestiges combined with the bourgeois way of life, the parents, married children and their families all live together under one roof.

Fire (1996)

Deepa Mehta

Zero Patience (1993)
John Greyson

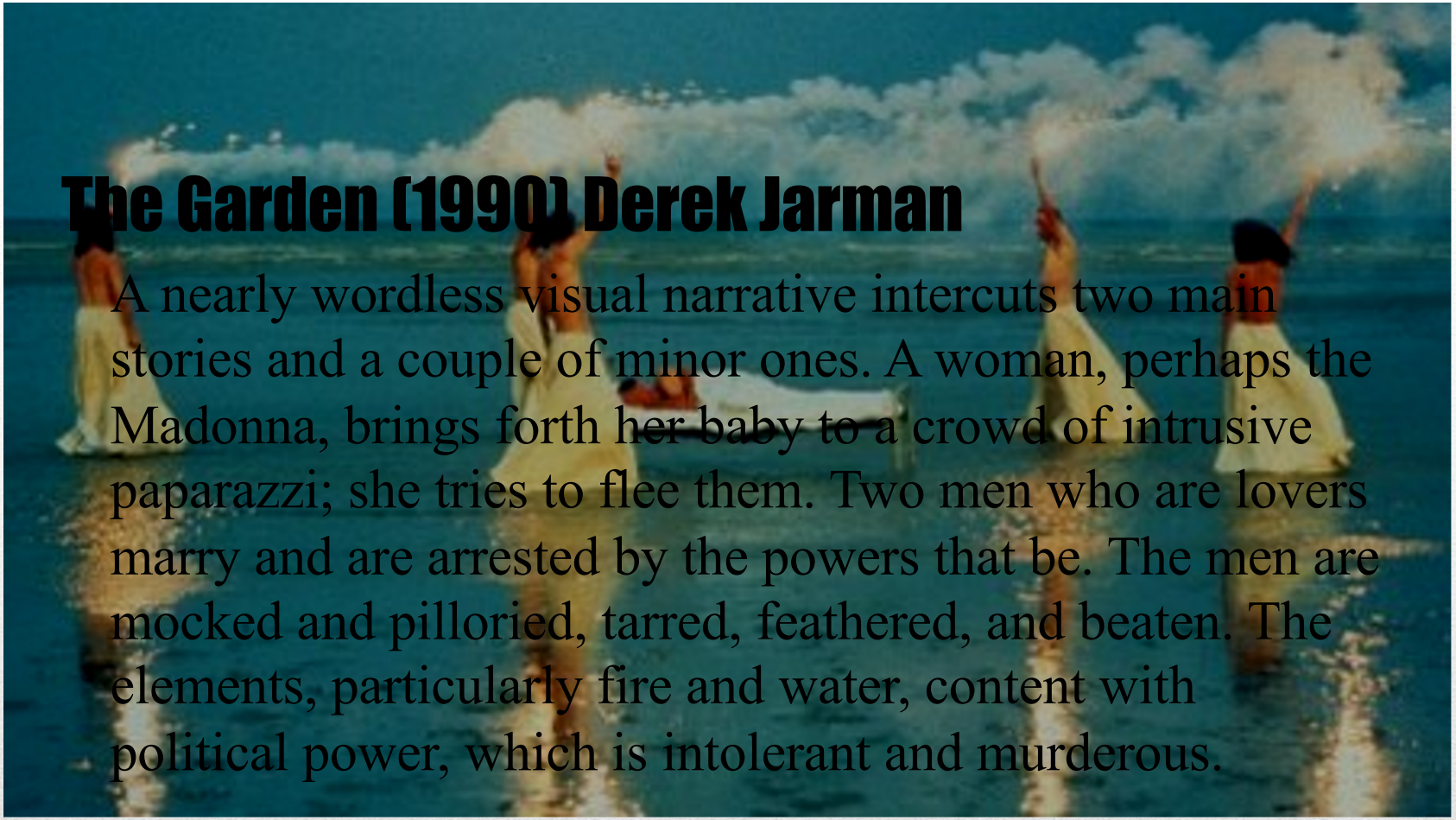
The ghost of Zero—"patient zero", who allegedly first brought aids to Canada—materializes and tries to contact old friends. Meanwhile, the Victorian explorer Sir Richard Burton, who drank from the Fountain of Youth and now works as Chief Taxidermist at the Toronto Natural history Museum, is trying to organize an Aids Exhibition.

Excerpts: http://www.youtube.com/watch_popup?v=YXf6fZPW2gU
http://www.youtube.com/watch_popup?v=QR7RKGdP1OU
http://www.youtube.com/watch_popup?v=K4I1JBmfwrg

Musical

Tacones Lejanos (High Heels, 1991)

Almodóvar's (Under)World



Associative/Intellectual Experimental Montage

SOUND

Sound in the cinema does not necessarily match the image, nor does it have to be continuous.

•**Source** - refers to the place of a sound in relation to the frame and to the world of the film. A sound can be onscreen or offscreen, diegetic or nondiegetic (including voice over), it can be recorded separately from the image or at the moment of filming. Sound source depends on numerous technical, economic, and aesthetic considerations, each of which can affect the final significance of a film. Any voice, musical passage, or sound effect presented as originating froma source within the film's world is *diegetic. If it originates outside the film (as most background music) then it is non-diegetic.*

Music Score as Sound Effect

- Visualize your film – what is the main narrative force?
- Transform your scenes in sequences and start to putting together your puzzle—structure your film accordingly.

Tips
Organizing Your Footage

Doris Day and Rock Hudson in *Pillow Talk* (1954) Michael Gordon

Splitscreen