

Introduction to Video Editing I

Queens College Art Department | Fall 2018

Professor Sofia Paraskeva | sofia.paraskeva@qc.cuny.edu

introvideo1.copperbluemedias.com

Week 02: 09/08/2018

ARTS 207 - 01

Saturday 1:00 pm - 4:50 pm

IB 212

Photographs bear witness to a human choice being exercised in a given situation... A photograph celebrates neither the event itself nor the faculty of sight in itself. [It] is already a message about the event it records. The urgency of this message is not entirely dependent on the urgency of the event, but neither can it be entirely independent from it. At its simplest, the message, decoded, means: I have decided that seeing this is worth recording...

John Berger

Understanding a Photograph, 1972

Photography is the process of rendering observation self-conscious.

John Berger
Understanding a Photograph, 1972



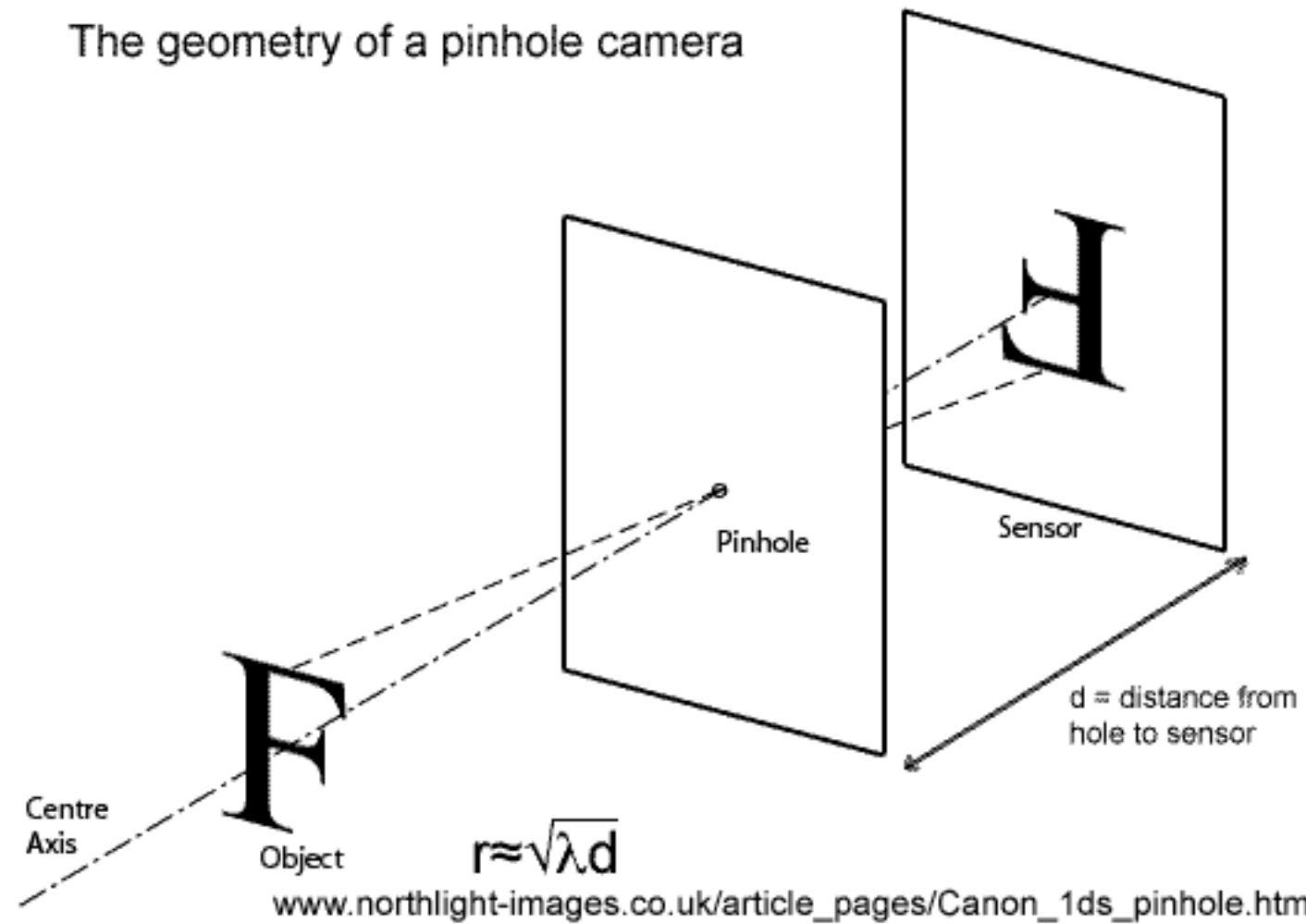
D-SLR

Digital Single Lens Release



Plate Camera

The geometry of a pinhole camera



Pin-hole Camera – how it works



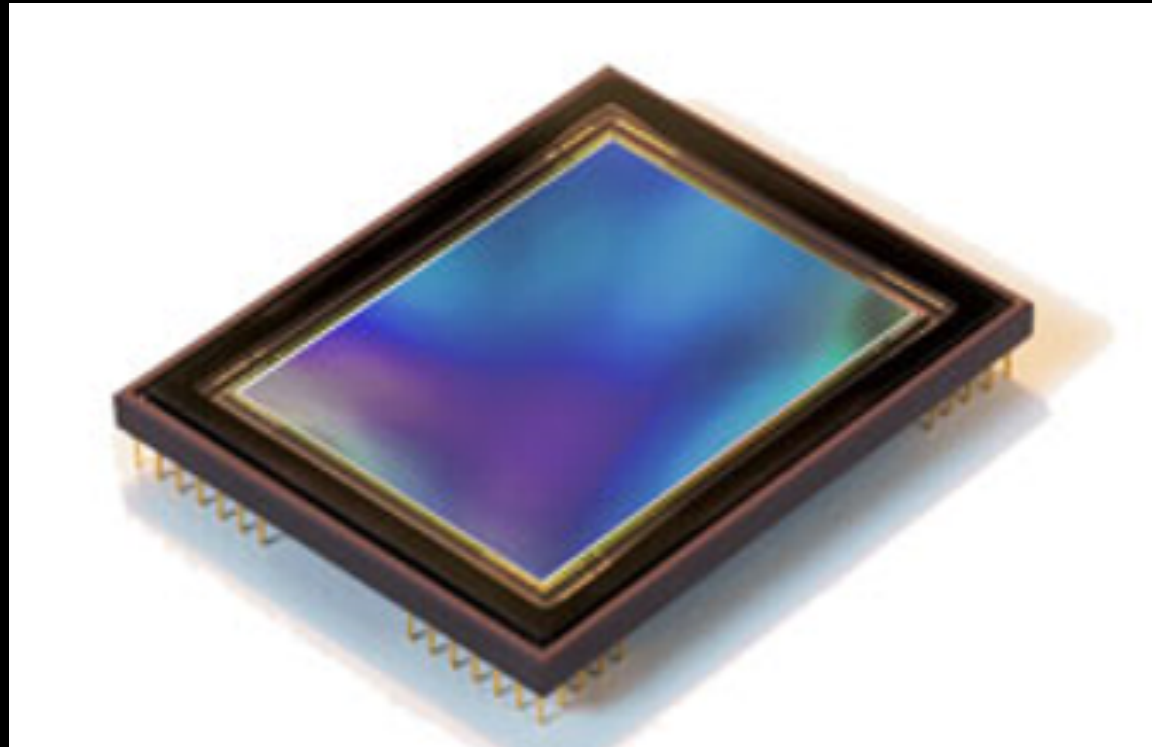
Nikon EL2 35mm film camera



Bolex H16 16 mm film camera

Φ = the sensor plane

where light becomes an image, data



CCD Sensor



iPhones are great with shallow depth of field
- Best when your camera is near the subject

Aperture && Shutter Speed == Exposure

Aperture & Shutter Speed == Exposure

- **Aperture** = amount of light allowed through the lens
- **Shutter** = amount of time sensor sees light

Aperture & Shutter Speed == Exposure

Aperture = Amount of light allowed through lens

Aperture & Shutter Speed == Exposure

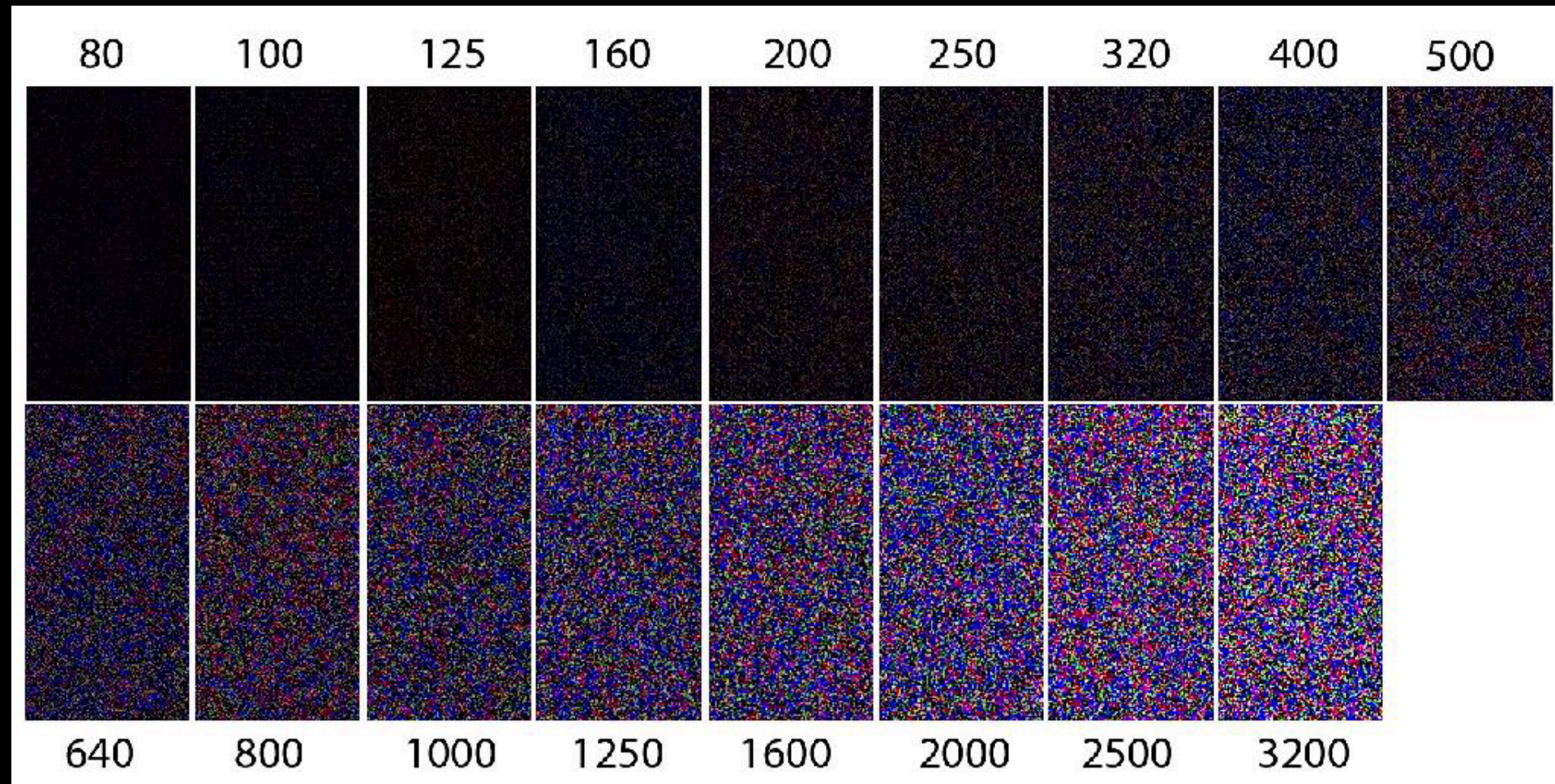
Shutter = amount of time sensor sees light

ISO/ASA

ISO / ASA = sensor's sensitivity to light

ISO/ASA

iso controls the amount of amount of noise.

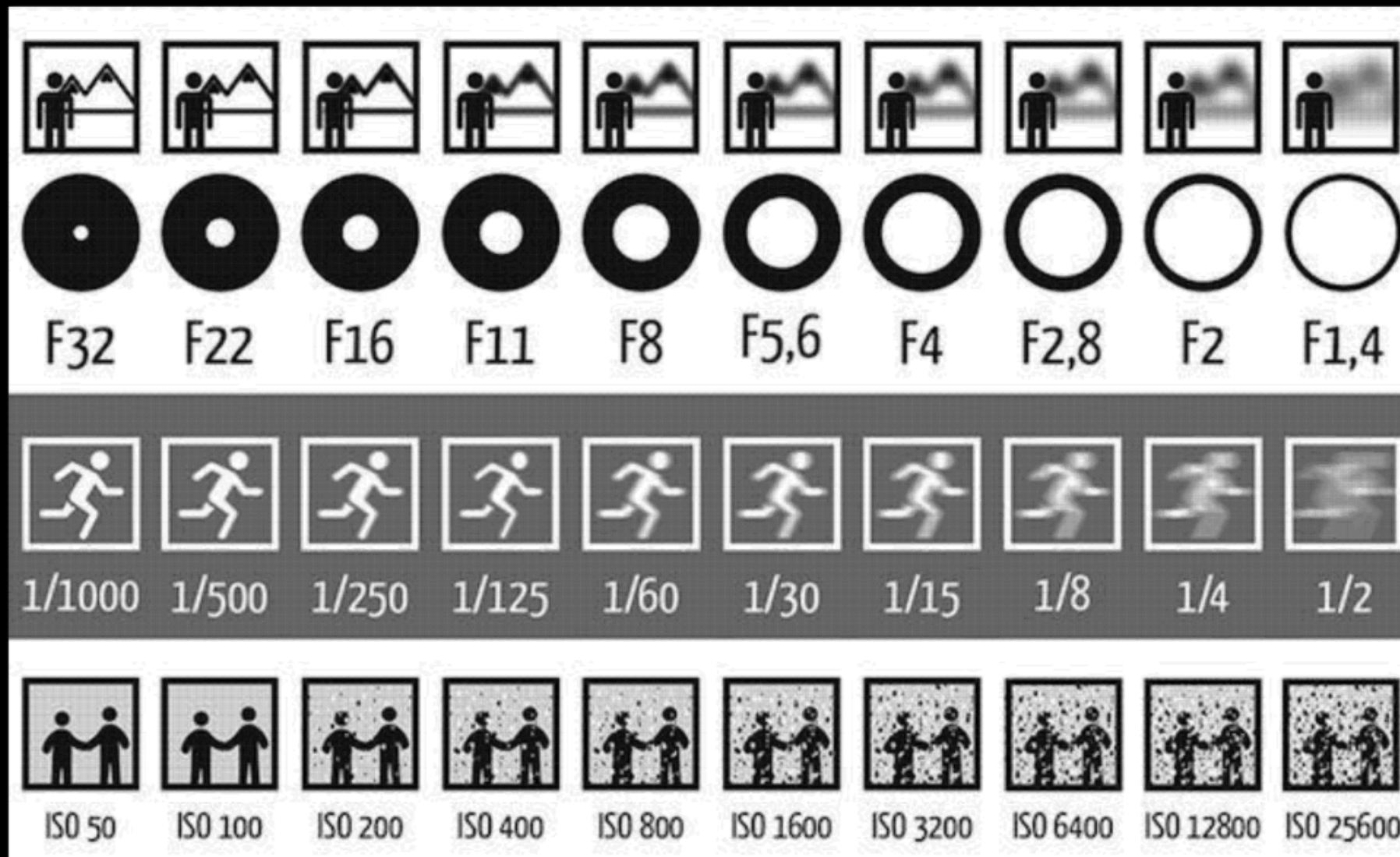


good practice is to keep your iso set to 400 & below to avoid grain

Your camera's Light Meter



Fstop and Shutter speed



Depth of Field

Aperture Priority

the smaller the FStop # - the less light



f/1.8

f/2.8

f/4.0

f/5.6

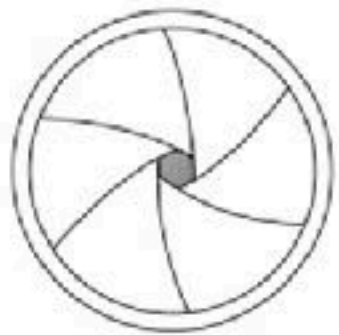
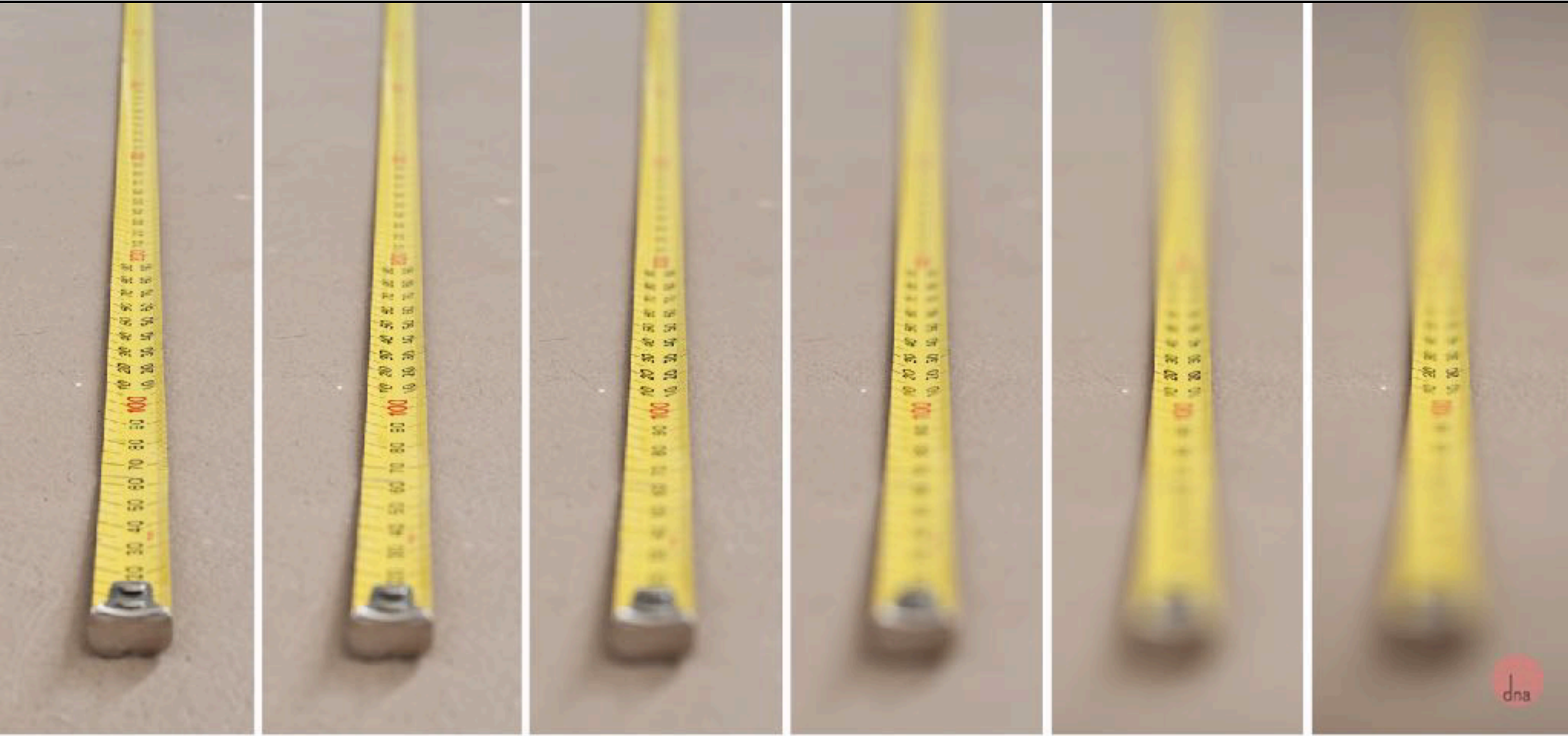


f/8

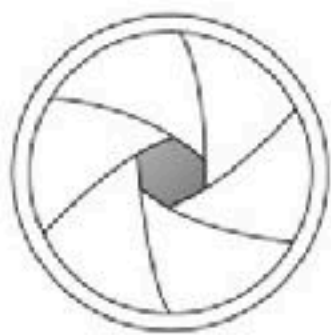
f/11

f/16

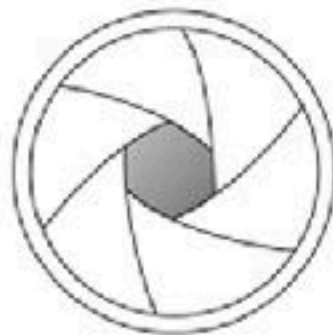
f/22



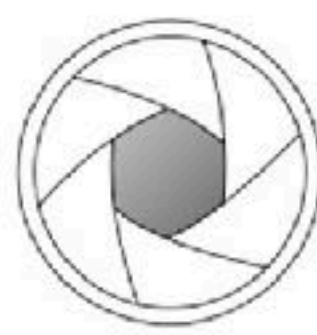
F16



F10



F6.3



F3.5

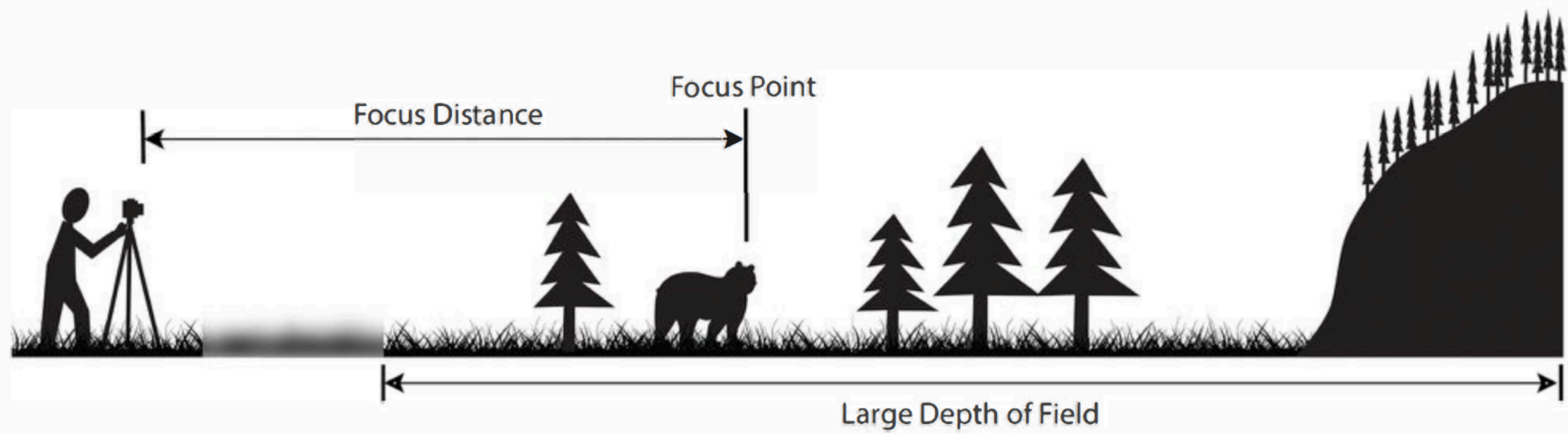
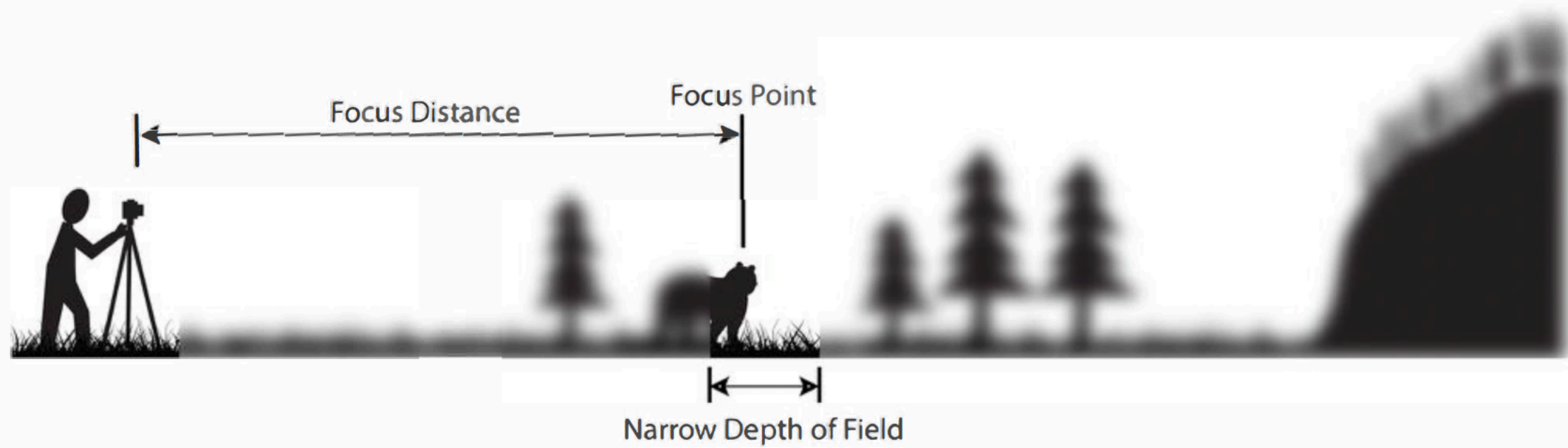


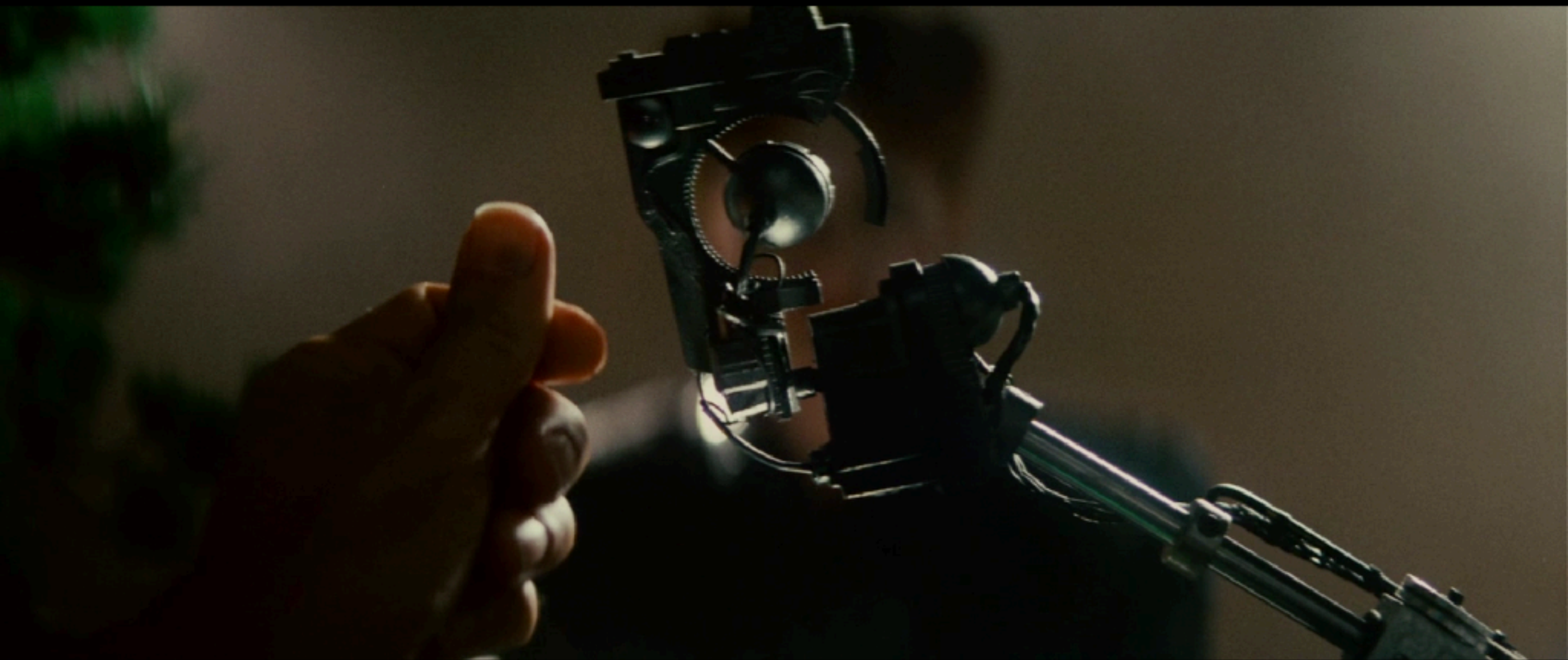
F2



F1.4

& the more information is in focus





Ridley Scott
Blade Runner, 1982



Preview

Quentin Tarantino
Jackie Brown, 1997

Motion

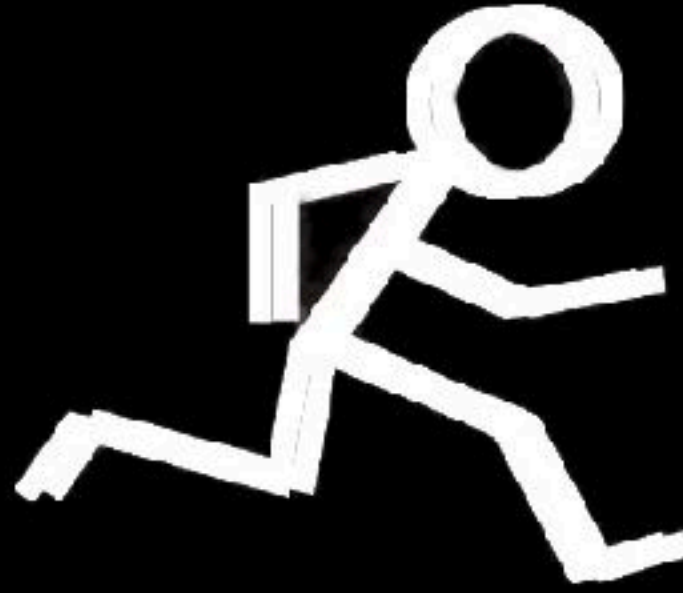
Shutter Priority

Shutter speed



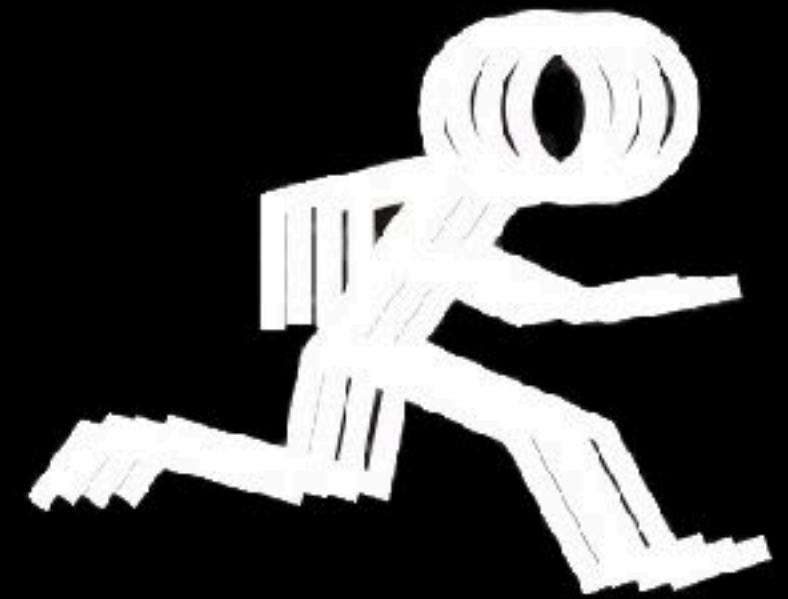
1/1000 1/500 1/250

Freeze action



1/125 1/60

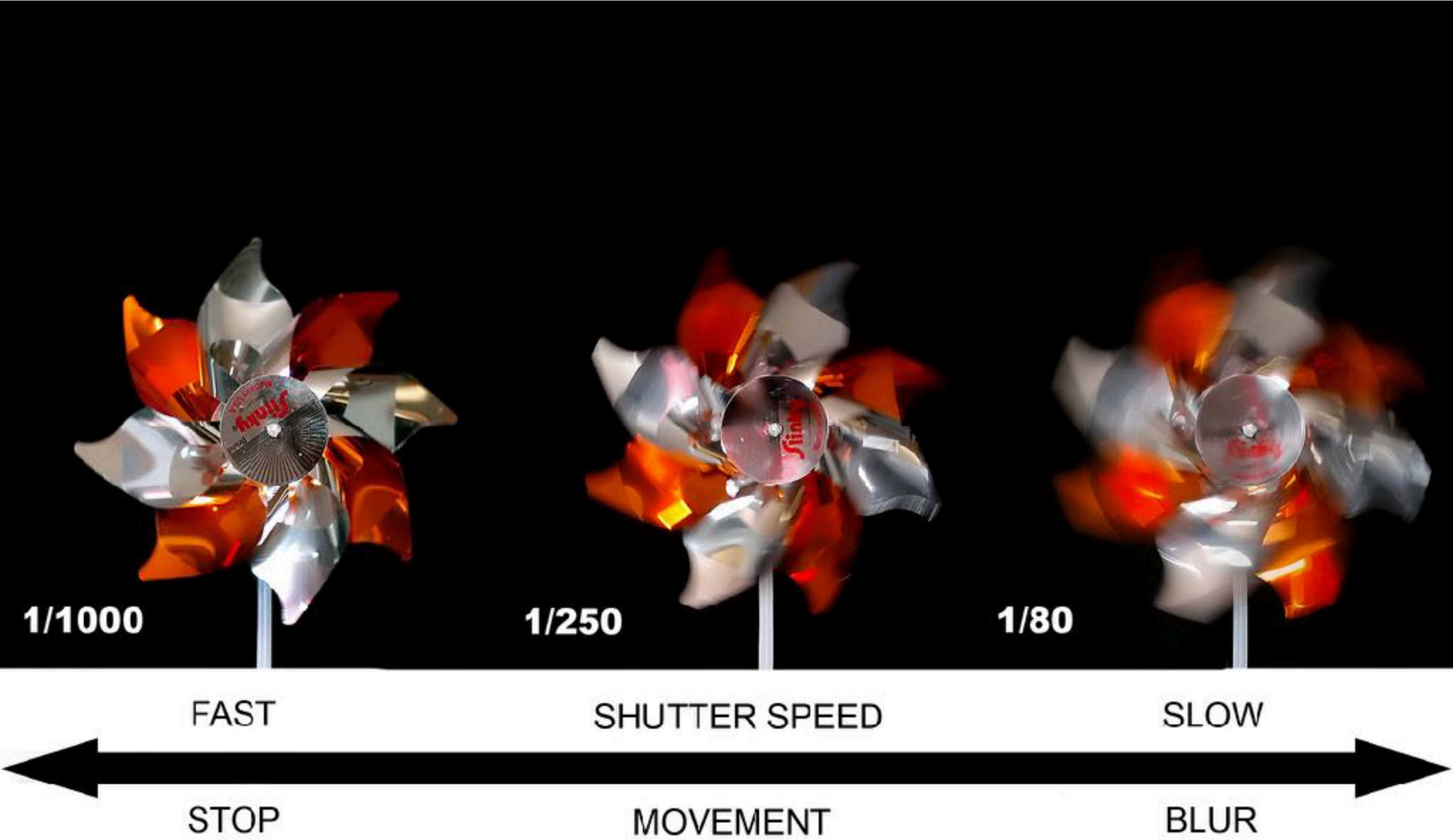
Hand hold



1/30 1/15 1/8 1/4 1/2 1 2 4 8

Movement blurr - tripod needed

the higher the shutter speed #, the faster the exposure



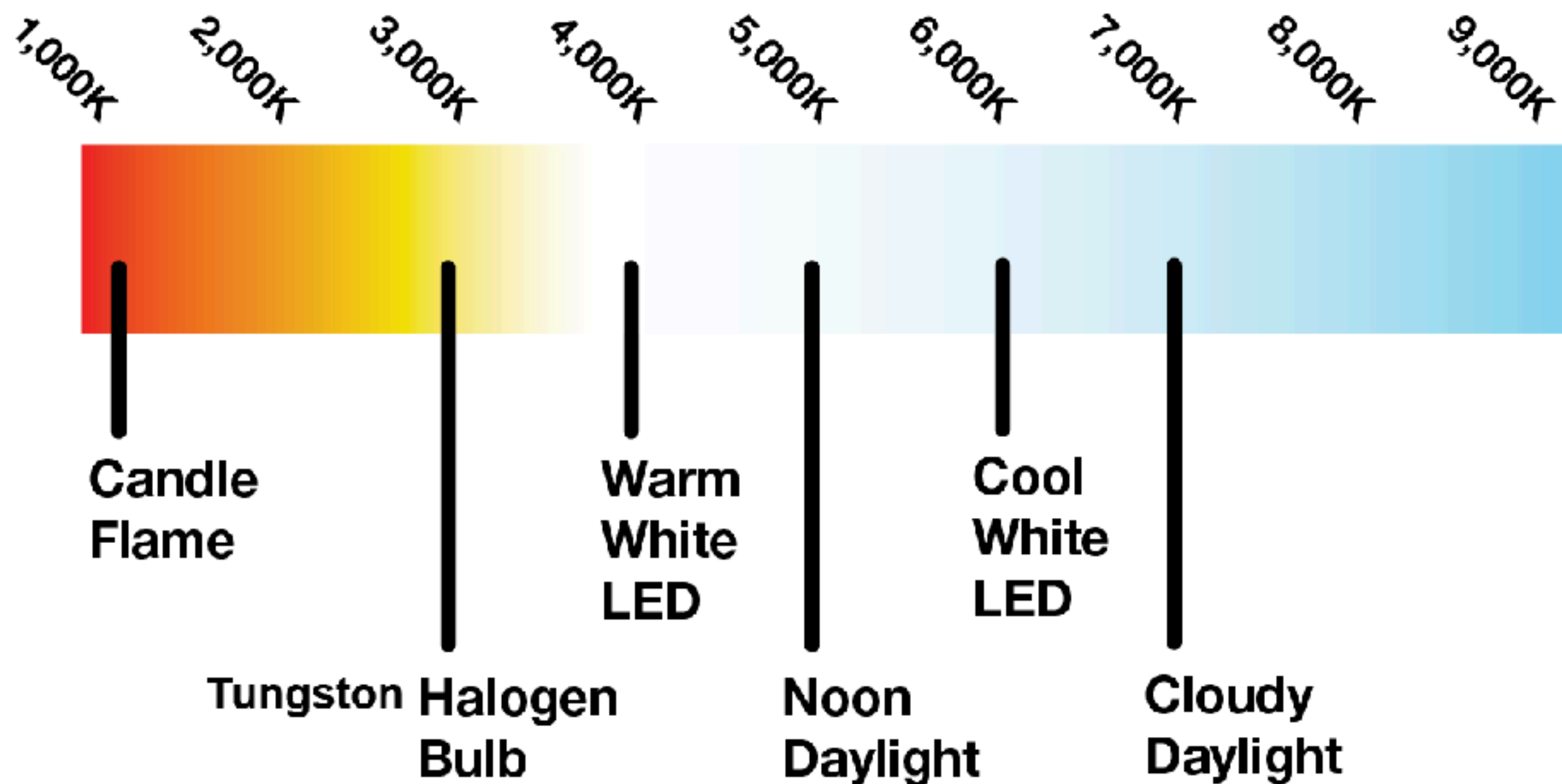
shutter controls movement

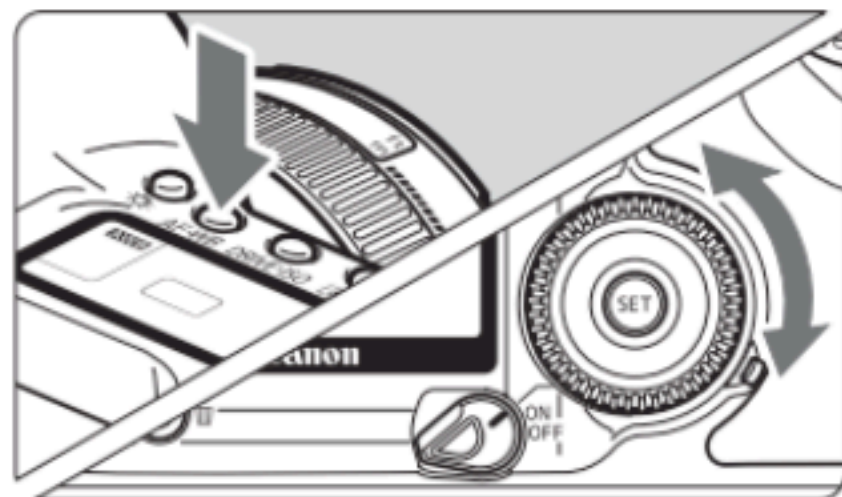
you can not hold a camera still for longer than 1/60th second

Use a Tripod

White balance

Color Temperature Scale (°K)





1 Press the <AF·WB> button. (ⓘ6)

2 Select the white balance setting.

- While looking at the top LCD panel, turn the <☀> dial.



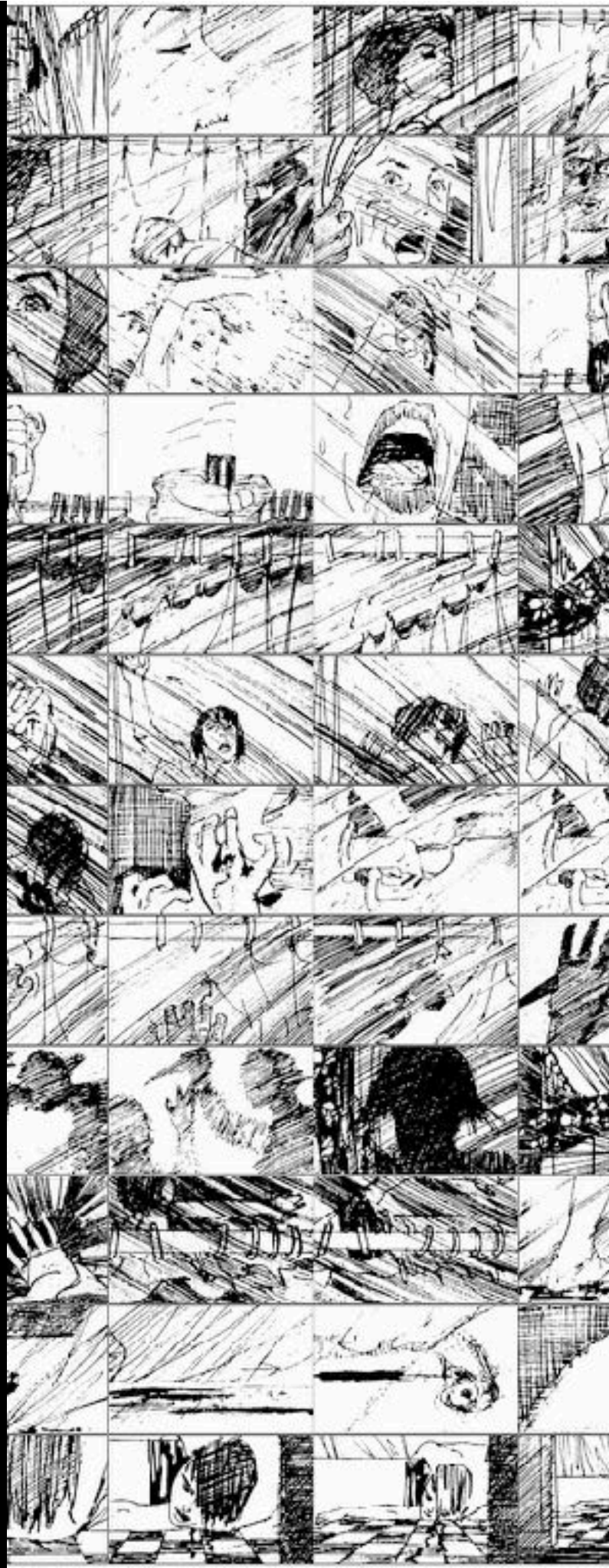
Display	Mode	Color temperature (Approx. K)
AWB	Auto	3000 - 7000
☀	Daylight	5200
🏠	Shade	7000
☁	Cloudy, twilight, sunset	6000
💡	Tungsten	3200
💡	White fluorescent light	4000
⚡	Flash	6000
📷	Custom*	2000 - 10000
K	Color temperature	2800 - 10000

* Set the optimum white balance manually to suit the lighting. (p.62)

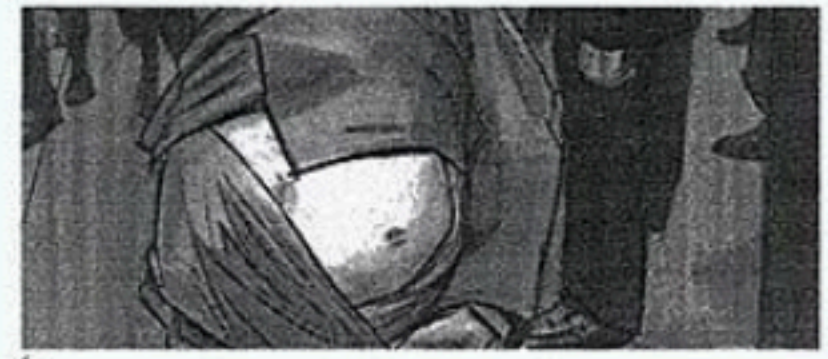
Storyboard

Saul Bass

Psycho



Chris Bonura
Forest Gump

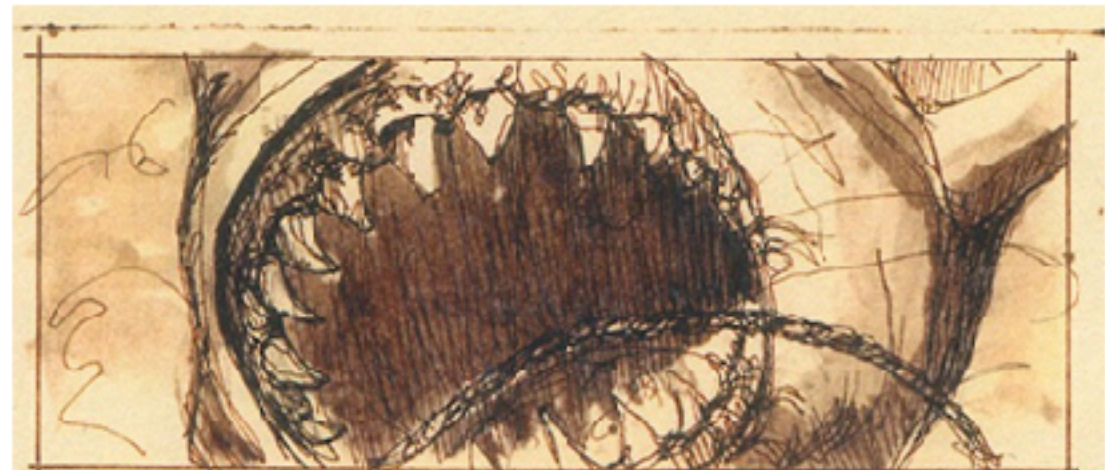


Joe Alves

Jaws



203 a / SHARK TURNS ON SIDE / ROPE
IN MOUTH - MOUTH CLOSES ON ROPE
(R. TO L. SHARK) (R. TO L. PLATE SHARK)

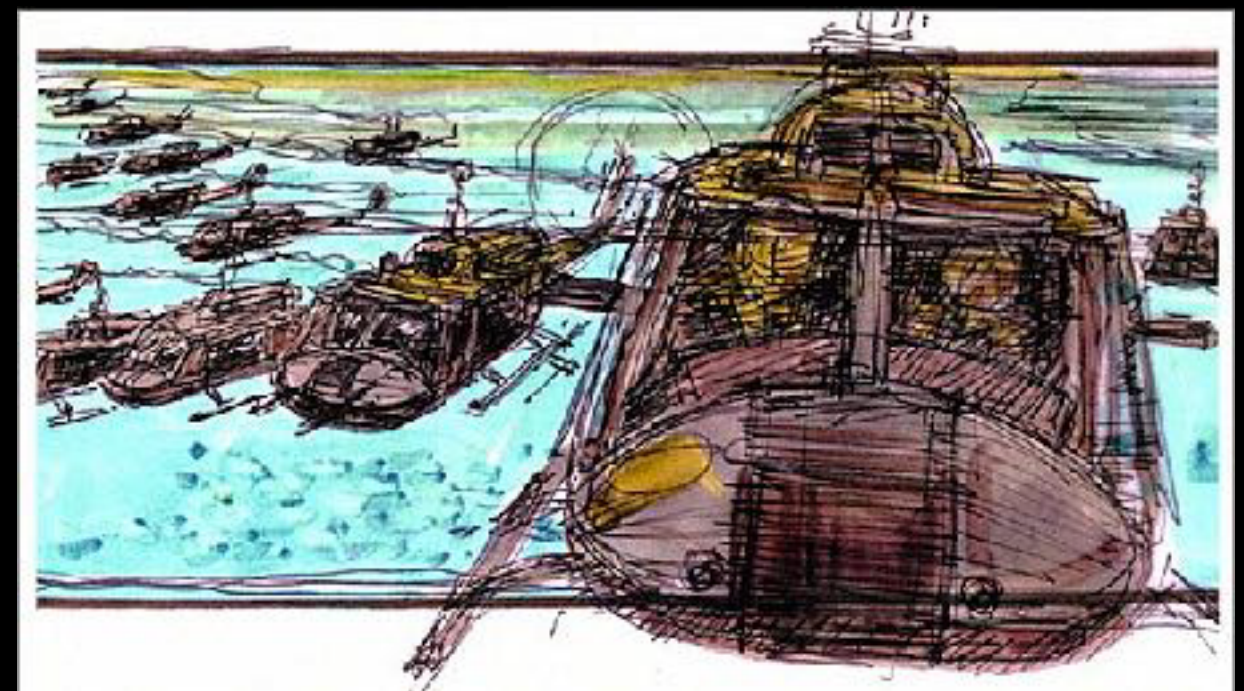


203 b SHARK MOVES INTO CLOSE
SHOT OF MOUTH (R. TO L. SHARK)



246A SHARK IN CABIN - BRODY
SHOVES AIR TANK IN SHARK'S
MOUTH

Dean Tavoularis
Apocalypse Now



J. Todd Anderson
No Country for Old Men



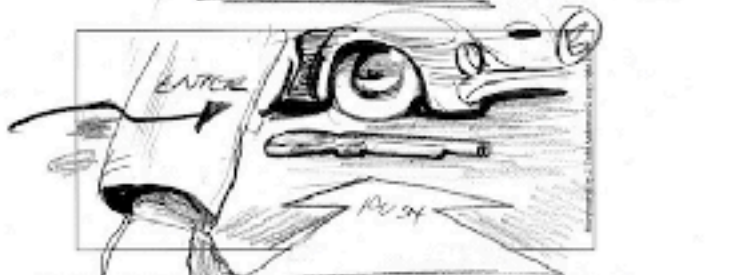
12. LOW ANGLE WIDE - THE TRUCK IN THE BG AS MOSS FEET ENTER AND HE RECESSES TOWARD THE TRUCK, BLEEDING ONTO THE STREET



27. WIDE ON ACCIDENT SITE CHIGURH ENTERS

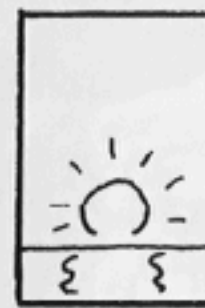


38. PULLING CHIGURH TO CAR
 PULL

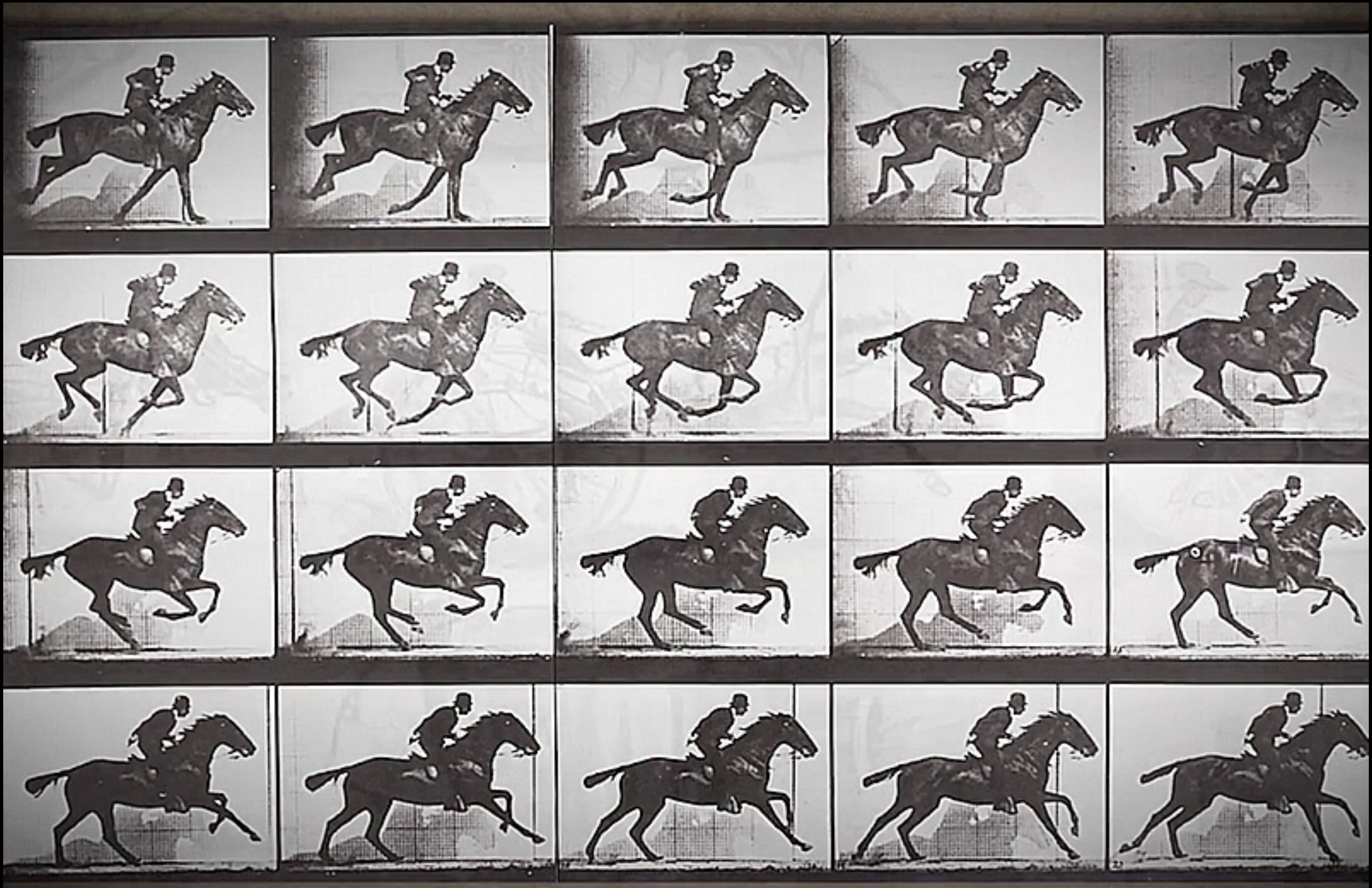


43. WIDE LOW ACROSS THE STREET LOOKING AT THE CAR CHIGURH DIVES BEHIND AS THE SHOTGUN CHEWS IT - MOSS FEET ENTER AS HE WALKS TO THE CAR AND STOPS - PICKS UP CHIGURH'S GUN

Sequence



Scott McCloud, pg. 5
Understanding Comics, 1993



Eadweard Muybridge's
cinematic legacy



Eadweard Muybridge
zoopraxiscope



Jean Luc Godard,
Notre Musique, 2004

Science Fiction Film
Special effects and storytelling -
foundation of narrative film

Georges Méliès,
A Trip to the Moon, 1902



"Cinema of Attractions" 1906-1907

- filmed by stationary camera
- distinct dramatic scenes
- interrupted by visible editing
- use of special effects
- substitution splice - stop motion substitution or stop-action
- multiple exposure
- pseudo-tracking shot using a chair
- explored viewer curiosity

Georges Méliès,
A Trip to the Moon, 1902

Georges Méliès, France
The Haunted Castle, 1896

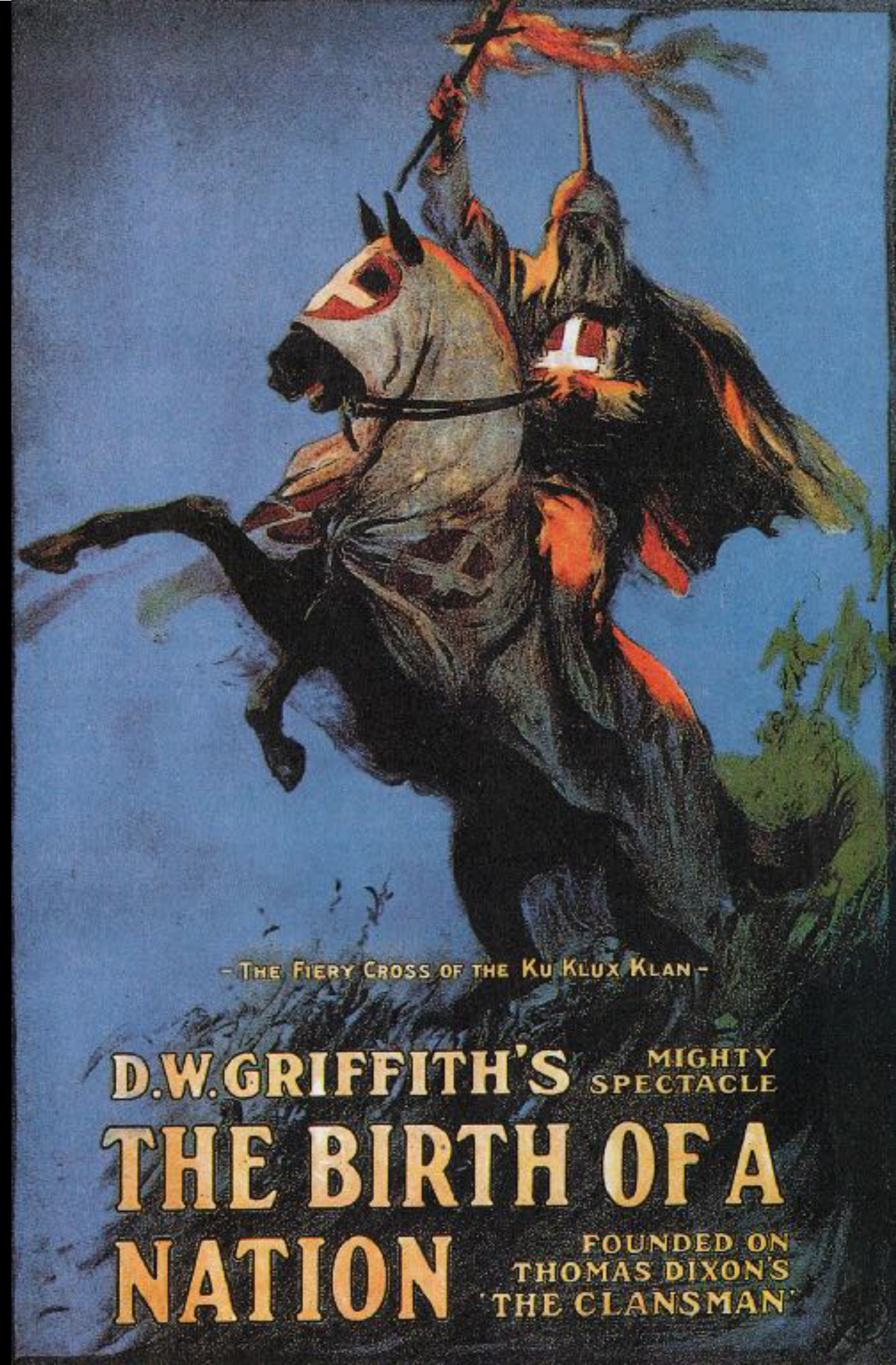


LE MANOIR DU DIABLE

GEORGES MÉLIÈS
1896

The first feature length film

D.W. Griffith, USA,
The Birth of a Nation, 1915



Editing

Narrative film started with static camera.

Editing later adopted:

varied camera angles ,

intercutting,

juxtaposition,

time-lapse photography,

dissolves,

hand-painted color,

storyboards,

non-linear story telling

Editing

Continuity Editing

Continuity elements: stylistic, sound (Lcut), camera angles

Screen Direction - 180degree rule

Camera Angles

Camera Movement

Composition: Camera Angles

Camera Angles:

Close-up/ extreme close up

Medium-Shot

Long Shot

Extreme Longshot

Over the shoulder

Point of view

Dutch angle/Canted angle

Camera Movement

Camera Movement:

Tilt up Tilt Down

Pan left Pan right

Tracking shot

Dolly

Zoom

Hand-Held

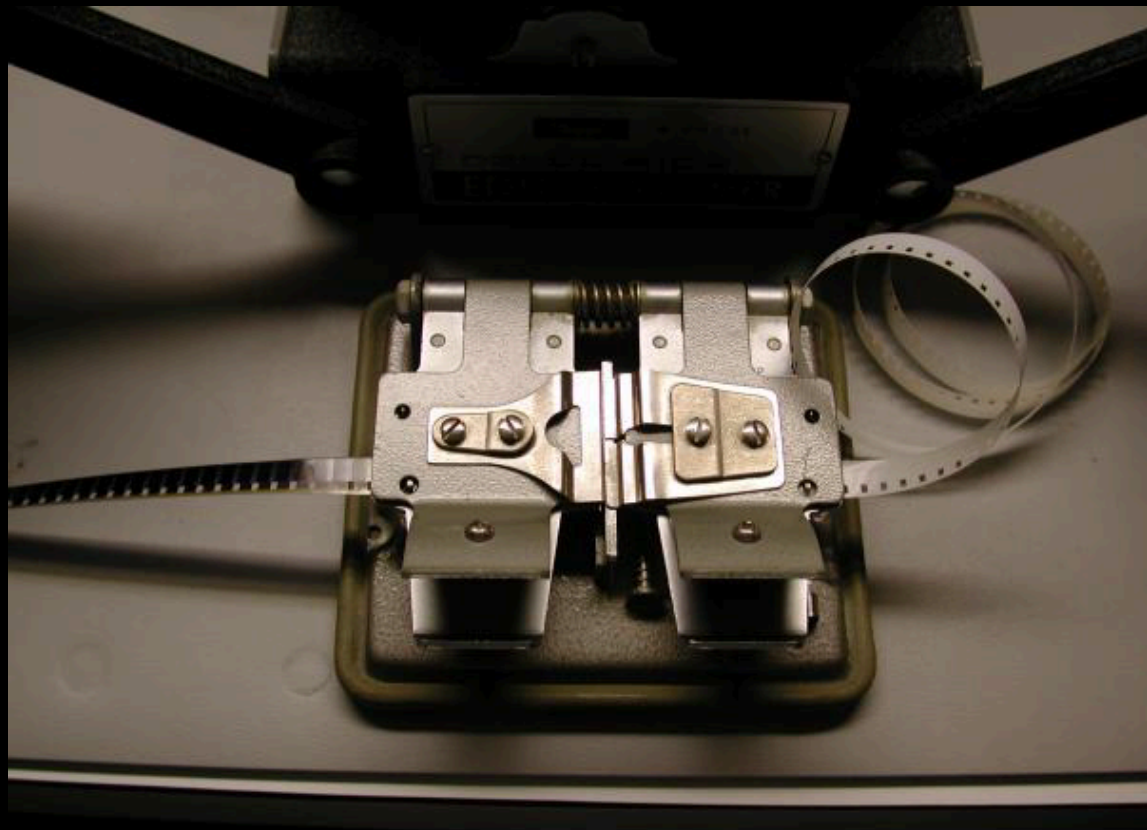
Editing - Steenbeck



Editing



Film Editing Bin



Film Splicer

"In our relation to things, in so far as this relation is constituted by the way of vision, and ordered in the figures of representation, something slips, passes, is transmitted, from stage to stage, and is always to some degree eluded in it that is what we call the gaze."

-Jacques Lacan

Video Editing / Montage Theories

Andre Bazin Vs. Sergei Eisenstein
Psychoanalytic Film Theory

The Gaze
-Michel Foucault
-Jean Paul Sartre
-Jacque Lacan

Feminist Film Theory
Laura Mulvey
Video Editing / Montage theori

Video Editing / Montage Theories

In Kuleshov's view, the cinema consists of fragments and the assembly of those fragments, the assembly of elements which in reality are distinct. It is therefore not the content of the images in a film which is important, but their combination. The raw materials of such an art work need not be original, but are pre-fabricated elements which can be disassembled and re-assembled by the artist into new juxtapositions.

–wikipedia

Lev Kuleshov, Russia

[The Kuleshov Effect](#)

Montage theories

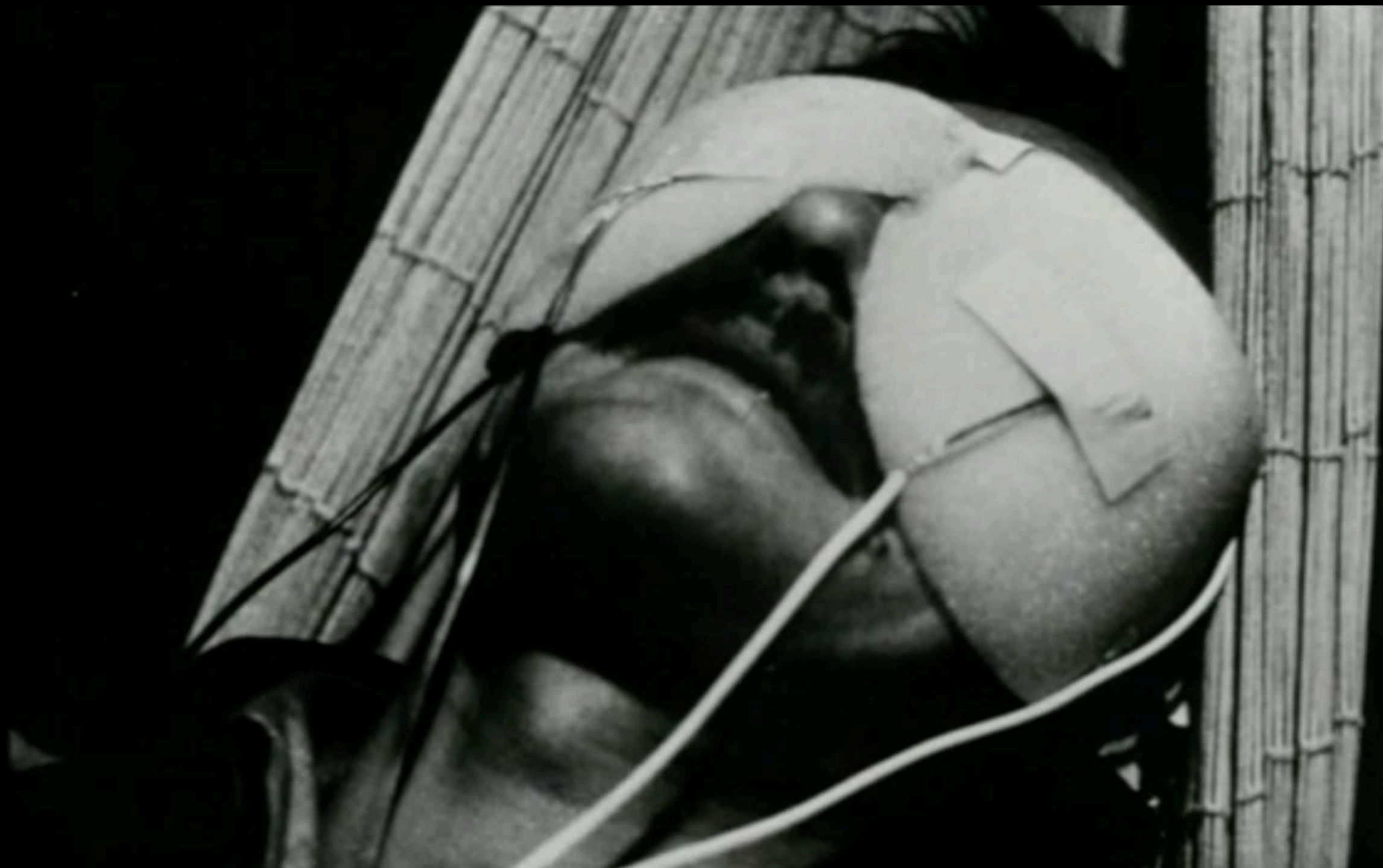
Sergei Eisentein, Russia,
Battleship Potemkin, 1925



Video Editing / Montage Theories

Eisenstein's METHODS OF MONTAGE:

1. **Metric** - cutting based on the length of the shot. to the beat
2. **Rhythmic** - time and tempo but concerning what's in the action of the shot
3. **Tonal** - aesthetic tones, lighting, shapes in the frame. Formal
4. **Overtonal** - how whole sequences play against each other
5. **Intellectual** or ideological - abstract ideas by creating ideas with opposing concepts.

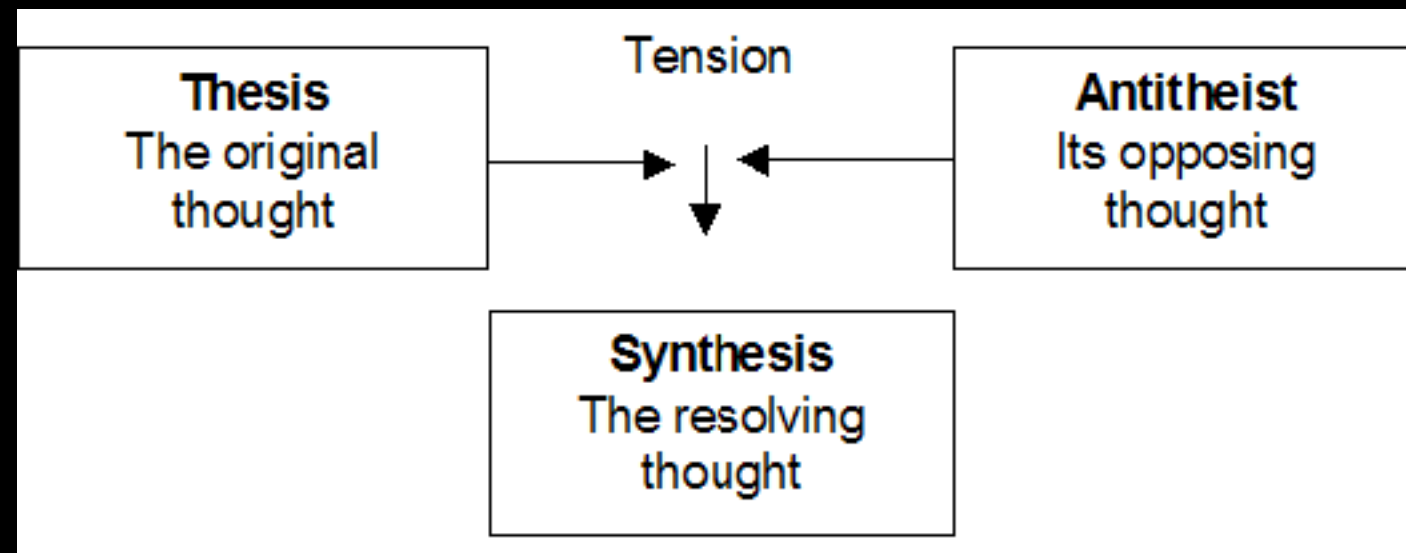


Chris Marker,
La Jetée, 1962

Video Editing / Montage Theories

Eisenstein saw montage as a process which operated in the same way as a Marxist dialectic - which is a way of looking at the course of history as the perpetual conflict in which a thesis or force collides with an anti-thesis or counterforce to create a new phenomenon called a synthesis. Eisenstein saw the collision of a one shot or montage cell with another as creating conflict that produced a new idea. This new idea would become it's own thesis and collide with another anti-thesis creating yet another synthesis idea. Again and again these dialectics build up in a film like a series of controlled explosions in an internal combustion engine, driving the film forward. The author and the spectator are co-creators of the films narrative structure. The actual work of art comes into being through the arrangement of images in the mind's eye of the spectator, according to personal experience and the representational guidance of the author.

Dialectical Montage



Dialectical opposition can be created :

- Through the juxtaposition of opposing shots
- Within the visual elements of a shot
- Through the emotional tone of the shots
- Through Sound