Lecture No. # 7
Editing in Cinema (Montage, Jump-Cut)

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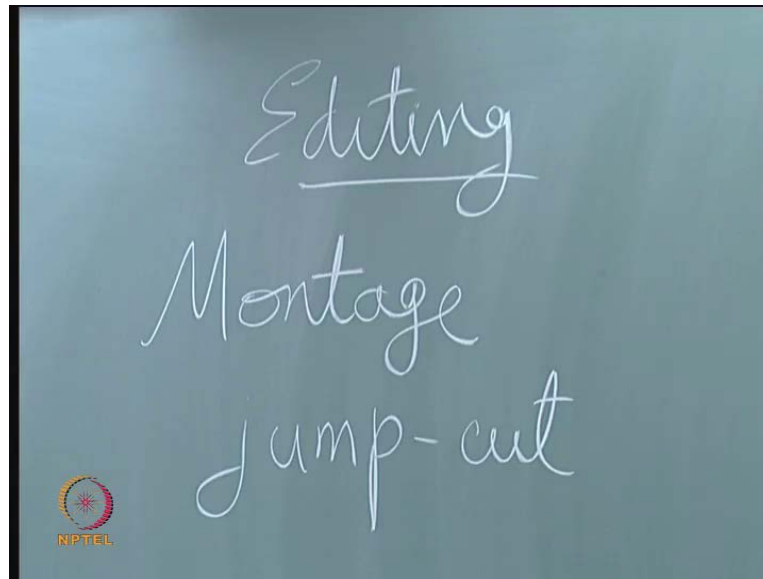
Good morning, we will be talking about aspects of editing and two key concepts montage and jump cut. We have already been seen that what linear editing is all about. Linear editing means that the narrative is flawless, it does not call any attention to itself, but when we resolved to techniques like editing and jump cut, both varied European terms. In other words, sending a signal that there has been a passage of time or something else, something radical, but definitely is not a linear storytelling, as contrasted with or as compared with the earlier mode of narrative. So, therefore montage and jump cut, I am going to ask you to give me certain example from your own experience on montage and jump cut, which are use now a days in discriminately, but there was a time when this concepts were newly introduced, then there was an ideology.

So, there has to be a reason for this and not just, because a film maker wants to be very smart and very cool, so he resolved So, now that is what we find now this happenings, especially empty week kind of cross cutting things, but that was not the case when montage and jump cut begin, they had firm roots in ideologies. So, montage is a kind of

an editing technique and we have shown, if you watch a particular scene from Citizen Kane, Citizen Kane is supposedly one of the most innovative films ever made, and the scene were Charles first take and his first wife the sit across the dining table and have a conversation, about how much time he spends on the news paper and his ideological concerns, what he should be publishing, I mean we are told she is the president's niece, which she does not want him to publish anything which goes against the principles of the president.

So, the marital discord symbolically represented on screen, through distancing or through porting the distance between them on the dining table, and also showing a passage of time as they argue and drift apart. So, it is a series of images and sound they form a kind of a visual pattern, there may not be any clear logical or sequential patter, but what you are suppose to understand is, there is the gap, there is a passage of time and people are going through certain kinds of changes. Now, montage is a Soviet term or technique and it was first used in the 1920s and this is a name that you should know Lev Kuleshov, Lev Kuleshov who first gave us the idea of montage.

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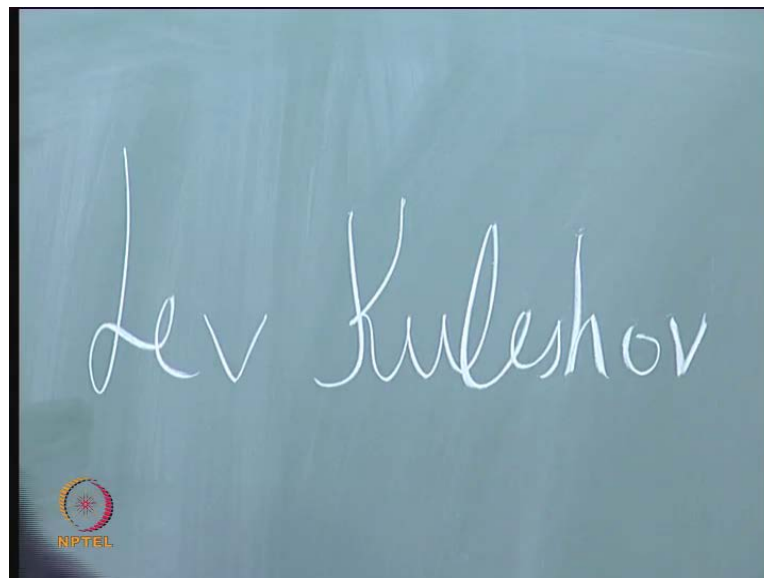
So, apart from Lev Kuleshov, his other partner and more definitely better known partner Sergei Eisenstein, Battleship Potemkin; one of the greatest film makers ever, and one of the most renowned films ever. It is a silent movie Battleship Potemkin; it is available so you should watch it. These two men are responsible for developing montage as a

technique. Now, Kuleshov's significant contribution was the idea, that each shot is like a building block, and it derives its meaning from its context, that is the short play or the shots placed around it. So, they use to conduct several editing and film making workshops, and the school was called VGIK. I will give you the full form of this abbreviation later. So, Kuleshov and his the students would systematically dissect; David Grifil in tolerance 1916 movie viewing it several times editing, reediting, sometimes assembling and reassembling it. So, what they were trying to learn at that film school and this is the technique that several film schools follows, even in our country now.

They take a very particularly well known film and then they start cutting and reassembling it and reordering it, what are they trying to do. You know the complete ideological can change, the concept of the movie can change, if use cut reordering it, you look at Pulp Fiction, I think some movie which is very commonly accessible to most of you of your generation. If you watch a movie like Pulp Fiction, you know how they play around with ordering of the movie, but if you show the entire movie in the linear order, without playing around with the order, then it becomes something else. How does the movie end John Travolta is still alive, but happens to him, he dies, he shot dead by someone in the middle of the movie, but here when the movie ends, we see him just walking off with his partner. So, how playing around with the editing can change the meaning or context of the film, we will be doing Pulp Fiction soon. So, then in that particular section session we will be dealing with it in depth.

So, Kuleshov further felt that just a position, placing side by side dissimilar elements should be inherent in all film signs. You already know what are signs, symbols and codes in cinema. So, according to Kuleshov and during his lectures at VGIK, shorts acquire new meanings when just opposed with what comes before and after. Let us assume close up of an old lady and then close up of a very rich man, and then again close up of a hungry child. There is a story now been told, these close ups may have been taken from different places and different points of time, but when you put them together seemingly different elements, just oppose them, and then what happens you are telling a story, there is an old suffering lady, there is poverty perhaps or maybe she is a very rich lady, who is totally in different insensitive to the sufferings of others, and then you have an very rich man, and then you have a hungry child. Seemingly no connection bring them together, there is a story that is what Kuleshov tells us, how montage can learn the particular

ideological meaning to the proceedings. Ask me any question if I am confusing you or confounding you.

So, this was known as the Kuleshov effect, what he did, he focused on an actor Ivan Mossican and spliced, you know he took his close up shots, you know the actors close up shot, spliced in shots of a women lying in a coffin, a little girl with teddy bear and a bowl of soup. Same actor, same face and then a sequence of these shots, what shots girl with a teddy bear, a woman in a coffin and a bowl of soup, and everyone said what a great actor Ivan Mossican is. He was not in acting at all, it was the same face, same expression; however, people read meaning into those shots because of the way the editing was done. Editing is because the close up shot of a women in coffin, and the actors face Ivan's face, then a child with a teddy bear, perhaps a hungry child and the actor, perhaps the father you know we have all (()) the movie like, the children of paradise, that Irani movie, sorry children of heaven. So, we know what a helpless situation the parents are in, and then above a bowl of soup and again a close up shot of the actor.

He was not reacting to anything; it was just the same close up shot which Kuleshov has taken once, and just opposed to with all of these. So, what he was trying do was to communicate the certain idea or thought that how editing can change the meaning of the narrative, but those were all Soviet, communist ideological principles. Now, a days you find montage happening any which way. So, collectively it was called creative geography that is, splicing together bits of action from various films, and taken from different places, countries and regions. Several shots put together from different films. Today we will call something like this collarge, and we talk about and the war all, and all those things. There was a time when all these things were deeply rooted in a certain kind of ideology. Dziga Vertov; another extremely important name and his movie silent movie Man With the Movie Camera in 1929, a Russian film, a silent film and it combines radical politics with cinematic esthetics, and it was all in the family kind of affair, and his brother was involved and his wife was involved in editing producing and directing the film.

Dziga Vertov is the man with the movie camera he goes out on the street and captures the city mostly Mosco and the hassle and basle of the city, city in its all in all its glory and its drawback and its failures. So, we look at the transport, the buses, the trams, the citizens, the industries. It is also one of the most important innovations by way of

narrative, because it demonstrated a non-linear narrative form for cinema. So, it is not like that cause and effect, remember narrative or linear form is always the cause effect kind of that cinema, with something is happening as a result of that something else is happening, remember Aristotle, remember poet poetics, everything should have a beginning, middle and end, but Dziga Vertov sub worded that kind of a mind set. Everything need not have a mind beginning, middle and end.

Therefore, when the movie ends we never realize why it ended the way it ends, because it does not have that kind of linear structure, and the movie claim to the highly realistic and capture the day today happenings of life, the birth of the baby, the death of someone, people getting married at the registers office instead of a church. So, that is also what are we trying to tell the audience, then people are start getting married in the registers office and not in churches. Is there are social change happening yes. So, again us our telling with the ideological believes of these film makers. So, why was they interested in these kinds of situations, to tell the people that yes, there is a social changes happening around us be alert to that, and also divorce. It is an emblematic shot, close up of a magnified looking through the camera lens that is Dziga Vertov's eyes. The Man with the Movie Camera and you can see the magnified eye through the camera lens. So, this is also the time when people are started getting interested in cities.

So, perhaps you were aware of John, not exactly John, but the category of films called, the city symphonies, Parijatham is the city symphony. New York I love you it is a city symphony, Tokyo's story is the city symphony. So, man with the movie camera was one of the earliest known films that pay the homage to the city, city in its reality, city the way it exist, not that glorified glamorous artificial cities of a Hollywood sets. This is the actual city as seen in its day to day life, and he experimented a lot as we have been talking by way of editing including slow motion. Now you today you know how slow motions and when slow motions are used. So, let us not get into that, but Dziga Vertov was one of the first people of film maker to use slow motion, also occasionally animation, zoom; what is zoom, can you enlaced zoom for me. you know what is a zoom, you know; fine you know zoom, we will talk about the split screen, what is split screen, can you give me some example, if you watch ocean series is used very often, split screen especially the highest scenes, this is happening and at the same time several other things happening and is all have splited.

So, sometimes you have seven to eight split at the same time. Blurring focus and freeze, you remember what is freeze, image is closer on screen, freeze has a for some reason come to be associated with through froze for hundred blows, take this name down, watch this movie extremely entertaining, and one of the first movie of the so called French queue wave, Frances through foe 400 blows please watch it, and how he uses the freeze at the end of the film. Dziga Vertov is credited with using montage effectively, especially in a scene their hand work is transformed in to mechanized labor, as we were talking about montage has its roots in ideology, certain kind of an ideology. As a socialist text the man with a movie camera pioneers and age, where workers will be able to afford this is the ideology of the film. Leisure activity, play foot ball, soccer, go to cinema theaters, do sports, swim, basically have enough leisure and have enough mean to indulge in these activities.

Sergei Eisenstein; another important film maker, we have been talking about him, Battleship Potemkin; Eisenstein there is eighteen ninety eight to 1948 Russian director of straight Battleship Potemkin and October, October is all about what. October revolution there was a revolution in October which year 1917. The movie is all about the October, the famous October revolution of 1917 and Eisenstein articulated the theory of montage and toppish using non professional actors, with clear physical trades and representative roles. I do not know I think recently I did session on characters, remember and we were talking about flat and round characters. So, flat characters are often representative character. So, we were talking about how mister bean, represents a certain section of the British class, and then an average accent with middle class man. So, he needs to have a physical trade, or some you know the way he dresses, the way he explore, the kind of car he drives, all that represent some thing, a kind of a, you know fits in to that category.

So, that is what Eisenstein did. Took actors who are not really trained actors, therefore we use the term non professional actors, but who had certain physical trade which represented certain ideologies or certain kind of peoples. Eisenstein heavily communist in his ideologies and he was often considered a propagandist. In theater we have someone like burtalbrash who was always considered a propagandist for the certain kind of ideology in cinema, we had Eisenstein, and he was clearly overly antinodes antifhacios and pro communist. So, that is what all his film reflects. So, this is how Sergei Eisenstein defines montage. A montage is assembled from separate images that

provide a partial representation, and which are in combination and just opposition. This is the definition given by Eisenstein.

So, Eisenstein necessarily suggest conflict and collision in montage, is that what you find in citizen Kent, conflict and collision, yes you do, there is a conflict of interest between, there is a marital discords, there may not be overly communist, but they still there is a conflict between Charles Ken and his wife. So, montage needs to suggest that, that is according to Eisenstein. Montage is particularly used again this I am quoting that Eisenstein, when in editor of film maker wishes to convey a great deal in to a brief segment, so compression of something. So, you want to show fourteen years, how do you do that, you cannot; obviously, porter fourteen years in detail, but what do you do you, you resort to certain techniques and montage is the best way to explore this, so just how time elapses. Eisenstein also believes that collision and conflict must be inherent to all visual science in films. How many of you remember that famous scene from Battleship Potemkin, the Odessa steps; are you aware of this. Vijay are you familiar with the scene called the Odessa steps.

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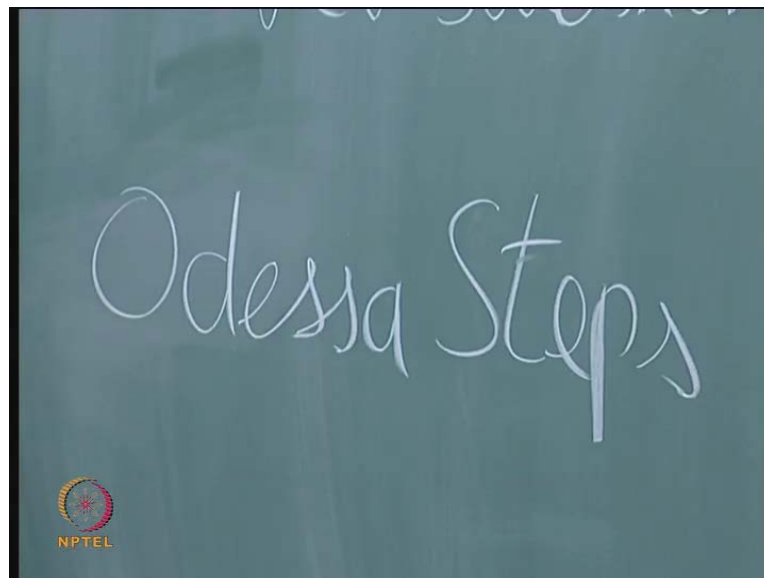
Just take it down, because we want to be able to actually do Battleship Potemkin, but if a scene called odessa steps, best exemplifies Eisenstein theory of montage. So, what happens there, in a nut shell I will tell you what happens, in that particular montage scene there is a scene where a group of people have revolted against the czar, but it is a

very peaceful kind of rebellion or protest, and then we have shown how mercilessly czars army shoots them and guns them down. So, one hand you are shown those very highly play, the very powerful army men, descending down the stairs of this particular spot and the rebels are symbolically you know at a over level, and how they are all defenseless, weapon less and help less while they are being gun down. There is a montage and it is a lengthy sequence that is, because Eisenstein's ideologies that he wanted to depict it very well, express it very clearly, very explicitly the harder of that particular region.

Therefore, we find the scene being done in great detail, and montage works beautifully in that particular sequence to bring out the difference between the two sections of the society, so conflict and collision. So, Eisenstein's works are influenced by his political ideologies we have already seen, and its commitment towards Marxism. He identifies five types of montage, you need not go into great depth of these, but at least know the terms the terminology, rhythmic, tonal, over tonal and intellectual. So, these are the types that he gives. If you are interested you look these terms up, but just understand that according to Eisenstein, there are five kinds of montage techniques. This is what he comments while talking about the Odessa steps and masical scene in Battleship Potemkin.

Formulation and investigation of the phenomenon of cinema as forms of conflict yield the first possibility of devising homogenous system of visual dramaturgy for all general and particular cases of the film problem. That means, it is very important to formulate, we have been talking about these things since the beginning of these classes, we talked about the grammar of cinema. He says it is very important to formulate certain kind of language of cinema to express certain ideologies. This is in short or in brief, the principles of montage there is a rapid alteration between shots that you have already understood when you were doing citizen ken, representing a kind of conflict. You have fast editing and unusual camera angles, which shot of a challenge the classic narrative in cinema which is linear in tone and style.

So, editing is styles we have been talking about montage, we will be also discussing jump cut as given to us by the French new wave film makers, and all these editing techniques via they used primarily, because the film makers invite the audience, the viewers to read their own meaning in the text, in the film. Classic montage sequences as used in cinema, we have been talking Battleship Potemkin, citizen ken, again in the

dining table sequence. The god father which scene, again the massacre scene while mickel kordleanea is getting his child baptize in a church, what is happening in the other end of. All his enemies, all his rivals are systematically been short down, gun down, and it is a very brutal, very glory scene as just opposed with baptism. So, it brings out the irony, very effective, very dramatically; the irony with between what this man pretends or claims to be and what he actually is. Rocky; the training montage, cinema paradise so.

Exactly you know at the end the hero of the film, the protagonist who is now a renounced film maker, he puts together a sequence of famous cinematic kisses, why; why is it so important for him to watch that sequence, because there was a time when kissing on a screen was banned, from exhibition at least in that part of Italy. So, it was thought it is not very appropriate for a family audience to watch. So, what does a projection would do, they would edit out those scenes, and what this child would do, who is so interested in film making, he will collect all those, cut out trees and at the end, he makes a montage of his own and kiss, watches the sequence kisses, the immortal the famous kisses from cinema. So, that is another interesting example of montage. Now, from montage we go on to. Any questions or any observation on montage, can you think of a very effective example.

(( )) training; even look at rocky, even it is a training using its transitions from where they want to wherever they want to be. Can you have been more specific, karate kid movies, make over movies also. Sometimes it is used in comic situations as well, perhaps I can think of an example, may be devil weaspratha, it uses as we see the passage of time, the girl doing the same monotonous shows for her boss, and passage of time. We just see the same events being repeated, but there is a passage of time, because we she wears different clothes every time. She is fetching coffees, spreading out the news paper, taking phone calls and there is a montage. So, jump cut as an editing device now, and jump cut involves ad jolt in a film's progress. Again this technique has been high jacked by the music video people and suddenly there is a jolt for no reason or no purpose, but it is there. And it draws the viewer's attention disturbing elision of time and space. So, what happens is a film might cut abruptly from one location to the next, without any attempt to employ those devices or matches of eye line that are essential for continuity.

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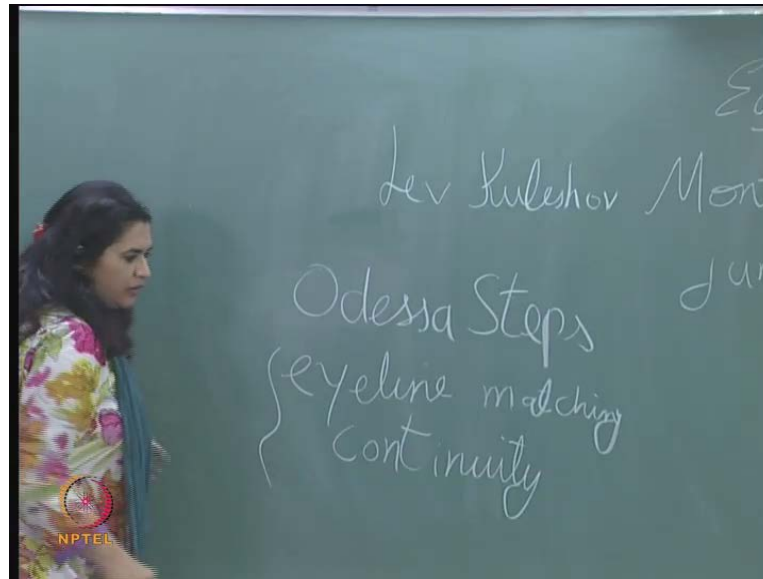
So you need to know these concepts like eye line matching, and how this is disrupted or continuity is disrupted, by the employment of the editing technique called the jump cut. So, it was the French pioneer Georges Milier, who first recognized that jump cut would generate magical or comic effects in the appearance of a subject film; from a single montage point was altered between shots. So, he is the man who is credited with introducing the concept of jump cut. Remember Georges Milier was almost a contemporary of the pioneers in film making, who were the pioneers in film making, which brother's; Lumiers brothers are you familiar with the name.

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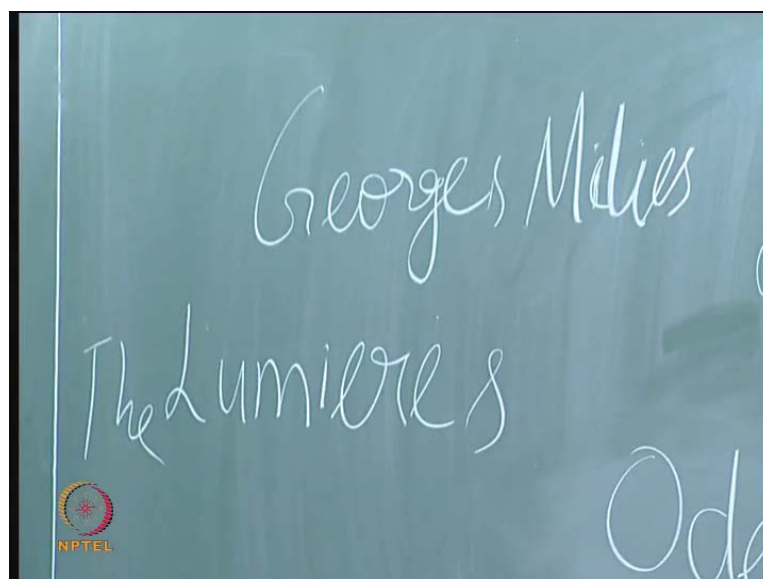
These are the pioneers of cinema the Lumiers. It is believe that the cinema of the Lumier Brothers, you remember which was the very first movie ever been sort; Arrival of the Train at the Railway Station, it was a very linear kind of a narrative and very short and the second great film was; Workers Leaving the Factory at the End of a Day. So, all very linear films and editing wise nothing very innovative about that, of course they were the very first films ever short, but then Georges Milier started experimenting with the technique, and he was the first to give or show us devices like the jump cuts and all, employed jump cuts. So, usually jump cut as many as popularized, is associated with Godard, but he was not the first to use or think about the possibilities, it is just that he is the most popular person, most well known director to be associated with this technique. And one reason Godard gives us that, he was not being extremely radical in as the film maker, but his film À bout de souffle or breathless, otherwise known to in english to us, is as a finished product, it was a long movie, he wanted to edit out certain sequences and scenes.

So, what he chooses was to experiment and he started cutting films, the movie with in scene instead of between scenes, so therefore you have a very jugged very edgy kind of an editing style, and if you watch breathless you will understand what I am talking about. How many of you are familiar with breathless. Please watch breathless 400 blows, I mean they are the basics of film studies. So, jump cut went on to influence all this actually montage and jump cut deep focus all these editing techniques, they went on to influence the generation of film makers, including Bernardo Bertolucci, does this name ring a bell, anything else more famous; (( )) that is dusscha last time going Paris with Marlin Mandro; the last emperor that is another Bertolucci movie. If cassese often uses montage, zoom and jump cutting.

So, any questions here before we proceed, Vidyalan can you give me some example, why he does that and when he does that. (( )) montages. So, again coming that to our same idea that it reflects a passage of time, a grow thin character, what old boy this Korean film is all about.

Man is kidnapped and (( )) then outside he released and wants to find out the (( ))

So, that is the plot, that is the basic plot of old boy, a man is on day just picked up from somewhere and he is locked in a small room, and where he is just given the same kind of

food every day, all he has the television for company right. So, he is aware of what is happening outside this room, just by watching only by watching the television, otherwise he has no access to the real world or outside world, no one talks to him except with a small opening in the wall of his room from this food is given to him, again because the kidnapers who ever has imprison him, that person wants him to be alive and he also ensure that this man, the protagonist he sleeps and eats in time, he also kept clean, if you watch the movie you will understand how, what are the thing, but he spends fifteen years of life in that so called frost, kind of exile and imprisonment when call, and then he decides to free himself, but he does not. The person who has actually kidnapped him he releases him. He controls the entire proceedings. So, it also deeply philosophical film, also as we have been talking about growth of a hero, you know the rights of passage buildings aroma, all this elements are implicit in old boy.

Therefore, the title itself is also called symbolic old boy. So, there is a journey, there is a quest, what is the quest for. There is a plot, but in a movie what is the quest for; revenge, he seeks revenge against the someone he does not even know, why he was in prison in the first, there is a quest for revenge and there is also quest for truth why was he imprisoned at all. So, there is a point in the movie where he comes face to face with the person who kidnapped him, but he does not kill him. The so called villain, he says fine go ahead you can kill me if you want, he puts the gun on his head and he said it does not matter to me even if you kill me, but then all your fifteen years gone down the drain, you will never know why I did, what I did to you. So, it is not this revenge it is also a quest for truth. There is a journey happening there, a very deep, very philosophical one of the greatest movies of cotemporary cinema, where is montage and is split screen.

Split screen is very obvious and what role does montage play here; passage of time, and the how does them film maker you know this passage of time; events, major world events, international events of significance. Some of the area, you watches princes Diana getting marriage, prince Charles, all these things happening with a certain period of time. You see the world cup foot ball, the Korean crisis anything else, the world trade center. So, all these major events and this is the way he keeps track of time. Any other comments you would like to make about. Montage; do you remember any montage, any significant example from our scene, from our Indian examples. Songs in tamil movies,

tamil movie cinema, can you give more specific, which movie I would like to watch this film.

Tamil padam tamil padam.

There is a spook, because it is a spook they will resort to this, but otherwise in a in a movie that takes itself easier, and what happens in padaiyappa be more specific.

Vetri kodi kattu song, in one song they show the entire his development from, his journey from racks to richer. So, is there an ideology, well if there is, it is not very explicitly stated here, but montage did a start by way of an ideology that is it. Today it is used for a variety of purposes here. So, as we have in old boy, reveals of a philosophy reveals a passage of time, but nothing more than that. Please be attention to the fact that various editing devices, it could be continuity or linear editing montage or even jump cut, what do they do they generate less of meanings, decanters the concept of fixed meaning and leave it to the spectator to make up his or her mind.

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EDITING STYLES AND TECHNIQUES

Types of Editing
- Film Splicing (Film Editing)
- Linear Editing (original method for editing electronic video tapes)
- Digital/Non-linear (Use of software)
- Live Editing (live TV coverage)

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Editing styles also include

Superimposition
- The exposure of more than one image on the same film strip

Wipe

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

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