

History of Film



Film dates from 1895. When the first motion pictures were created, editing did not exist.

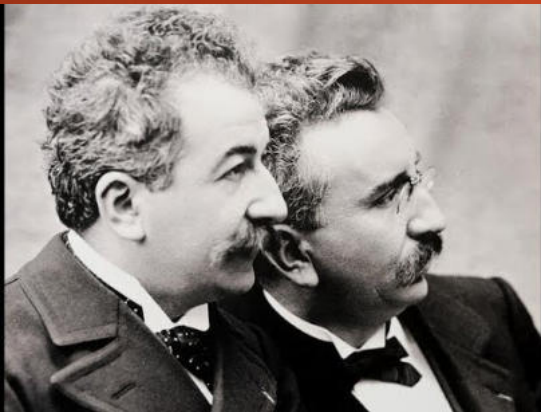
The earliest films were less than a minute in length. They could be as simple as *Workers Leaving the Lumière Factory* (1895)

The Arrival of a Train at the Station (1895).

A Boxing Bout (1896) and *Serpentine Dance* (1896).

Although George Méliès began producing more exotic “created” stories in France, such as *Cinderella* (1899) and *A Trip to the Moon* (1902),

all of the early films shared certain characteristics.



Lumière brothers

Louis and Auguste Lumière

French inventors and pioneer manufacturers of photographic equipment who devised an early motion-picture camera and projector called the Cinématographe (“cinema” is derived from this name) i



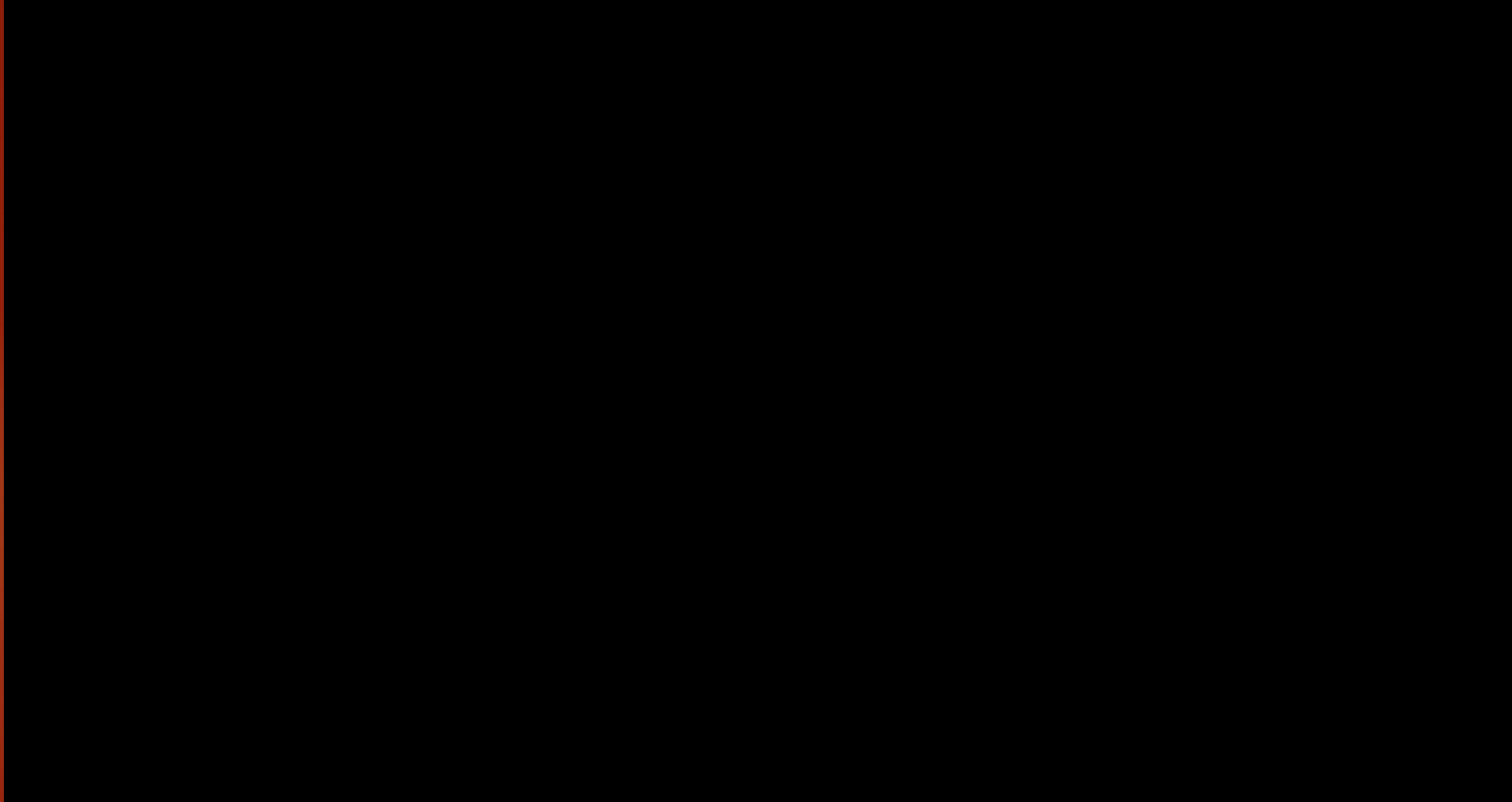
Workers Leaving the Lumière Factory)
(1895)



The Arrival of a Train at the S
(1895).

Cinderella

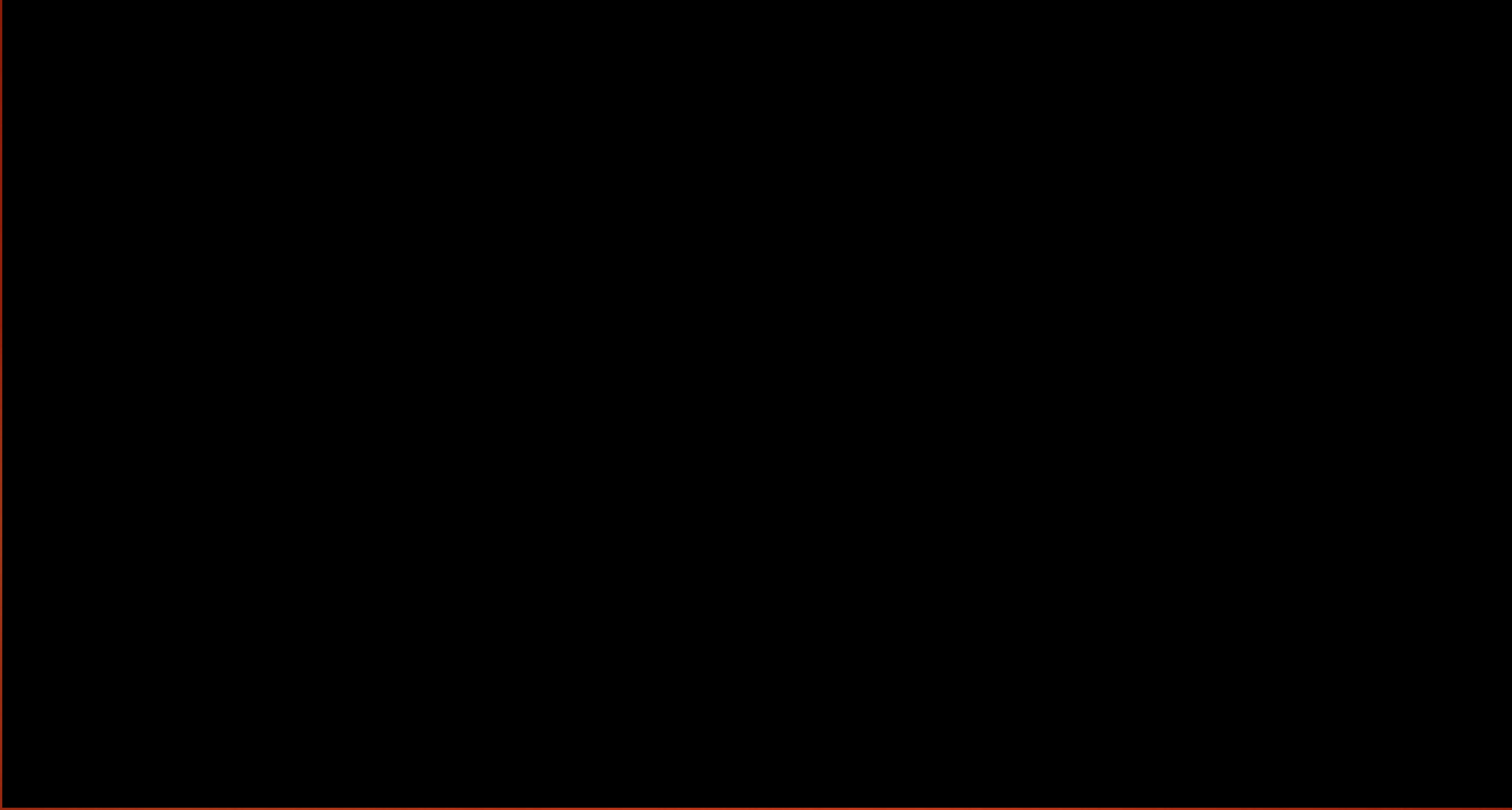
1899



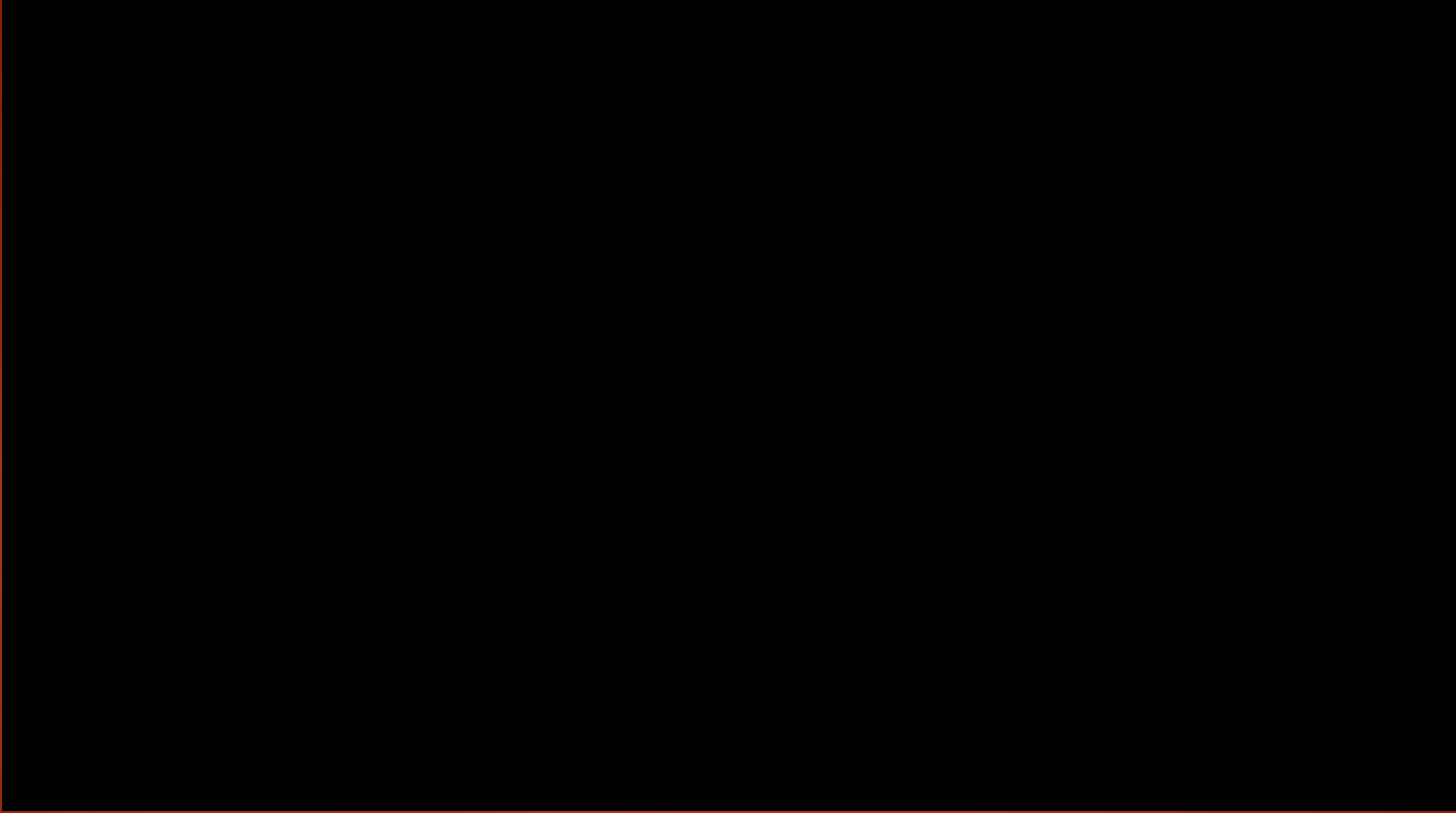
Trip to the Moon



Black Maria



Legacy in Motion



Beginning of Film continuity



**Edwin S
Porter**

"Porter had demonstrated that the single shot, recording an incomplete piece of action, is the unit of which films must be constructed and thereby established the basic principle of editing

"The Life of an American Fire

Editing Analysis

Dramatic construction



**David Wark
Griffith**

Acknowledged as
Father of Film editing in
modern times.

His contributions cover
the full range of dramatic
construction: the
variation of shots for
impact, including the
extreme long shot, the
close-up, the cutaway,
and the tracking shot;
parallel editing; and
variations in pace.



Montage Theory

The word 'montage' is rooted in the French language as a term to describe the connection of individual pieces, whether they be film, music or images, into a cohesive whole. It is a sequence that manipulates time. It takes many shots from Idea to execution.

Soviet Montage Theory is a film movement that took place in Soviet Russia during the 1910's, 20's and into the early 30's. It was founded by **Lev Kuleshov** while he was teaching at the Moscow Film School.

According to prominent Soviet director Sergei Eisenstein, there are five different types within Soviet Montage Theory: Metric, Rhythmic, Tonal, Overtonal and Intellectual.

Essential aspects inherent in a montage:

- 1.Establishes pace
- 2.Keeps to the pace
- 3.Evokes an emotional response
- 4.Exaggerates the emotional response through supporting and contrasting images.

Popular Soviet Montage

Kino-Eye (1924)

Battleship Potemkin (1925)

The Death Ray (1925)

Mother (1926)

Zvenigora (1927)

October: Ten Days That Shook the

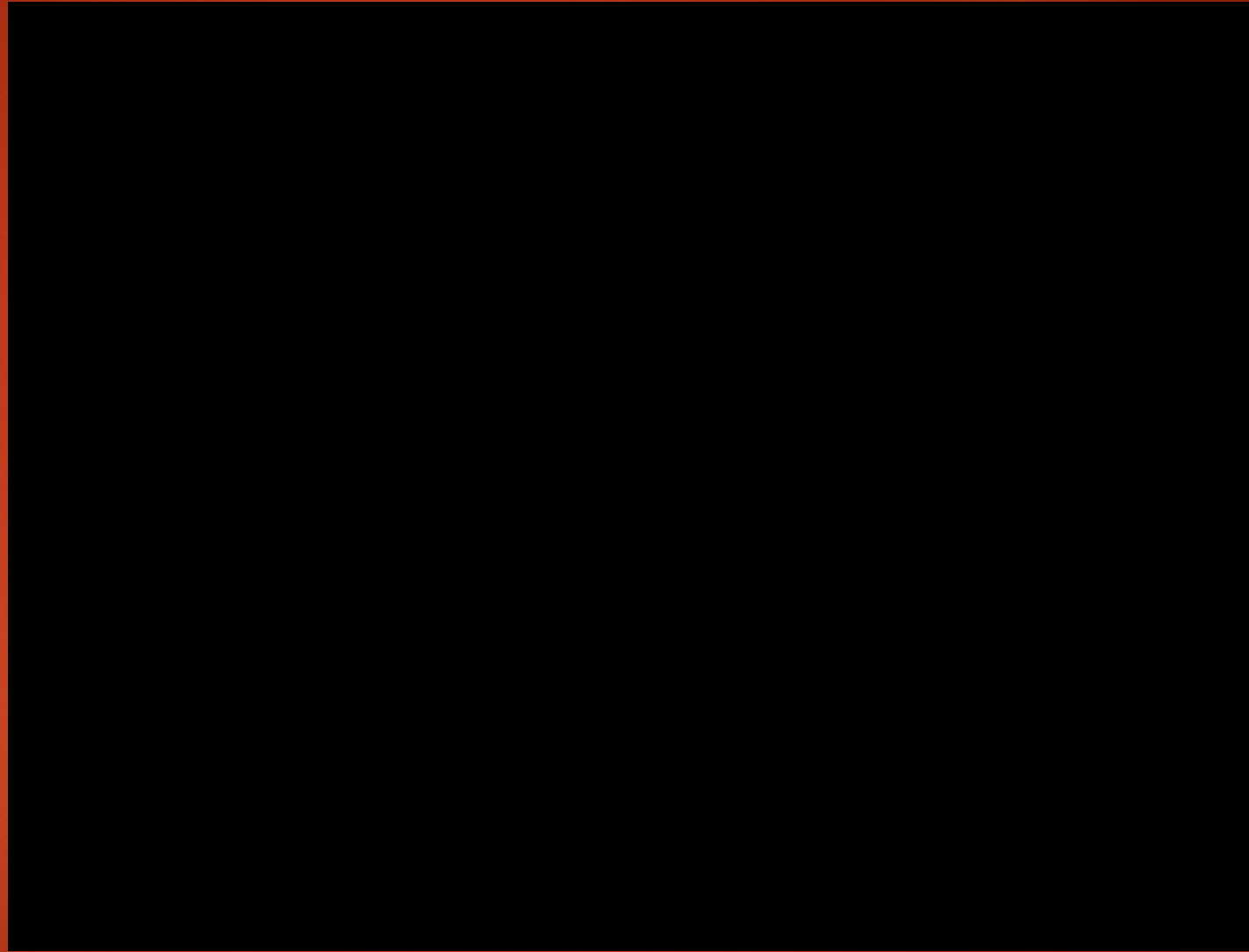
World (1928)

Man With a Movie Camera (1929)

A Simple Case (1932)

Intellectual Montage

The goal behind this method was to create a montage where the combination of shots would evoke something different each time, such as **hunger** (soup), **sadness** (coffin) and **desire** (woman.) Kuleshov was credited with pioneering the evoking of emotion through contrasting images, therefore the technique became known as the Kuleshov effect.



Metric Montage

in which a film is cut per frame.

The Metric Montage is inspired by the pacing of a musical score. This is used to create a visual pace within a film scene by cutting to the next shot after a finite number of frames no matter what is happening on screen.



Rhythmic Montage

If the Metric Montage is used to establish a visual pace, then the Rhythmic Montage is used to keep to the pace, in both a visual and auditory sense.



Tonal Montage

The Tonal Montage is the use of two or more shots that support one another and build a theme, quite to the opposite effect of the Intellectual Montage. Here's a video essay on *Parasite's* montage; Director Bong Joon-ho crafts a scene which skillfully weaves integral themes of social inequality, deception, and infiltration.



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Overtonal Montage

The Overtonal Montage is a sort of consolidation of the four other types of montages: Intellectual, Metric, Rhythmic and Tonal.



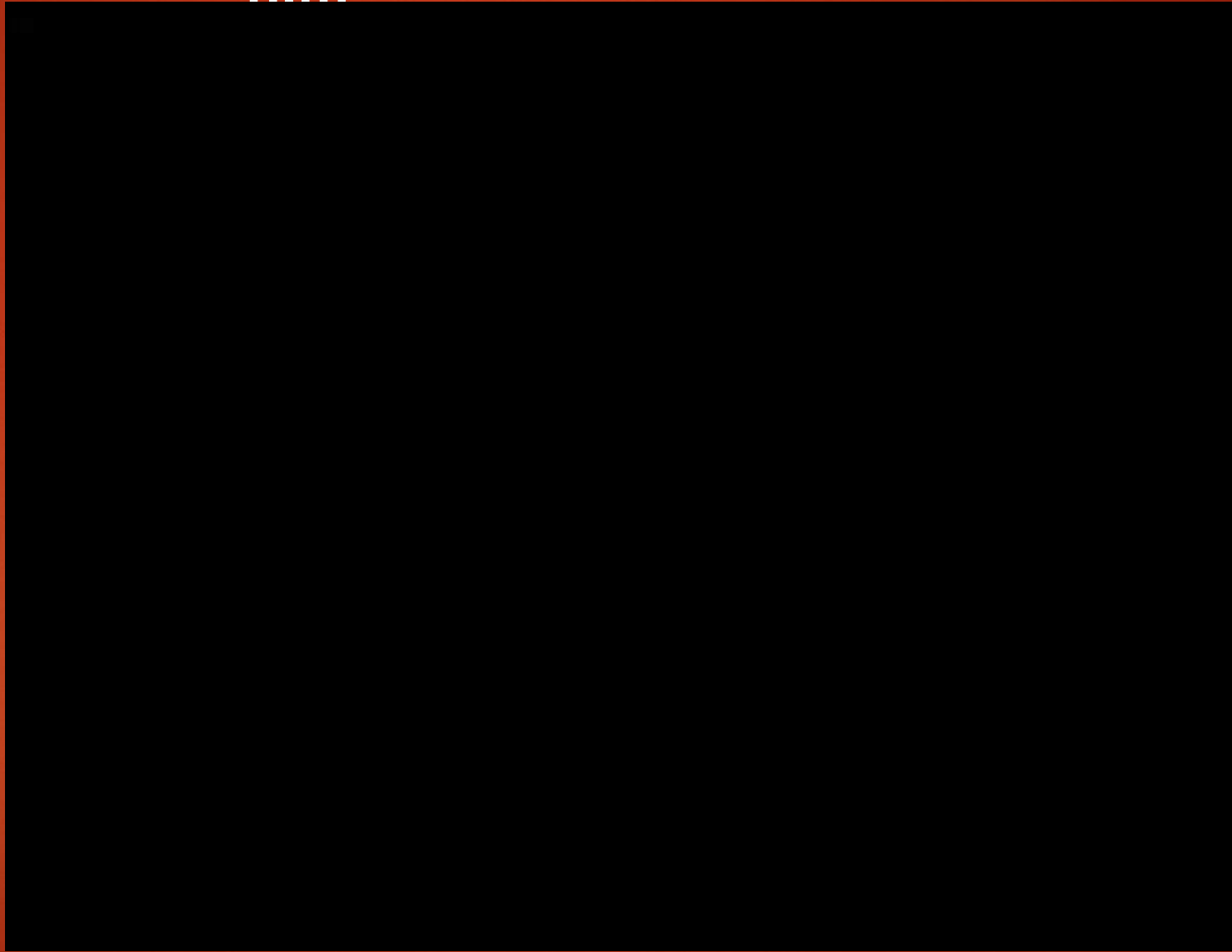
CONCLUSION

The silent period, 1885-1930, was an age of great creation and experimentation.



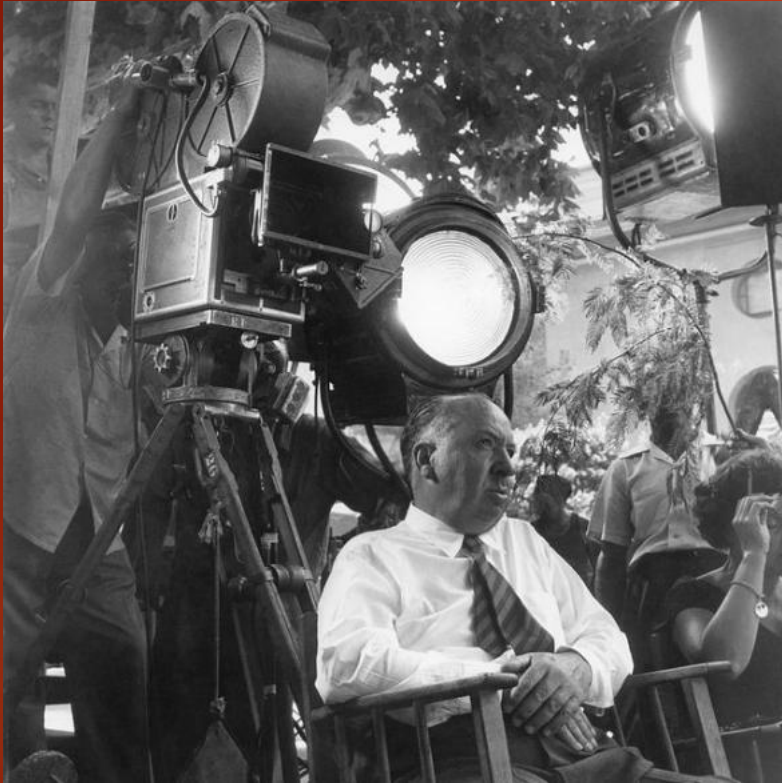
The early sound film

The Jazz Singer



Experiments in Editing

Hitchcock used his films to synthesize the theoretical ideas of others and to deepen the repertoire by showcasing the possibilities of editing. His work embraces the full gamut of editing conceits, from pace to subjective states to ideas about dramatic and real time.



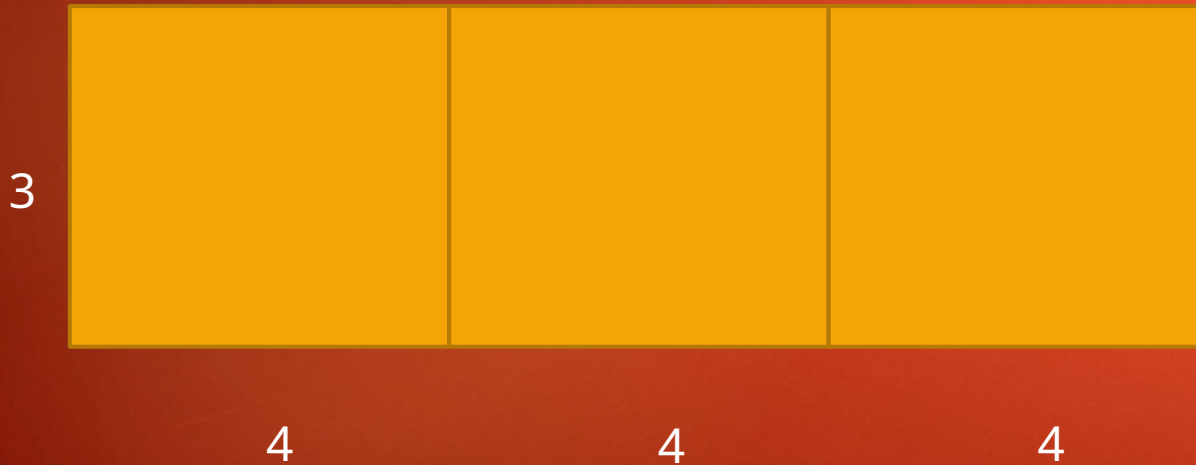
**Alfred
Hitchcock**

The Wide Screen



Before 1950 films were presented in Academy aspect ratio; that is, the width-to-height ratio of the viewing screen was 1:1.33 (3:4).

This ratio was replicated in the aperture plate for cameras as well as projectors.



In these sequences, the aspect ratio impact of editing in these sequences is evident.

Use of Anamorphic lens

Invention of Cinemascope took place in 1929 by Dr. Henri Chretien who developed the anamorphic lens which was later purchased by Twentieth Century Fox.

Anamorphic lenses capture an extremely wide field of view without distorting faces, even during extreme closeups.

The other notable widescreen process of the period was VistaVision, Paramount Pictures's response to CinemaScope. Aspect Ratio of 1:1.85, Later adopted as Industry Standard

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