

Analysis on the Application of Editing Skills in Film and Television Creation Teaching*

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Abstract—An excellent film and television work cannot be separated from the infiltration and expression of art. In the teaching of film and television creation, both the "technicality" of film and television production should be cultivated, and the "artistry" of film and television creation should be continuously cultivated for students. In the teaching of film and television creation, teachers should not only cultivate students' "technicality" of film and television production, but also constantly edify the "artistry" of film and television creation for students. The use of editing in film and television creation requires not just editing technique. What is more essential is to cultivate the artistic thinking of editing, which can be grasped and improved in practice.

Keywords—film and television creation teaching; film editing; teaching reform practice

I. INTRODUCTION

The teaching of film and television creation should focus on cultivating students' desire to break the inherent art form, explore the possibility of works and endow works with individuality. To gain a place for any art form, it is necessary to master unique techniques. If there is one technique in the art of film that sets a film apart, it is the art of editing.

Editing is also a reason why films are widely loved. A typical view of editing is that it simply "cuts" the film. Many editors believe that editing is to recombine the film, not only to splice the film fragments together, but also to control the pace of the whole film if it can be managed very delicately, adjust the atmosphere in the film and even become an element to enrich the theme of the film. Excellent editing allows the details of the film to sink into our subconscious, and then as the story develops it emerges. Because the purpose of editing, is not only to promote the development of the story, but also to control what we see, and affect our emotions. While literature can change the narrative perspective, film can create tangible visual content. Through absolute control of space and time, editing makes film production an art. In the teaching of film and television creation, post-production, such as editing or special effects, is often software-oriented in teaching. In fact, editing is an

art where how to cut with scissors should be emphasized in the teaching of film language and film analysis.

II. THE APPLICATION OF EDITING SKILLS IN FILM AND TELEVISION CREATION TEACHING

What are to be edited within the given rules? After all, there are only three things needs to be done in a clip: which shot to use, where to start and where to end. A movie may have 5,000 shots, and each of them that remain is the right shot, in the right place, and in the right length. The point editing is to make a film from its visual abstraction into a clear and understandable language. Before editing, students need to understand that the lens itself can trigger all kinds of associations, through the changes of movement and tone. For example, one shot shows the character in high spirits, while the next shot shows an eccentric mentality, but by finding the precise rhythm between the shots, the editors can manage to strengthen the emotions in the shot. If every shot is made to last as long as possible, the audience can have more time to understand the meaning conveyed by the shot, so there should be enough time for them to explore the shot. But when a change in mood at some point is sensed, the shot needs to be cut.

It takes time for the audience to understand these emotions, and the lens used to convey them does not need to be exhaustive, but if the lens ends too early, it may not be able to accurately convey the emotions in the picture. So it should be considered carefully about what message each shot conveys, and how long it takes to convey that message. The length of a lens should be appropriate for audience to understand it and it should end immediately after its mission is accomplished. Next concern is which lens is to be used. Suppose that every shot has meaning in it, and then once a shot is cut, its original meaning has been changed. If a shot expresses an idea, then editing is to integrate these shots into a string of ideas which itself constitutes a context in which the idea has new meaning. The simplest example is the editing of a close-up of a face, which enhances or contrasts emotions in the scene. Editors usually cut one clip at a time. However, in order to make the edited content into a complete story, editors should pay attention to the selection of shots that can reflect the thought process of the characters. Simply inserting or deleting a shot will affect the order of information transmission. This is very important for the

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characters in that it has a huge impact on how we understand the way they see the world. Or a cut-out shot can be used to get inside the character, because when seeing a regular pros and cons of playing lens it's easy to see that it's the editing that lets audience know what the character is thinking.

In editing the eyes are the paramount. Compared with other elements, the eyes reveal more emotions in the picture. Such shots are very useful whenever an actor's eyes change because they can be seamlessly connected to any other shot. In the film "the good, the bad and the ugly", two different emotions are shown through different scenes. When one character looks at the order that posts a reward, what he sees in his subjective shot is the bounty, and he does that because he wants to get paid, whereas in the subjective shot of the other character, his focus is on the eyes of the criminal, because he wants revenge. How to deal with it when there are many characters interacting with each other? Again, the same technique, making sure that the clip creates some new emotional information. This can be done by cutting to the opposite character in a character's statement, or by keeping an eye on the character's reaction to show them being penetrated by their environment. This is a deliberate attempt to capture the scenes in order to make them more interesting and less boring. But each clip should have a deep meaning behind it, so that each shot becomes a subtle cue that lets the audience know what information is important to focus on, and also hints at the setting, or character.

Editing controls the movement of the film in three dimensions, the movement of the story, the movement of emotions, and the movement of pictures and sounds. A movie with a freely flowing style actually shows good editing. In editing, the motion and fluency of images are taken into consideration. Therefore, the special skills students should be trained in editing include the ability to organize video materials and the ability to control and shape the motion of pictures, which is the unique ability in thinking. Editing requires more sensitivity to the motion in films so that one can understand what is represented through the motion of pictures. Therefore students are required to watch more films, read more books and analyze more films after class to accumulate knowledge for practical editing and application.

III. CULTIVATING AND IMPROVING STUDENTS' GOOD EDITING THINKING AND LETTING STUDENTS EDIT THEIR OWN MICRO FILM

We all agree that shooting a micro film is an art form. In teaching, students are required to have a script first, and then shoot the first draft at a very low cost, and then edit it together to see the problems in the script, and then revise the script. Editing is considered to be a non-macro process, and post-editing also requires insight into the overall context of the story and sorting out intricate details. In addition to the single scenes, there is also the main body of the whole story, which runs through the whole movie, so that the film is under control. Editing is like planting a seed, which then bears fruit. It involves making the best arrangements for all the "ideas" in the film, both macro and micro. It can be tricky when the entire scene of a movie has to be cut. Editing is like

finding a balance, and at a larger level, it's ultimately about finding a way to make one paragraph flow smoothly from one paragraph to the next. If a movie is a vocabulary then the clip is the set of conjunctions. The film is actually telling a story, not through the language to say, but through the picture presented. The transition between two pictures often represents a turning point. But what kind of influence this turning point will have, how to transition between two ideas, what kind of "connectives" should be adopted, and what should be cut and when, is the editing and manipulation of time and space. This is also what students have learned in the audio-visual language course. Requiring them to apply it to the actual editing training is also a test of their understanding and mastery of film language. All lenses have their own rhythms. To understand the meaning of a lens and know how to transform and change the meaning of this lens, requires a clear understanding of these rhythms of the lens. With an understanding of the timing and motivation of the clips, the editor can go deeper.

The editing style allows this depth to be incorporated into the tone of the film, and the psychological implication is subtly influenced. For example, in a transition of scene, an inserted a vision does not cause an emotional change but actually the original intention is to make audience feel that a long period of time has gone. Jumping editing is the gruffest type of editing. It is often used at the beginning of a fierce conflict to make the audience react to the conflict quickly. The editing methods chosen will make audience produce corresponding emotional reactions, because they determine how audience understands the transitions between pictures. For example, the J-cut and L-cut are the smoothest way of connecting videos with the sound of one shot often overlays the beginning or end of another, making each cut meaningful. However, from the narrative perspective of the story, this approach can also be used to emphasize the intersection of the two worlds. It is generally believed that most clips should start from a practical point of view, rather than to show off skills. So it can be said that the most practical way of transition is match cut. In addition to being stylistically impressive, it can also show a deranged state of mind of the character, which can be achieved by frequent use of obscure lens connections. The use of this technique is flexible, which can show that the subject's mind is wandering, as if everything can pull them into random thoughts. Except for cutting directly, lap dissolve is a much more traceless technique than editing, and can create a hazy feeling in the process of transformation. Careless editing may result in incoherence between the two shots and fail to connect them together, while lap dissolve is a continuation of the action of the first shot until the two eventually converge, as if the two shots were one. Interestingly, when lap dissolve is used in a completely different scene it has a very different meaning. Transience brought by this technique is just like a deep sigh that calms the emotion of audience down. So it can be seen visually that when the picture of the last scene fade out at the end of the picture, all the emotional information is there.

If the structure of the clip is like a poem, the rhythm will be more in tune, which is equivalent to the "in margin" and "line breaks" of the visual form and so on. An editor, just

like a conductor, is waiting for the perfect moment to convey the emotion of a film, because only when the images have been edited can it finally become a film. Editing is a process of exploring the real connotation of a film. Sometimes, editing should be left to its own course, rather than a matter of reason. The whole point of editing is to put the pieces together into a film, to take the essence of it, to move the emotions, even in films that are close to zero editing. Every single frame is the result of deliberate selection and editing, so is every movie. Editing is not only about where to cut, but also about where not to cut. It is about how to present all the information contained in the lens in a complete way and pull it away before the information is redundant or even deviated from the original meaning. Only by editing the ideas in the film can they be brought into reality. When the film is edited at that time, it will be endowed with the life of the film. When the editing is really in place, it is to nourish the theme of the film silently and implicitly.

IV. CONCLUSION

Many beginners are limited by many rules. For example, one cannot shoot beyond the 180-degree axis and must observe the rules of eye level; when shooting a conversation between two people, one should shoot the speaker over the shoulder of the other, which is observed by many beginners as rules and principles. These are mostly rules to follow, but they are not necessarily principles that cannot be broken. With the development of technology and the innovation of ideas, there are not so many rules any more. So it's necessary to tell students that they can break the rules or even create new rules for the sake of the narrative or lyrical needs of micro films entirely.

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