

Karen Pearlman

CUTTING RHYTHMS

SHAPING THE FILM EDIT



Cutting Rhythms Shaping The Film Edit

Karen Pearlman



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and engagement Explanations of how rhythm is perceived learned practiced and applied in editing Updated discussions of intuition structure and dynamics An all new companion website www.focalpress.com/cw/pearlman with video examples and links for expanding and illustrating the principles of key chapters in the book *The Palgrave Handbook of the Philosophy of Film and Motion Pictures* Noël Carroll, Laura T. Di Summa, Shawn Loht, 2019-10-30 This handbook brings together essays in the philosophy of film and motion pictures from authorities across the spectrum It boasts contributions from philosophers and film theorists alike with many essays employing pluralist approaches to this interdisciplinary subject Core areas treated include film ontology film structure psychology authorship narrative and viewer emotion Emerging areas of interest including virtual reality video games and nonfictional and autobiographical film also have dedicated chapters Other areas of focus include the film medium's intersection with contemporary social issues film's kinship to other art forms and the influence of historically seminal schools of thought in the philosophy of film Of emphasis in many of the essays is the relationship and overlap of analytic and continental perspectives in this subject **The Oxford Handbook of Screendance Studies**

Douglas Rosenberg, 2016 The Oxford Handbook of Screendance Studies offers a full overview of the histories practices and critical and theoretical foundations of the rapidly changing landscape of screendance Drawing on their practices technologies theories and philosophies scholars from the fields of dance performance visual art cinema and media arts articulate the practice of screendance as an interdisciplinary hybrid form that has yet to be correctly sited as an academic field worthy of critical investigation Each chapter discusses and reframes current issues as a means of promoting and enriching dialogue within the wider community of dance and the moving image Topics addressed embrace politics of the body agency race and gender in screendance the relationship of choreography to image constructs of space and time representation and effacement production and curatorial practice and other areas of intersecting disciplines The Oxford Handbook of Screendance Studies features newly commissioned and original scholarship that will be essential reading for all those interested in the intersection of dance and the moving image including film and video makers dance artists screendance artists academics and writers producers composers as well as the wider interested public It will become an invaluable resource for researchers and professionals in the field **First Cut 2** Gabriella Oldham, 2012-08-01 First Cut 2 More

Conversations with Film Editors presents a new collection of twelve interviews with award winning film editors who discuss the art and craft of editing in the twenty first century As a follow up to the successful First Cut Conversations with Film Editors now celebrating its 20th anniversary this new volume explores the transition of editing from the age of celluloid to the digital age These extraordinarily articulate editors share their passion about film offer detailed practical examples from their films to explain their process as well as their challenges and imbue each interview with unique personality humor and cinematic insights First Cut 2 continues the tradition of the first volume by interviewing both fiction and documentary editors contributing to a rich holistic appreciation of editing It also introduces a significant interview with an independent filmmaker

editor to emphasize today's multiple opportunities for aspiring filmmakers to make their own small films and achieve success. Together with the first volume *First Cut 2* offers a panoramic survey of film editing and preserves its history through the voices of its practitioners. The stories told will engage students, inform general filmgoers and even enlighten industry professionals.

Film and Video Editing Theory Michael Frierson, 2018-03-28. *Film and Video Editing Theory* offers an accessible introductory guide to the practices used to create meaning through editing. In this book Michael Frierson synthesizes the theories of the most prominent film editors and scholars from Herbert Zettl, Sergei Eisenstein and Noël Burch to the work of landmark Hollywood editors like Walter Murch and Edward Dmytryk. In so doing he maps out a set of craft principles for readers, whether one is debating if a flashback reveals too much, if a certain cut clarifies or obscures the space of a scene or if a shot needs to be trimmed. The book is grounded in the unity of theory and practice, looking beyond technical proficiency in a specific software to explain to readers how and why certain cuts work or don't work.

The Hollywood Renaissance Yannis Tzioumakis, Peter Krämer, 2018-06-28. In December 1967 *Time* magazine put *Bonnie and Clyde* on its cover and proudly declared that Hollywood cinema was undergoing a renaissance. For the next few years a wide range of formally and thematically challenging films were produced at the very centre of the American film industry, often but by no means always combining success at the box office with huge critical acclaim, both then and later. This collection brings together acknowledged experts on American cinema to examine thirteen key films from the years 1966 to 1974, starting with *Who's Afraid of Virginia Woolf?*, a major studio release which was in effect exempted from Hollywood's Production Code and thus helped to liberate American filmmaking from self-censorship. Long-standing taboos to do with sex, violence, race relations, drugs, politics, religion and much else could now be broken, often in conjunction with extensive stylistic experimentation. Whereas most previous scholarship has examined these developments through the prism of auteurism, with its tight focus on film directors and their oeuvres, the contributors to this collection also carefully examine production histories and processes. In doing so they pay particular attention to the economic underpinnings and collaborative nature of filmmaking, the influence of European art cinema as well as of exploitation, experimental and underground films, and the connections between cinema and other media, notably publishing, music and theatre. Several chapters show how the innovations of the Hollywood Renaissance relate to further changes in American cinema from the mid 1970s onwards.

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