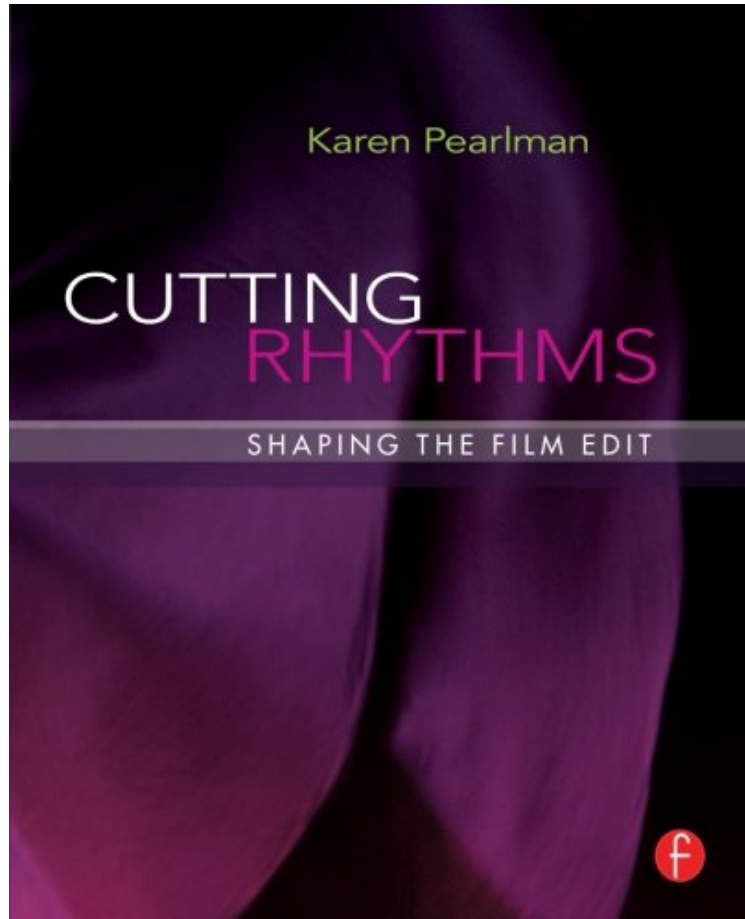


[Download] Cutting Rhythms: Shaping the Film Edit

Cutting Rhythms: Shaping the Film Edit

Karen Pearlman

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Karen Pearlman : Cutting Rhythms: Shaping the Film Edit before purchasing it in order to gage whether or not it would be worth my time, and all praised Cutting Rhythms: Shaping the Film Edit:

0 of 0 people found the following review helpful. This Is the Book You're Looking ForBy Juan C. Correal've been searching and searching for a book on editing. I probably have five or six from different authors that have failed to provide an even balance on theory and practice. This is it: both intelligent but at the same time doesn't insult my lack of understanding. Within all subjects, it is an accumulation of several books by several authors on a subject. But this is at the top of my list, and I will certainly reference it on throughout my career as a film editor.0 of 0 people found the following review helpful. Great bookBy JakeI bought this book for a college course and ended up reading the whole thing. Karen Pearlman makes it an interesting read through her philosophy and theories in editing. You may not agree with everything she says, but she really does make you think.0 of 0 people found the following review helpful. A must-get book if you're a film fanBy J. SextonI'll make this short: this is one of the best books on film editing out there and compliments any other book on the subject, with a very unique, tangible and easily understood "take" on a typically abstract and vaguely talked about subject. It's a must-get book, easily worthy of 5-stars.

There are many books on the technical aspects of film and video editing: e.g., how to use software packages like Final Cut Pro and Avid. Much rarer are books on how an editor thinks and makes decisions. Faced with hundreds of hours of raw footage, a film editor must craft the pieces into a coherent whole. Rhythm is a fundamental tool of the film editor; when a filmmaker adjusts the length of shots in relation to one another, he or she affects the entire pace, structure, and mood of the film. Until this book, rhythm was considered a matter of intuition; good editors should just 'know' when to make a cut. *Cutting Rhythms* breaks down the issue of rhythm in an accessible way that allows filmmakers to apply the principles to their own work and increase their creativity. This book offers possibilities rather than prescriptions. It presents questions editors or filmmakers can ask themselves about their work, and a clear and useful vocabulary for working with those questions. Filled with timeless principles and thought-provoking examples from a variety of international films, this book is destined to become a staple in the filmmaker's library.

"A pioneering effort to capture lighting in a bottle. The most powerful aspect of the craft is also toughest to explain. Pearlman's introduction of dance and movement theory is impressively leveraged for exploration and her cognitive-developmental approach is solidly grounded. No serious student of editing will come away from this book untouched." ~Loren S. Miller, Instructor, Emerson College "Pearlman combines her knowledge, skills and experience from her different creative and educational practices in this book. In fact, it is her work as a dancer and how it informs her thinking about editing that makes this book such an original and refreshing contribution to the literature." -- ed in onscreen Pearlman author of *Cutting Rhythms* interviewed in *Spike Magazine*

From the Back Cover *Cutting Rhythms* is about rhythm in film editing. It begins with the question, 'What can be said about the shaping of a film's rhythm in editing beyond 'it's intuitive'?' This question leads to an in-depth study of editors' rhythmic creativity and intuition, the processes and tools editors work through to shape rhythms, and the functions of rhythm in film. Through this research, *Cutting Rhythms* has carved out a number of theories about rhythm in film editing - what it is, how it is shaped, and what it is for. Case studies about creating rhythm in films edited by the author, and examples of rhythm in a range of other films describe and illustrate practical applications of these theories. Faced with hundreds of hours of raw footage, a film editor must craft the pieces into a coherent whole. Rhythm is a fundamental tool of the film editor: when a filmmaker adjusts the length of shots in relation to one another, he or she affects the entire pace, structure, and mood of the film. Until this book, rhythm was considered a matter of intuition; good editors should just "know when to make a cut. *Cutting Rhythms* breaks down the issue of rhythm in an accessible way that allows filmmakers to apply the principles to their own work and increase their creativity. This book offers possibilities rather than prescriptions. It presents questions editors or filmmakers can ask themselves about their work and a clear and useful vocabulary for working with those questions. Filled with timeless principles and thought-provoking examples from a variety of international films, this book is destined to become a staple in any filmmaker's library.. This is the only book to address the issue of rhythm in film editing. This is what separates an OK film from a great one! . Easy-to-apply editing principles help you take the guess work out of making cuts. . Examples from a range of international films show you practical illustrations of the concepts at work.

About the Author Karen Pearlman is Head of Screen Studies at the Australian Film, Television and Radio School, and a freelance film editor who cuts drama, documentary, and experimental projects. She has edited many award-winning shorts, and is also co-founder of The Physical TV Company, which specializes in the creation of dance on screen.