

Editing Basic Choices Worksheet

Based on *Grammar of the Edit* by **Roy Thompson & Christopher J. Bowen**
Based on *Looking at Movies* book by **W. W. Norton & Company**
Based on *Cinematic Storytelling* by **Jennifer Van Sijll**
Based on *Five C's of Cinematography* austincc.edu/sfarr/online/3dls/Camera-5Cs.pdf

EDITING

Editing is the construction of scenes through the assembly of shots.

CONTINUITY EDITING

Establish a logical coherence between shots in both time and space.

We live life as one continuous "take" except when we sleep or get knocked unconscious. Film is like dreaming, where we can jump from one place to another, or have the world change around us

- Viewer expects good continuity; poor continuity distracts from narrative
- Careful planning can create a consistent vision of the story/ narrative (The ABC's)
 - Analyze and handle cinematic time/space
 - Build consistent space relationships (with Screen Direction)
 - Create consistent temporal sequencing (in Editing)

DISCONTINUITY EDITING

Meaning through juxtaposition, like montage

- Dynamic edits that juxtapose shots like a collision instead of a smooth transition
- Look for ways to contrast in movement, camera angle, shot type, composition, and content
- Highly fragmented
- Symphonic effect where meaning, story, and mood are conveyed through a series of juxtapositions rather than characterization, dialog text, and continuity

EDIT TIPS DRAMATIC VALUE

(WHAT)

(WHY)

Classical Cutting	Fragment edits into many specific shot types, angles, and details which allows editor to cut for dramatic emphasis Each cut motivated by dramatic emphasis
Master Shot	Remind us where everyone is in the scene
Close up	Hide or reveal info
Match Shot (Reciprocating Imagery)	When you shoot one type of shot to cover one character in a scene you should create the exact same corresponding frame for the other character in the scene
Cutting (on Action)	Showing multiple views of the same action ALWAYS cut on the action <i>(ex. wide shot of classroom with someone entering; CUT ON ACTION of entering to a closer shot of who it is)</i>
Jump Cut	Cut that is a small, barely different camera angle or framing – very disconcerting; looks like mistake; use sparingly and with intent Avoid jump cuts
Eye-Line Match	The audience wants to see what the character on-screen is seeing <i>(ex. first shot shows a character looking at something off-screen, the second shot shows what is being looked at)</i>
Parallel Action	Second parallel narrative line (<i>meanwhile back at the ranch</i>)
Suspense vs. Surprise	Cut to shot to build suspense then cut back to other action <i>(ex. show conversation, then ticking bomb, then conversation again)</i>

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