

Editing Planning Worksheet

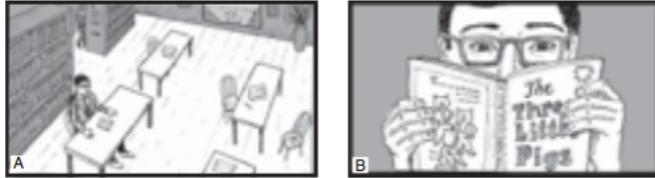
Based on *Grammar of the Edit* by Roy Thompson & Christopher J. Bowen

ACTION EDITS

The action edit is nearly always a straight cut. Edits between shots that depict continuous action or movement of subjects or objects.

Also called a movement edit or a continuity edit. The first shot in the series will show a person performing an action — cut — then the second shot continues that action but with a different framing. Time is unbroken. Movements appear to be smooth and continuous. - *Grammar of the Edit*, page 88

Your Scenes:



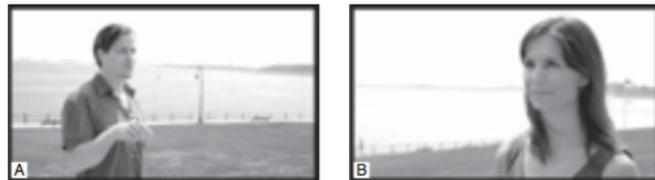
The motion of raising the book to read it motivates the cut on this action edit.

SCREEN POSITION EDITS

Called a directional or placement edit. Directional because the edit helps direct the viewer's eyes around the screen, and "placement" because it

is the unique placement of subjects or objects in the two shots cut together that make the viewer's eyes move around the frame. The screen position edit can be either a cut or a dissolve, but it is usually a cut if there is no passage of time implied by the edit. - *Grammar of the Edit*, page 90

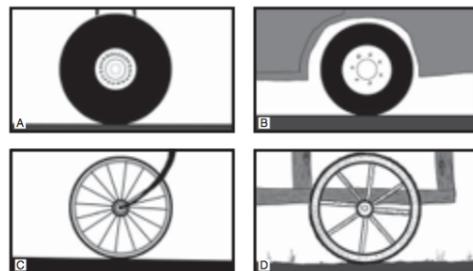
Your Scenes:



The screen position edit in its most basic form. One subject stands frame left while the other occupies space over on frame right in the next shot.

FORM EDITS

Transition from a shot that has a pronounced shape, color, dimension or sound, to another shot that has a matching shape, color, dimension, or sound. These types of edits are usually preconceived during the writing or pre-production phase because the visual elements that will



(A–D) The form edit of the wheels dissolving quickly takes the audience to new locations.

match require the correct treatment of composition and, sometimes, screen direction. - *Grammar of the Edit*, page 91

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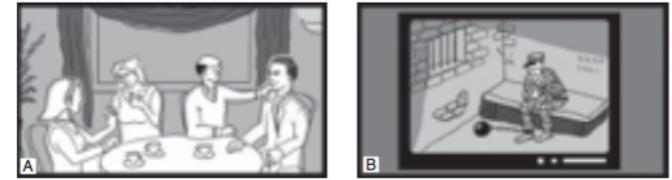
CONCEPT EDITS

Purely mental suggestion. Called dynamic edits or idea edits. The concept edit takes two disparate shots of different content and through the juxtaposition of these visual elements at that particular time in the

story, they can generate implied meaning not explicitly

told in the story. Can cover changes in place, time, people, and even in the story itself, and it can do so without any obvious visual break for the viewer. - *Grammar of the Edit*, page 93

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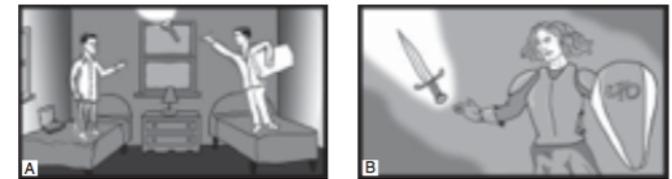
The concept edit conjures an idea in the mind of the viewer through the juxtaposition of seemingly unrelated shots.

COMBINED EDITS

The combined edit can be a difficult edit to come by in edited programming because it requires a good deal of pre-production planning on the part of the

filmmaker. It would be rare that two, unplanned shots, could be massaged into a combined edit by the editor alone. The combined edit combines two or more of the four other types of edits. One transition may be an action edit combined with a screen direction edit, and there may be a form edit and concept edit all in one. - *Grammar of the Edit*, page 94

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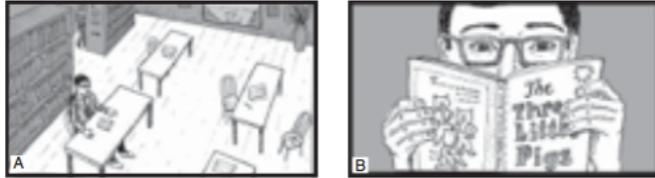
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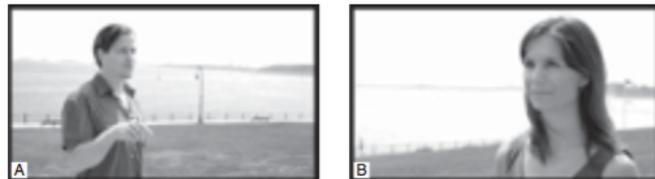
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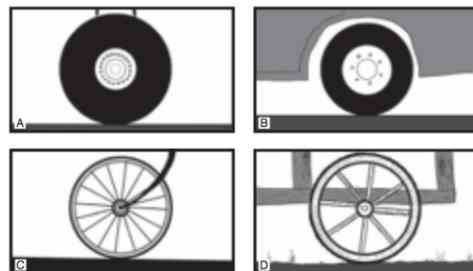
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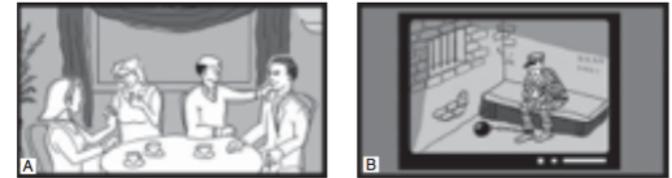
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