

# EDITING

Editing means selecting certain portions of an event or events and putting them into a meaningful sequence.

We edit to tell a story with clarity and impact. The nature depends on the specific editing purpose:

- To cut a 20 minute tape of an important news story down to 20 seconds
- To join a series of close-up details so they make sense and flow without any visual bumps
- To juxtapose certain shots so that they take on added meaning

# EDITING TYPES

**Combining** - think family vacation

**Condensing** - think tv news

**Correcting** - covering up production mistakes

**Building** - The most satisfying editing is done when you can build something from a great many carefully recorded shots.

Some say that the video recording during production provides merely the bricks and mortar and that it is up to the editor to construct the building – to give the raw material shape and meaning.

# BUILDING

**Continuity:** Creating seamless transitions from one event detail to the next so that the story flows even though a great deal of information might be purposely omitted.

**Considerations:**

- eyeline match
- establishing shot sequences
- match on action
- common screen direction
- shot/reverse shot sequences
- parallel editing
- entering and leaving the frame
- reaction shots
- cutaways

# BUILDING

**Complexity:** (for intensity, analysis, and emotion)

Done primarily to intensify an event and to give it meaning – to help us gain deeper insight into the event. In this type of editing you may not always follow the rules of continuity editing, but instead opt to edit for heightened emotional impact, even at the risk of jarring the viewer's mental map.

# COMPLEXITY EDITING

**Eisenstein's Definition of Montage:** combining shots that are depictive – single in meaning, neutral in content – into intellectual contexts and series.

**Lev Kuleshov Effect:**

[https://www.youtube.com/watch?v=OVwKItbgd3s&ab\\_channel=NoFilmSchool](https://www.youtube.com/watch?v=OVwKItbgd3s&ab_channel=NoFilmSchool)



# COMPLEXITY EDITING

[https://www.youtube.com/watch?v=DhQHlCaSR\\_w&ab\\_channel=CineFix](https://www.youtube.com/watch?v=DhQHlCaSR_w&ab_channel=CineFix)

**Analytical Montage:** selecting the essential elements of an event and synthesizing them into an intensified screen event. This can be **sequential** maintaining the original linear order or it can be **sectional**, examining isolated moments from various viewpoints.

**Idea Associative Montage:** Juxtaposition of two seemingly disassociated images in order to create a third principal idea.

**Comparison:** Ideas and shots are alike; juxtaposing two or more thematically related events to reinforce a theme or basic idea. (*i.e. hypodermic needle + bag of smack + CU of teenager with bloodshot eyes = teen drug problem*).

**Collision:** Different ideas and shots collide into new meaning. (*i.e. poor child in rags walking along a dirt road + rich yuppie driving BMW convertible = excessive materialism*)

# MORE COMPLEXITY EDITING

**Metric Montage Editing:** to the beat, matching lengths of shots, accelerating or decelerating shot lengths to the music or for specific effects associated with pace or content.

**Graphic Editing:** linking graphic vectors from shot to shot in interesting and dynamic ways. Think match-cut and cut-on-action.

**Motifs:** repeated images (*like repeated lyrics in a chorus*). Motifs carry meaning and create unity of story and character (*kids, elderly, airplanes, people looking out windows, water, mountains, clouds, cars, smiles, etc.*). Motifs are usually utilized in beginning, middle and end and are often repeated when song lyrics are repeated.

# EISENSTEIN 5 MONTAGE TYPES

[https://www.youtube.com/watch?v=NtnTs90knro&ab\\_channel=NittyGrittyStudios](https://www.youtube.com/watch?v=NtnTs90knro&ab_channel=NittyGrittyStudios)

**Metric** – This is when the editing follows a specific number of frames. It based on only the physical nature of time, cutting to the next shot no matter what is happening within the image. This helps to get an emotional reaction from the audience as it is more effective. It consists of a series of related or unrelated images that are flashed on-screen at more or less equally spaced intervals.

**Rhythmic** – This helps to create visual continuity but can also be used in order to keep with the pace of the film. It is based on both the length of shot and the dynamics of the scene. It considers the rhythm of the action depicted.

**Tonal** – This focuses on lighting, shadows and colours of the edited scenes. It uses the emotional meaning of the shots; if a shot is created to be more gloomy, we can play the lighting and use specific degree of the illumination to get this effect.

**Overtonal** – This is the furthest development of tonal montage, it combines the first three methods in a holistic approach. This is in order to synthesise its effect on the audience for an even more abstract and complicated effect.

**Intellectual** – This was Eisenstein's favourite type as it was the most complex editing method. He established it as a montage of overtones of an intellectual order. It creates new meaning through editing by combining shots on the basis of a conceptual connection between them.



# **CUTS AND TRANSITIONS**

[https://www.youtube.com/watch?v=OAH0MoAv2CI&t=1s&ab\\_channel=RocketJumpFilmSchool](https://www.youtube.com/watch?v=OAH0MoAv2CI&t=1s&ab_channel=RocketJumpFilmSchool)

Cutting on Action



Cutaway



Cross Cut



Fade to Black



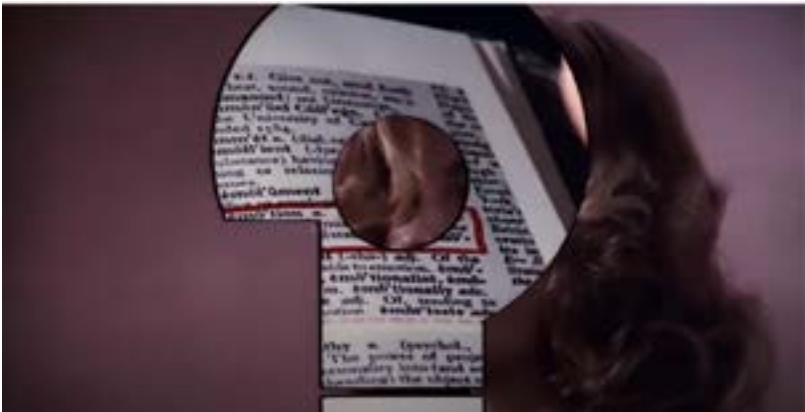
Dissolve



Smash Cut

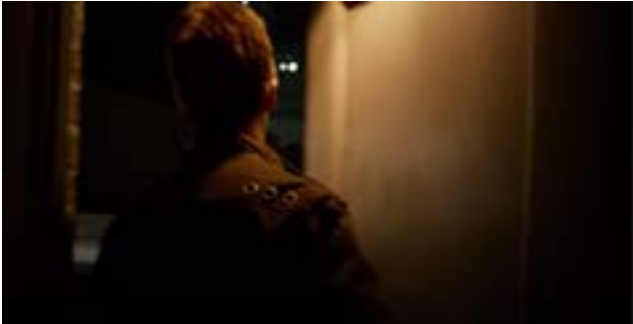


# Wipes





# Invisible Cut (including a Whip Pan)



# Jump Cut



Match Cut



## Audio-Based Transitions

**L-Cut:** When audio from current shot carries over into the next shot



**J-Cut:** When you hear audio of the next shot before you get to it



Creative Combinations



# Creative Combinations

