

4. EDITING

Editing – the stage in the film-making process in which sound and images are organised into an overall narrative.

Juxtaposition – (also known as the Kuleshov effect) The placement of a series of images in order to create a narrative effect.



Linear narrative – a style of storytelling in which events happen chronologically.

Continuity editing – the most common type of editing, which aims to create a sense of reality and time moving forward. Also called invisible editing referring to how the technique does not draw attention to the editing process.

Cross cutting (also known as **parallel editing**) – the editing technique of alternating, interweaving, or interspersing one narrative action (scene, sequence or event) with another – usually in different locations or places, thus combining the two: this editing technique usually connotes parallel action (that takes place simultaneously). **Parallel editing** – a type of editing in which events in two different locations are cut together, in order to imply a connection between the two events. Often used to dramatically build tension and/or suspense in chase scenes or to compare two different scenes.

Cutaways – A brief shot that momentarily interrupts continuous action by briefly inserting another simultaneous action, object, detail of the location or character, which may or may not be related to the main action in that scene, followed by a cutback to the original shot.

Jump cut – An abrupt, disorientating transitional cut in the middle of a continuous shot in which the action is noticeably advanced in time and/or cut between two similar shots, usually done to create discontinuity for artistic effect. Widely used in music videos.

Fade – a type of transition where the image gradually fades and disappears, leaving a white or black screen. A fade to black often suggests that time has passed or an action has ended. A fade to white often suggests a dream sequence or a flashback.

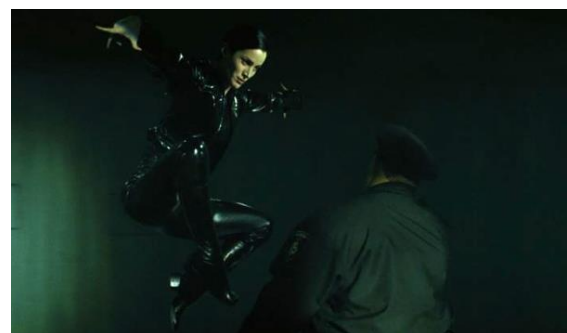
Dissolve – A transition between two shots, in which the first shot fades into the second. Often used to link two scenes together or to connote an ellipsis.



Eye-line match – a type of edit which cuts from one character to what that character has been looking at (often used as a 'point of view' shot)



Freeze Frame – the effect of seemingly stopping a film in order to focus in on one event or element.



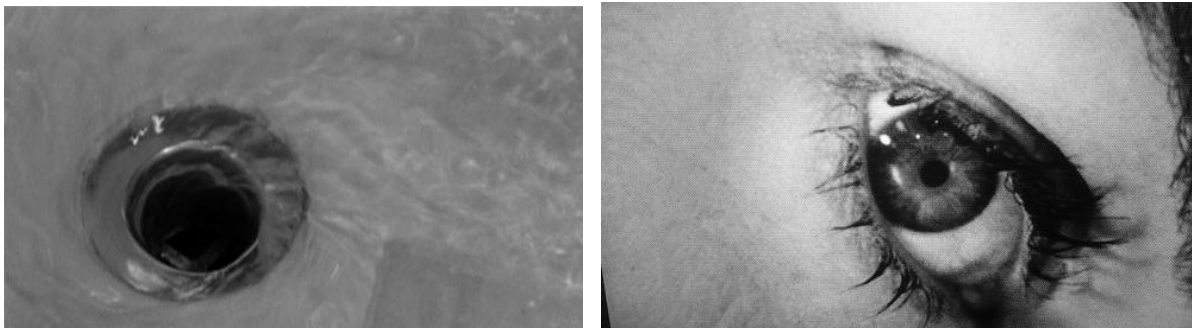
Flashback – a scene or moment in a film in which the audience is shown an event that happened earlier in the film's narrative.

Shot Reverse Shot – cutting between two people having a conversation (rather than including them both in one static mid shot) can help to contrast them and make them seem different. It highlights their differences and also allows us to see the reactions of characters.



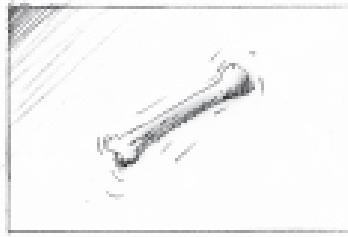
Ellipsis – the removal or shortening of elements of a narrative to speed up the action. (For example, an editor might use ellipsis in a sequence about a young man taking a drink by cutting straight to him as an old man, drunk and alone. The editor has missed out the story in the middle to speed up the action and show us how quick this man's life has passed and has been ruined by alcohol.)

Graphic match – juxtaposition of two shots in which two different objects of the same shape are dissolved from one into the other.

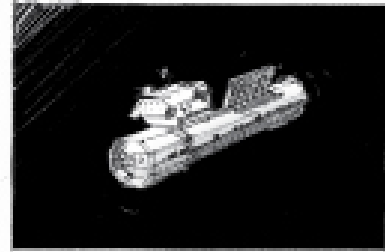


Psycho (A. Hitchcock, 1960)

In the film *2001: A Space Odyssey* (Stanley Kubrick, 1968), the next following **graphic match** acts as a narrative **ellipsis** of thousands of years.



The Bone becomes a spaceship



2001: A space odyssey (Stanley Kubrick, 1969)

Match on action - A shot that emphasises continuity of space and time by matching the action of the preceding shot with the continuation of the action. (For example a shot of a door opening after a shot of a close up of a character's hand turning a door handle.)

Montage editing – the juxtaposition of seemingly unconnected images in order to create meaning.

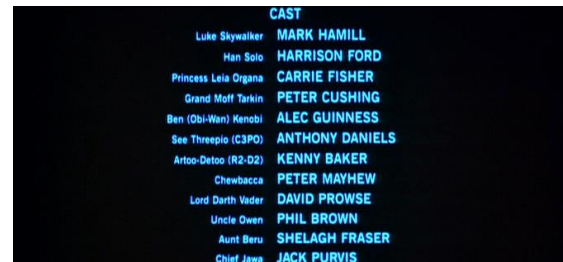
Visual effects - visual effects are usually used to alter previously-filmed elements by adding, removing or enhancing objects within the scene.

Split Screen – an editing technique which involves the cinema screen being split into two or more parts to allow the showing of events that are taking place at the same time.

Superimpose – the appearance of writing/symbols or images on top of an image so that both are visible at once, increasing the amount of information the viewer has in one shot.

Establishing shot – the shot (usually wide or long, but it may also be a detail close up), used at the start of a film or programme, or at the start of a new scene or a new section of a programme, to establish the relationship between the set/location and the characters and narrative.

Titles and credits – the information at the beginning and end of a film, which gives details of cast and crew, etc. as well as additional prologues or introductions to the story.



Task: Following with the Power Point presentation that you started in the previous lesson, add one slide for each of these aspects of editing, adding the **definition** (written) and an **example** taken from a film, advert or music video.

Extension task: Choose one **TV advert** or **music video** that you can find online and **analyse five different examples of editing techniques**, naming them and explaining their **dramatic effect** (*What is the meaning that they convey and how do they work in the narrative of the film, advert or music video?*)