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CONCEPT GUIDE #3: EDITING

180° rule: In the continuity system, the camera must not cross the axis of action, but stay within the 180° semicircle defined by using this axis as the diameter.

30° rule: In the continuity system, if the camera moves in between shots, it must move by an angle of at least 30°, so as not to appear abrupt.

Axis of action: In the continuity system, an imaginary line that passes between the main actors in a scene, defining the circle used in the 180° rule.

Continuity editing, continuity system: A system of editing, institutionalized in Hollywood, and designed to create a coherent time and space and to convey the narrative as smoothly and “realistically” as possible.

Crosscutting: Editing that alternates between two series of actions, usually taking place at the same time but in different locations.

Cut: The break between two shots. The transition from one shot to another.

Establishing shot: A shot, usually from a distance, that shows the entire location and setting of a scene, and the places of the characters in relation to one another.

Eyeline match: Alignment of the glances of the characters shown in two succeeding shots, so that they appear to be looking at one another.

Fade-in: A dark screen gradually brightens into a shot.

Fade-out : A shot gradually darkens to black.

Flashback : A sequence that violates normal time order by taking place in the past, relative to the preceding (present-time) sequence.

Flashforward : A sequence that leaps forward to the future, violating normal time order.

Graphic editing : Editing that calls attention to formal patterns (shapes, colors, lines, etc.) that persist from shot to shot.

Graphic match : Two otherwise unrelated shots linked by graphic similarity or continuity.

Insert : A brief shot (often a close-up) filmed separately from the rest of the scene, and inserted during editing (often to convey a special emphasis).

Invisible editing : An editing style that does not call attention to itself, but tries to tell the story as simply and straightforwardly as possible. (Also see **Continuity editing**).

Jump cut : An abrupt cut that violates time continuity.

Match on action : Two shots linked together by the way an action that takes place in one shot continues smoothly in the next.

Montage : French for “editing”; often used to refer to an editing style that calls attention to itself, and emphasizes the discontinuities between the images.

Montage sequence : A segment of a film that conveys the passage of time or an ongoing process through a series of brief images.

Narrative : A story that is told (including the act of telling the story from a certain point of view).

Nondiegetic insert : A shot or series of shots originating outside the time and space of the actual narrative.

Scene : A segment of narrative, or series of shots, unfolding in a single space and time.

Sequence : A unified series of shots giving a complete stretch of action.

Shock cut : A jarring juxtaposition of unrelated images, via a cut from one image to the other.

Shot : A single, uninterrupted moving image. The basic unit of the film.