

# Film Editing Terms

# Shot Duration

- Subliminal – a few frames (jarring effect)
- Quick – less than a second (action scenes)
- Average – more than a second but less than a minute
- Lengthy/Long Take – more than a minute, often used to create the illusion of “real time.”

# Ellipsis

- the shortening of the plot duration achieved by deliberately omitting intervals or sections of the narrative story or action
- [Example](#)

# Continuity Editing

- Visual editing where shots are cut together in a clear and linear flow of uninterrupted action. This type of cutting seeks to maintain a continuous sense of time and space.

# Eyeline Match

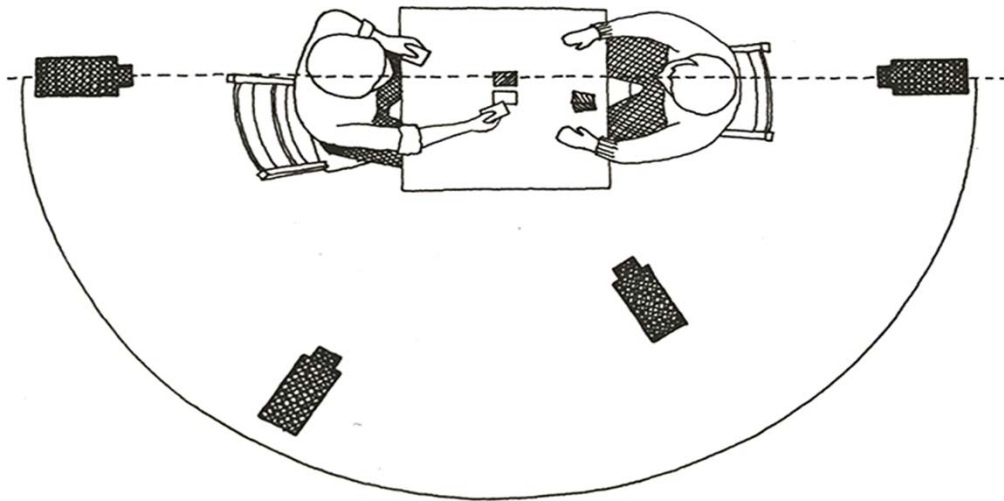
- A technique based on the idea that viewers want to see what on-screen characters are seeing. For example, if a character is looking intently at an off-screen object, the following shot will be of that object.

# Shot Reverse Shot

- The alternating of over-the-shoulder-shots, usually used during a conversation between two characters.

# 180 Degree Rule

- The angle between any 2 consecutive shots should not exceed 180 degrees in order to maintain spatial relationships between people or objects in a shot sequence.



## Match on Action

- A match cut in which the action continues seamlessly from one shot to the next or from one camera angle to the next.



# Crosscutting (Intercutting)

Crosscutting is the technique of combining two or more separate scenes that occur simultaneously into a single scene.

- 1. to build a relationship between different, but simultaneous action*
- 2. to heighten suspense*





























# Other Editing Techniques

# Parallel Editing

Parallel editing is a very visually similar technique to Crosscutting but has some important differences.

Firstly, it does not imply *temporal simultaneity*.

In other words, the two scenes do not necessarily occur at the same time like they would if we were Crosscutting .



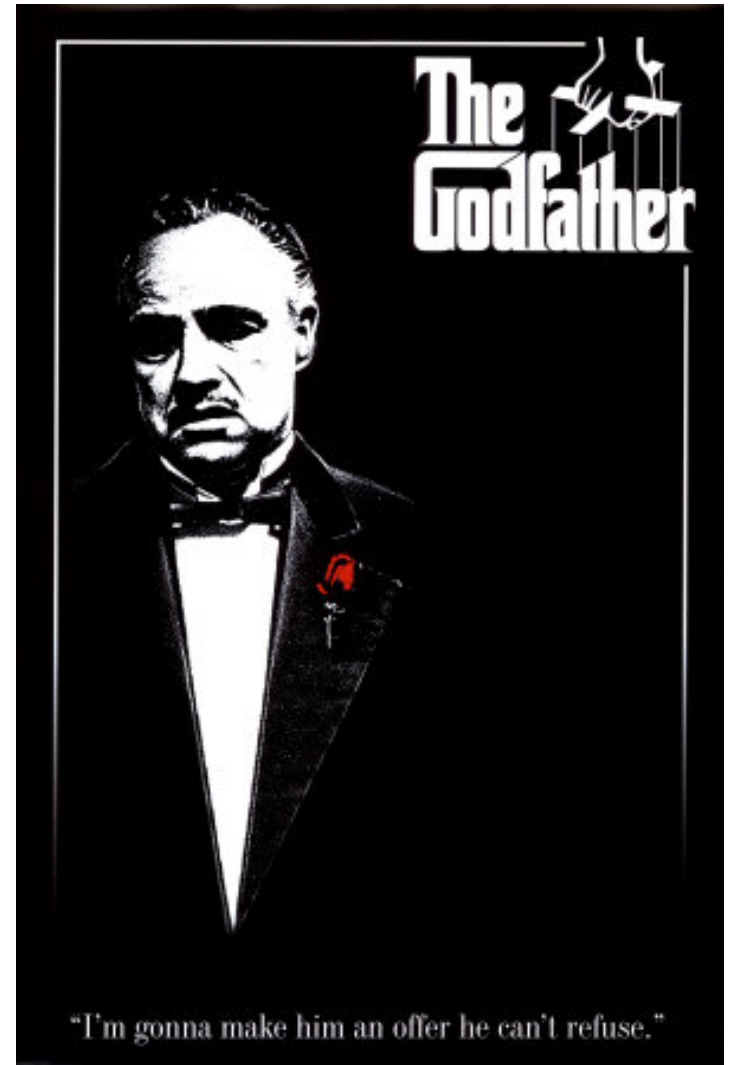
# Parallel Editing

We use Parallel Editing to:

- Draw parallels, create new meaning, or juxtapositions that would not be evident if the scenes were shown separately.

- In the following scene newly appointed mafia boss Michael Corleone (Al Pacino) has ordered the assassination of the heads of rival mob families.

The murders are carried out at the same time as the christening of Michael's Godson.



- Copolla and his editor (Peter Zinner) used parallel editing to connect the two events creating a far more formidable scene than if the events were depicted separately.
- [Baptism Scene](#)

- What effect does the Parallel Editing have on the scene?
- As Michael renounces “Satan and all his work”, the men he ordered to be killed are murdered. A strong juxtaposition is created as his words clearly do not match his actions.
- There is also a juxtaposition between the innocence of the young baby and the cold callousness of Michael and the hit men.

- Clear parallels are drawn between;
  - =Good and Evil
  - =God and the Devil
  - =Michael and the new born baby

# Matched Cut

- A cut joining two shots with matching compositional elements. This helps to establish strong continuity of action. . One of the more notable examples of this technique is from a famous scene in [2001: A Space Odyssey](#).

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# Jump Cut

- An abrupt cut that creates a lack of continuity between shots by leaving out parts of the action.

# Russian Montage Theory

Film montage can create ideas and have an impact beyond the individual images.

Two or more images edited together create a third thing that makes the whole greater than the sum of its individual parts.

Examples:

[Kuleshov Effect](#)



# Montage (modern)

The editing together of a large number of shots with no intention of creating a continuous reality.

A montage is often used to compress time, and montage shots are linked through a unified sound - either a voiceover or a piece of music.