The Script

**Introduction Scene**

**Alex (me):** Hi everyone, I am Alex Damon and today I have been commissioned by Cinemagic to provide to you an educational video explaining the techniques and transitions used by editors. Aiming at young filmmakers.

**(Picture of a Cinemagic logo)**

**Alex (me):** Let me begin with editing techniques and transitions: classic continuity editing.

**(Subtitle saying techniques transitions into subtitle saying editing techniques and transitions: classic continuity editing.)**

**Alex (me):** This whole topic sounds jarry doesn’t it? Well this topic is not alone as in some cases, cuts in films would have the same problem. They are saved by technique, ‘cutting on action.’

**(Subtitle of a question mark trainstions into a picture of superman before subtitle saying ‘cutting on action’)**

**Alex (me):** Cutting on action is there when you need it, because whatever situation it is this technique will always be there ready to use. Mostly guaranteed all the time.

**(Video of Jake’s 2nd montage.)**

**Alex (me):** What is ‘cutting on action?

**(Subtitle of a question mark)**

**Alex (me):** ‘Cutting on action’ means when cutting footage you would go to just the one shot and then is moved on to the next shot and continues. This is done as the subject remains in action. For instance when you see a character making their way through something, Ie double doors.

**(Video of Lyle’s Break Montage into video of Darius kicking door in cross cutting sequence.**

**Alex (me):** Cut away

**(subtitle saying cut away)**

**Alex (me):** When cutting you are attempting to aim for an insert shot. This can be something random. After it is shot it then returns to being facing the back.

**(Video of Alex interrogation scene)**

**Alex (me):** You may see this occur in the exact same space where the characters are located or you may be able to have access to see the life of a characters mind, by getting in their head. The same space and inside the head of a character are examples of where the insert may occur.

**(Video of Alex interrogation scene continues before transitions into video of Spiderman 2002)**

**Alex (me):** Invisible cut

**(Subtitle saying invisible cut)**

**Alex (me):** An invisible cut is when the audience do not necessarily notice that the angle or shot has changed.

**(Video example of my cross cutting exercise)**

**Alex (me):** Cross cutting

**(Cross cutting subtitle)**

**Alex (me):** When thinking about locations with cross cutting, the locations would be intercut. One moment they would there in one part of a location before going to a separate location. Editors make this go back and forth. By doing this it can possibly raise up the tension and suspension as well as being created.

**(My video of cross cutting)**

**Alex (me):** Match cut.

 **(Subtitle match cut)**

**Alex (me):** What a match cut does it helps out by being able to fit two elements. These elements contain shots which are different to one another. This portrays a link between them. Match cut is as well a transition because it is seen as jumping from one place to the next.

**(Video of Jake’s montage lunchtime reshoot transitions into video of West Side Story)**

**Alex (me):** Staying with matches! Dangerous stuff! No not those matches but remove the cut part and replace it with on action. You get technique ‘match on action’. I shall sure give you some action for what it is and why it is important…

**(Picture of a match transitions into match on action subtitle)**

**Alex (me):** First you are provided with a scene before shortly after this is on screen the next scenes comes on from the other scene. This is a vital factor relating to “match on action.” If this didn’t exist viewers would become less interested, so it was enforced to interest them on their experience.

**(My Mexican Shootout video)**

**Alex (me):** Shot Reverse Shot

**(Subtitle shot reverse shot)**

**Alex (me):** The classic style of editing between two people or object is the ‘shot reverse shot’.

**(Video example in my cross cutting exercise)**

**Alex (me):** Here is a question for you, if you dare to answer, what is important when making sure you are making two people look like they are talking to one another?

**(Picture of a question mark)**

**Alex (me):** Well I will answer this for you. Shot reverse shot will make me and you look like we are talking to one another. Here it goes, reason being why it is important because when you think about eye level, they are eye level. Where the eyes are concerned they are seen on the exact same level or even height.

**(Video example in my cross cutting exercise continues)**

**Alex (me):** DIAGRAM TIME! Here is an annotated diagram explaining the 180 degree rule. Reason being because it relates to shot reverse shot, if it is not that obvious.

**(Picture of annotated diagram)**

**Alex (me):** I shall zoom in to explain the two parts to this diagram.

**(Picture of annotated diagram continues)**

**Alex (me):** To begin with this is the location where it all the scratching of heads begin. (Out of the 180 degree area) Audience will get the impression when viewing the actors/characters will see them talking to the same place, meaning this is confusing as a viewer.

**(Zoomed in a part of the 180 degree diagram)**

**Alex (me):** And to conclude my wonderful colourful diagram, things will start to make sense in this area as you would be granted access in the 180 degree rule. Everyone will not have to worry about being confused. Another bonus is continuity of the film will not be harmed.

**(Zoomed in a part of the 180 degree diagram)**

**Alex (me):** Transition time and no that doesn’t mean to put a transition in to skip me on… Starting off with fade in and fade out.

**(Pointing the finger picture transitions into a subtitle saying fade in and fade out)**

**Alex (me):** Fade in and fade out the transition gets put in place to show a story, scene or even chapter of a film begin as well end. This is for the benefit of helping the audience actually see this happening for themselves.

**(Video of my silent film)**

**Alex (me):** Moving on with a transition, we move on to dissolves. Please don’t dissolve me in this sequence…

**(Subtitle saying dissolves)**

**Alex (me):** Here comes the uses of dissolves and why they get put in our sequences…

**(Video example of my lunchtime reshoot)**

 **Alex (me):** Changes in time and location would happen.

**(List of uses on white board picture)**

**Alex (me):** Time has got to be managed because it has either got to be slowed down or sped up.

**(List of uses on white board picture)**

**Alex (me):** Strong visual relationships become seen regarding the outgoing and the incoming images.

**(List of uses on white board picture)**

**Alex (me):** If you haven’t already gathered from the uses listed a basic definition of a dissolve is when you merge together a shot with yes you guessed it another shot. Montages don’t come near the definition but dissolves can be involved in montage sequences.

**(Lunchtime montage by Cai transitions into a picture of a montage subtitle with a red cross through it before a green tick)**

**Alex (me):** The wipe

**(Subtitle saying the wipe)**

**Alex (me):** Wipes have a use of indicating the start of for example a chapter of a film or also TV show. Wipes begin new parts within the previous examples. There are lots of wipe transitions)

**(Darius Lunchtime reshoot transitions into video of whole range of wipe transitions Jay lunchtime reshoot, Jake lunchtime reshoot)**

**Alex (me):** Time for some quick fire terms you need. Take note these are important to the topic of classic continuity. Do not worry alternative editing styles coming up next…

**(Picture of a clock transitions into a subtitle saying classic continuity editing terms)**

**Alex (me):** Set up?

**(Picture of subtitle saying set up with a question mark)**

**Alex (me):** A range of places where the camera can go in a scene.

**(Picture of a set up)**

**Alex (me):** Take?

**(Picture of a subtitle saying take with a question mark)**

**Alex (me):** The amount of tries of trying to get the shot right.

**(Picture of a take)**

**Alex (me):** Shot?

**(Picture of a subtitle saying shot with a question mark)**

**Alex (me):** A set up which has been chosen from a range of takes.

**(Picture of a shot)**

**Alex (me):** Scene?

**(Picture of a subtitle saying scene with a question mark)**

**Alex (me):** Is a part of a film which has been made because of the range of shots within that scene.

**(Picture of a scene)**

**Alex (me):** Sequence?

**(Picture of a subtitle saying sequence with a question mark)**

**Alex (me):** Is a part of film which has been made because of the range of scenes within the sequence.

**(Picture of a sequence)**

**Alex (me):** And to conclude your continuity terms, rushes. Like I am not rushing these terms.

**(Picture of a sprinter sprinting)**

**Alex (me):** Is raw as well as footage which is labelled as unedited because it has not been touched upon.

**(Picture of rushes)**

**Alex (me):** Time to slow the sequence down to make my edit that extra bit special. How could we forget some alternative editing style examples…?

**(Subtitle saying alternative editing styles)**

**Alex (me):** Superimposition…

**(Subtitle saying superimposition)**

**Alex (me):** Superimposition and dissolves have similarities as they both display two images. Both showed at the exact same time as well this not all the time but sometimes you would see one layered on top of another. Another similarity to pick out is they show a link between the two images.

**(Video of my Interrogation scene)**

**Alex (me):** Spilt screen…

**(Subtitle saying spilt screen)**

**Alex (me):** Spilt screen can sometimes be used with montage and by having them linking to one another it allows two scenes to be seen. All occurs at the same time resulting in the audience having the benefit of watching two events happen all at the same time. As well as this two contrasting types of events would portray to the audience different angles which would feature action.

**(Video of Darius lunch)**

**Alex (me):** Temporal effects (slow motion and speed up)

**Alex (me):** If footage is sped up it enables the events in a film to be seen very quickly. Speeding up can be funny to watch and as a result the effect of comedic comes out from this style.

**(Video of my silent film transitions into my montage lunchtime video)**

**Alex (me):** Slow motion can be used for the benefit of making key parts to your footage have an exaggerating feel. Audience also can be felt as well as it enables them to have a feel of the images and gain them access to details. These details appear at quick speeds even quicker than the eye can see.

**(Video of my silent film continues)**

**Alex (me):** By having the combination of speeding up and slow motion, dramatic effect which is great to watch is the outcome. Other positives coming out, is creating a rhythm and pace in action.

**(Video of my silent film continues)**

**Alex (me):** Freeze frames…

**(Subtitle saying freeze frames)**

**Alex (me):** This style attracts the audience as it is able to make the audience look at that one certain shot. If ever there is an important moment in the film, freeze action is there to freeze the action. Freeze frames comes hand in hand with narration.

**(Video example of my lunchtime video)**

**Alex (me):** Limited, in other words no cutting…

**(Subtitle saying limited/no cutting)**

This style doesn’t just attracts the audience to view a scene, it attracts them in really forcefully. The secret to their method is making viewers uncomfortable and make them take a think of what they are actually viewing. As well as seeing uncomfortable looking scenes they are as well feeling claustrophobic.

**(Video of my Mexican shooter video)**

**Alex (me):** And to conclude a whole big edit with many techniques and styles along the way, here is visual effects…

**(Subtitle saying visual effects)**

**Alex (me):** Visual effects are no intentions to have any involvement in being seen in any part of a film, but these effects do produce a specific style or pick out important information for the audience to understand.

**(Video example of my Mexican shootout)**

**Alex (me):** Jump cuts

**(Subtitle saying jump cut)**

**Alex (me):** Editors go to a shot, the same shot and what they with it is, they cut between. This is so that they can make time pass by quicker with a touch of importance added. This is done on purpose. This is similar to the ‘New Wave Editing’

**(Video of Justin’s Texas Shootout transitions into a picture of a clock before a subtitle saying New Wave Editing’.)**

**Alex (me):** It is similar not because of the passing of time but enabling editors to go on and create visible editing. Visible editing is achieved by going to the rules of continuity editing and all you have to do is break them. Simple.

**(Video of Justin’s Texas Shootout transitions into a book before a picture of a teared up book.**

**Alex (me):** One final point on jump cuts. Montages can be discovered from this.

**(Video of my montage lunchtime reshoot video)**

**Alex (me):** Montage

**(Subtitle saying montage)**

**Alex (me):** Montage is where you have shots which are described as separate shots. When it comes to editing they become joined together. Once they have been joined together this would produce meaning which is usually significant.

**(Video of my montage lunchtime video continues)**

**Alex (me):** All these are alternative editing, not different ways of editing but they have differences as these styles are opposite to classic continuity editing.

**(Whiteboard picture with alternative editing definition)**

**Alex (me):** Thank you for watching

**(Thank you subtitle)**