

The important theories of editing

When it comes to editing and editing theory, there are two primary fields of thoughts or styles of editing theories about editing and how you can construct a sequence. Now, we're not going to go into a lot of detail about these, we just want to give you guys a brief introduction to these two theories. So you have enough terminology basic understanding that you can go ahead and self direct your own learning in these two theories, these two fields of editing, you'll probably end up using both of these to varying degrees in a particular edit. But there are two distinct sort of fields of thought about editing. So the first one of these would be continuity editing, which is all about logic, it's about consistency, it's about maintaining flow that makes sense, both in a 2d and a 3d sense are in other words, it kind of relates to a little bit of the things we've spoken about before where you need to kind of guide your viewer through something things need to flow. Logically, you know, continuity editing would look out for things being consistent, you know, not crossing over like 180 degree lines, so that your viewers suddenly jumping from either shoulder, you know, of a person, you know, if you're if you're filming a dialogue scene, for example, and you've got two people talking, you would make sure that the Edit keeps every like your viewer on the one side of them, you wouldn't suddenly unless it's intentional to jar them jump over to the other side of the conversation, because then it's like your view is, you know, teleported. That's the sort of thing that continuity editing will look out for. It's very technical, you know, maybe not as artistic and creative and psychological as the The other type of editing that we'll touch on. It also looks at things like cutting on actual matching on action, you know, if someone is throwing a ball in like a wider shot, you would also cut, you know, halfway between that action, you'd match the point where that wider shot ends, we've chosen to end it and where he was in the action of throwing the ball and then in the slightly closer up shot, you would kind of continue it from that sort of that sort of spot that frame in the video. So that is continuity editing. Basically, it seeks to maintain consistency logic, you know, guide you through a space, make sure that there's nothing jarring that everything is nice and tight and fits together well. So while continuity editing seeks to maintain a sense of logic in how one navigates space one navigates a conversation one navigates action, one navigates time, there's another type of editing, it's the second sort of main field of thought, and theory when it comes to editing. And that is what we call complexity editing. And this is a very broad term that kind of encompasses a lot of techniques that you would have heard about before. Things like Russian montage theory, Kuleshov effects, all of which will link some interesting reads for you down below that you can go and check those out and a little more detail for examples of these things. But basically, what complexity editing aims to do is to have that sort of play between two shots where the relationship of what's shown in the first shot and what is shown in the second shot and gives the two things meaning. There's a very famous example, from a like an experiment that was done in the early 1920s, by the Russians at a film school that they were developing, where they had a single shots of an actor with a fairly neutral expression. And then afterwards, they tried putting three different shots. The first one, it was the guy with a very neutral face. And then the shot that followed, it was a young woman lying in a coffin. And then in the second example, again, guy with a very neutral face. And afterwards, there was a bowl of soup. And third example was the same guy, neutral facial expression, and a young woman sitting on a couch. And if you watch that we as the viewer infer meaning from the relationship between these two shots, we there's no dialogue, no music, nothing like that to kind of guide us in terms of what's being

communicated here. But we look at just the relationship between those two shots. And we immediately assume that the first one Oh, he's got a neutral facial expression, but Oh, look, the thing that follows that is, you know, someone who appears to be dead, you know, he must be sad or grieving, something like that. And then, in the example, where it's a bowl of soup, we immediately think, oh, perhaps he's hungry. Maybe he's starving, you know. And then the third example, obviously could be, you know, desire, something like that. So that's what complexity editing is about. It's about building a relationship between two shots and recognizing that, like we mentioned before, when we spoke about how you construct an edit and how you need to first work on a very nuclear level where it's a relationship between shot to shot and then you bold and you're bold and you build up from that. That's a bit of what complexity editing is, it's about creating meaning in the relationship. Between the first shot that's shown and the shot that follows it, because everything kind of happens in the context of that relationship. Now, like I mentioned a couple of times, we're not going into crazy amounts of detail about any of these two theories, but we will give you guys some resources down below that you can go ahead and check out. Read up a bit more about this because it is very interesting and learning more about the self directing a little bit of research. A little bit of digging into these topics will really enrich your editing experience.