

VIS 175 EDITING: THEORY AND PRODUCTION | SPRING 2017

QUIZ STUDY GUIDE

Possible terms and concepts:

Know the difference between, and how they work with each other: TEMPO (Metric Montage), RHYTHM and NARRATIVE PACING (term from our class). consult The Technique of Film and Video Editing and other sources for reference. Also remember: Hegel Dialectic: Thesis, Antithesis, Synthesis. What does this have to do with the relationships above?

Soviet Montage:

- (general theory)
- Kuleshov Effect
- Tonal Montage
- Overtonal Montage (related to "narrative pacing" above)
- Intellectual Montage
- Rhythmic Montage (related to "rhythm" above)
- Metric Montage

Narrative Fiction modality: -Continuity System -Coverage

- Match on action -Graphic match
- Eyeline match
- Shot / Reverse Shot
- Plan sequence (Long take)
- Elliptical edit
- Parallel edit
- Jump cut
- Sound bridge / L cut / J cut
- Rough Cut vs. Fine Cut (What aspect of a final film does each address?)

Documentary modality:

- What is meant by the idea of "editor as writer"?

Refer to this reading for clarification:

<http://digitalfilms.wordpress.com/2008/11/01/blindsided-%E2%80%93-case-study-of-editing-a-documentary/>

- B-roll / Splice
- "Selects" sequence
- "Topics" sequence
- Radio Edit
- Paper Edit

Experimental modality:

Structural film. In particular understand P. Adams Sitney's ideas from paragraphs 4 and 5, regarding the "shape" of a film: <http://www.waysofseeing.org/struct.html>