
Screening Checklist: Editing

- Does the editing overall seem to create *continuity* or *discontinuity*? If the editing is mostly creating continuity, are there nonetheless moments when the editing creates discontinuity? What is the significance of those moments?
- As each shot cuts to the next shot in the film or clip, tap your finger on a tabletop or other surface, to get a feeling for the *rhythm* of the editing. How would you describe that rhythm? Does it stay constant, or does it speed up or slow down? How does the rhythm affect your emotional response to the film?
- Keep track of the types of *transitions* from shot to shot. Does the editor use one transitional effect more than others? Are the transitions seamless and nearly unnoticeable, or do they call attention to themselves?
- Look for the different types of *match cuts* in the film. What sort of visual or narrative information is each match cut conveying?
- Are there any moments in the film in which the traditional conventions of Hollywood *continuity editing*—including use of the master shot, the 180-degree system, shot/reverse shot, match cuts, and parallel editing—are violated in some way? Describe how these moments appear onscreen. What do you think is the significance of these moments in the film?

- Does the editing seem to indicate what the filmmakers want the audience to *feel*? What is that intended feeling? Do you feel it? Is it an appropriate feeling for the narrative and themes of the film?