Editing

Continuity editing - The majority of film sequences are edited so that time seems to flow, uninterrupted, from shot to shot. Within a 'continuity editing' sequence, only cuts will be used. Continuity editing can also involve 'cross-cutting', where a sequence cuts between two different settings where action is taking place at the same time.

Montage - In montage, different images are assembled to build up an impression. This is often used in title sequences. The most famous example of this technique is the Odessa Steps sequence from Battleship Potemkin.

Transitions describe the way in which one shot replaces the previous one:

Cut - One image is suddenly replaced by another, without a visible transition.

Cross-dissolve
One image dissolves into another. This can be used to make a montage sequence - eg the title sequence - flow smoothly; it can also be used in continuity editing to show that we have moved forwards in time and/or space.

Fade up - An image gradually fades in

Fade out - An image gradually fades out. (*Fades to and from black usually mean that time has passed*)

Wipe - One image replaces another without dissolving, with the border between the images moving across or around the screen.

A/B Rolling

A/B rolling is a technique used in film editing to hide ugly splices. When a splice (two pieces of film stuck together with splicing tape or glued with cement) rolls through a projector, the area of tape or glue will appear fuzzy. To eliminate this nasty blip in a finished film, the negative is a/b rolled.

Two reels of the same length are placed side by side. The A-roll starts with the first segment of film. Where the second segment is, black leader is spliced (and later glued) into place – frame for frame the length of the second segment. The third segment is placed on the A-roll after the black leader, and subsequent odd-numbered segments. In order to keep the negative of the scene clean and in-tact, the actual negative must be cut 1.5 frames longer both before and after the desired segment. The extra film is then glued to the black leader – so where the film is attached is in the black leader portion.

The B-roll contains the even numbered segments – with black leader placed where the odd segments occur on the A-roll. The two rolls together make up the entire film, with every other segment being on the other reel.

Dissolves

Dissolves in film also require A/B rolling. A dissolve is an overlap of segments, with the first segment having the stronger image at the start, and gradually giving way to the second segment by the end of the dissolve. To create this effect, the two segments must overlap for the duration of the dissolve. This overlap occurs with A/B rolling. Where one segment would end and the black leader begin, instead the negative itself overlaps.

A-roll

B-roll

Non Linear vs. Linear Editing

Linear Video Editing

With linear editing, there is no need to capture or render video. Everything is played once, in real time. Non-linear editing can be done in any order, after footage is captured into the computer. Effects require rendering time. (The computer needs to think about each frame an effect is applied to)

How it works: linear editing involves editing directly between multiple VCRs. (or a VCR and a camcorder) One VCR acts as the record deck. This contains your master tape. The others (one VCR if you want all cuts, two if you want a dissolve [see a/b rolling]) are source decks. A linear edit controller uses time code, or the less reliable control track to control in and out points for recording onto the master tape. Footage on the master tape, in order to appear 'clean' (no blips, glitches, etc) must be recorded in the exact order. While the original footage needs to be recorded in the order for the final program, it must be edited in order. The edit controllers allow an edit to be previewed before the footage is actually recorded, however once the edit is made, there is no 'undo' button.

Other drawbacks to linear editing:

- Quality is lost when recording tape to tape
- Program must be assembled in the final order
- To alter a clip that had been recorded earlier in the program, all video appearing afterward must be re-edited
- Graphics added over a clip (such as a lower third title) cannot be changed without re-recording the clip itself

Nothing in the non-linear timeline is permanent. This means that at any point you can instantly check your work and make adjustments. It also means that you can easily experiment with audio and video possibilities, and make adjustments to any point in the timeline at any time in the editing process. However, an editor must deal with capture time, rendering time, and file management, all subject to the individual computer's limits.

http://www.mediacollege.com/video/editing/linear/linear-vs-nonlinear.html