

**Continuity cutting
tries to preserve
the fluidity of an
event without
literally showing
all of it.**

**To keep the
action logical and
continuous, there
must be no
confusing breaks
in an edited
sequence.**

To make their transitions smooth, filmmakers generally use establishing shots at the beginning of their stories or at the beginning of any new scene within the narrative.

**Classical cutting
involves editing for
dramatic intensity
and emotional
emphasis rather
than for purely
physical reasons.**

**D. W. Griffith was
the first to use
close-ups for
psychological
rather than
physical reasons.**

**Classical cutting
in its most
refined form
presents a series
of
psychologically
connected shots.**

**Classical cutting
breaks down the unity
of space, analyzes its
components, and
refocuses our
attention to a series of
details. The action is
mental and emotional
rather than literal.**

Screen time is determined by the physical length of the filmstrip containing the shot.

**Flashbacks, flash-
forwards, and cutaways to
fantasies allow
filmmakers to develop
ideas thematically rather
than chronologically,
freeing them to explore
the subjective nature of
time and the human mind.**

**Soviet filmmakers
were strongly
influenced by the
psychological
theories of Pavlov.
Eisenstein placed
special emphasis on
the art of editing.**

**In Eisenstein's films,
the jolting images
represent a series of
essentially
intellectual thrusts
and parries, directed
toward an ideological
argument.**