The Block

The Binge Loop is the shape a piece is built in. The Block is the coverage that shape actually requires to exist in the edit.

LESSON 1 OF 5

Coverage Set, the Foundation

Coverage Set is the technique everything else in The Block depends on. A single continuous shot cannot be re-paced, cannot emphasize a reaction, cannot cut away and back. Identify what has to happen in the scene, then shoot every angle needed to edit it.

THE THEORY: THE KULESHOV EFFECT

Meaning is not contained inside a single shot, it is constructed by the audience in the gap between shots. A scene shot from one angle gives an editor nothing to construct meaning with. Coverage is not insurance footage, it is the raw material meaning is actually built from.

HOW TO COVER IT

Name the scene's job first. **Wide** for geography, the whole space and everyone in it. **Medium** for the person, waist-up, the default storytelling shot. **Tight** for the face, close enough to read a real expression change. **Insert** for the detail, hands, objects, the specific thing being done.

BEFORE YOU CALL IT DONE

Did you shoot all four angles, not just two? Does the wide shot actually show everyone? Is the tight shot actually

tight? Did you get the insert before they stopped doing the thing?

QUICK CHECK 0 OF 1 DONE

QUICK CHECK

Why is a scene shot from only one angle a problem, even if the footage looks good?

A. Because one angle always looks worse on camera.

B. Because meaning is constructed in the gap between shots, and one angle gives the editor nothing to cut against. ✓

C. Because clients expect at least four camera angles.

ANSWER

This is the Kuleshov Effect. A single angle is a sentence with one word, the meaning genuinely gets built in the space between shots.

LESSON 2 OF 5

Crash Zoom, Action Into Reaction

Crash Zoom punctuates a moment of action with its reaction. It is the Climax beat's home tool in the Binge Loop, and the fastest way to force an audience's eye exactly where you want it. It only works because it is built from real coverage, the action and the reaction have to be genuinely different shots.

THE THEORY: ATTENTIONAL CAPTURE

Sudden changes in a visual field involuntarily seize attention, overriding whatever someone was voluntarily looking at a moment before. This is closer to a reflex than a preference. A slow push to the same tight frame does not produce the same effect, because it never triggers the involuntary capture.

HOW TO COVER IT

Shoot the action and the reaction as two separate shots, never one shot doing both jobs. Get the reaction shot genuinely tight, tighter than a normal coverage tight shot. Time the cut to the actual reaction, not the action. Keep it to one zoom per moment, resist the urge to double up.

BEFORE YOU CALL IT DONE

Are the action and reaction two separate shots? Is the reaction frame tighter than your normal coverage? Did you cut on the expression change, not the event?

QUICK CHECK 0 OF 1 DONE

QUICK CHECK

What makes a Crash Zoom capture attention that a slow push to the same tight frame does not?

A The sudden motion of the zoom itself triggers involuntary attentional capture. ✓

B Crash zooms use a more expensive lens.

C Audiences are trained by editing conventions to expect zooms specifically.

ANSWER

Attentional capture is triggered by the sudden change itself. A slow push never produces the same involuntary reflex.

LESSON 3 OF 5

The Hold, Extend the Reaction

The Hold keeps the camera on a reaction after the moment everyone's instinct says to cut. It is the simplest technique in The Block and the easiest to get wrong, because instinct actively works against it.

THE THEORY: EMOTIONAL DWELL TIME

The longer visual attention rests on an emotional expression, the more strongly that expression gets processed and encoded into memory. A held face does not communicate anything new after the first half-second, what changes is how much emotional weight gets assigned to it. A cut that comes too early actively caps how much the moment is allowed to matter.

HOW TO COVER IT

Get the reaction shot clean first, The Hold only works on footage that is already there. Count a full two seconds past your instinct to cut, this will feel too long in the moment and is usually correct. Watch for a second, smaller reaction, the best material sometimes comes after the subject thinks the take is over. Protect the hold in the edit, flag it so it does not get trimmed for pace.

BEFORE YOU CALL IT DONE

Did you count two full seconds past the natural cut point? Did you keep rolling through a second reaction? Is the held shot actually being protected in the edit?

QUICK CHECK 0 OF 1 DONE

REMEMBER THIS

"Cutting away from a reaction too early is like walking out of a room the second someone starts crying, technically you saw it happen, but you never let it actually land."

QUICK CHECK

You call cut the instant a reaction happens because it "feels done." What does The Hold say to do instead?

A. Cut exactly when it feels done, that instinct is reliable.

B. Count two more full seconds before calling cut, even though it will feel too long. ✓

C. Ask for a second take instead of holding the first one.

ANSWER

Instinct is calibrated to cut too early. Counting a full two seconds past that point is usually correct, and often catches a second, smaller reaction.

LESSON 4 OF 5

Confessional, Two Registers

Confessional is actually two different techniques wearing one name. A confessional shot off-lens and one shot direct-to-camera do genuinely different psychological work, and using the wrong one for the moment costs you intimacy or costs you credibility.

THE THEORY: GAZE AND PERCEIVED SINCERITY

Direct eye contact, or its on-camera equivalent of looking straight into the lens, measurably increases how honest, trustworthy, and intimate a speaker is perceived to be, compared to the same words delivered while looking away. Direct-to-camera feels confided. Off-lens or voice-of-god feels reported.

HOW TO COVER IT

Decide the register before you set up the shot: off-lens for context and setup, direct-to-camera for anything meant to feel personal or high-stakes. For off-lens, give the subject a real person to talk to, not an empty point past the camera. For direct-to-camera, get the eyeline dead center on the lens, not near it. Match the lighting to the register, softer for confided, cleaner for reported.

BEFORE YOU CALL IT DONE

Did you choose the register on purpose, not by default? Is the direct-to-camera eyeline actually on the lens? Does the off-lens subject have someone real to talk to?

MATCH THE PAIRS

Match each confessional register to what it is used for.

▼ THINK IT THROUGH, THEN SHOW THE ANSWER

Off-lens, voice-of-god	Context and setup information, meant to feel reported
Direct-to-camera	Personal, high-stakes moments, meant to feel confided
Confessional Drop	Foreshadowing without giving anything away
Reflection Confessional	Looking back at what something meant, after the fact

Choosing the right register on purpose, not by default, is what makes a confessional land the way it is supposed to.

LESSON 5 OF 5

Reset, Shot After Not During

Reset is the only technique in The Block that happens after the scene is already done. It gives editorial real options at the two points of a scene that matter most: how it opens and how it closes.

THE THEORY: EDITORIAL OPTIONALITY

A scene's most important few seconds are its first few and its last few, and those are exactly the moments you have the least information about while still shooting live. You do not yet know what the middle will actually contain, so you cannot know in advance what the ideal opening tease or closing beat should be. Reset treats the open and close as a problem to solve after you have the full picture.

HOW TO COVER IT

Finish the main scene first, completely, Reset only works with the full picture available. Identify the actual best moment in hindsight, not what you planned, what you got. Shoot two to three alternate openings and two to three alternate closings, different entry and exit points into the same material.

BEFORE YOU CALL IT DONE

Did you wait until the main scene was fully done? Are the alternates genuinely different, not just retakes? Does at

least one alternate specifically serve the Callback back to Goal's Flash-Forward Steal?

QUICK CHECK 0 OF 1 DONE

QUICK CHECK

You want to shoot Reset material for a scene. When should you actually shoot it?

A. Before the main scene, so you have the opening locked in advance.

B. After the main scene is completely finished, once you know what actually happened. ✓

C. At the same time as the main scene, to save a setup.

ANSWER

Reset only works with the full picture available. Shooting it early means guessing instead of making an informed choice about what the scene actually needs.