

Before you call the sequence done, answer these five questions honestly.

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QUESTION 1

Does the sequence have a direction?

Watch it with no sound and describe what happens in one sentence. If the sentence is just a list of shots — “there’s a wide, then a close, then another close” — the sequence has no arc. There should be a felt sense of movement from one state to another. Something changes, reveals, or arrives.

Yes – continue

No – recut or reshoot

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QUESTION 2

Is the light consistent across every cut?

Step through the edit one cut at a time and look only at the light. Does the color temperature hold? Does the main light direction stay consistent? A cut where the shadow suddenly switches sides or the color shifts warm breaks the viewer’s reality without them knowing why.

Yes – continue

No – check light setup per shot

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QUESTION 3

Does the eyeline hold across cuts?

Your eye should land somewhere reasonable on the next shot when the cut happens. If the product is frame-left in shot 2 and suddenly frame-right in shot 3 with no transition to explain it, the viewer’s eye has to hunt. Use a neutral wide shot as a reset between position changes if needed.

Yes – continue

No – add a reset shot or reorder

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QUESTION 4

Does it have an exit?

The sequence needs to end, not just stop. A clean hold on the hero shot. A slow pull back to black. A focus pull to soft. Something that signals completion rather than abandonment. Clips that simply run out of footage feel unfinished even when the content is strong.

Yes – continue

No – shoot an exit or extend the last hold

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QUESTION 5

Does it run the right length?

Watch it once and note the moment you feel it should be over. If that moment comes before the sequence actually ends, cut there. A sequence that holds one beat too long loses the momentum it built. Target 8-15 seconds finished. Over 15 seconds, something can be cut. Find it before you submit.

Yes – you’re done

No – cut the overhang

All five checked? Submit the work. One “no” is either a reshoot or a recut — figure out which before you hand it in. A recut fixes an editorial problem. A reshoot fixes a production problem. Know the difference before you open Premiere.