

FILM EDITING TECHNIQUES

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JUMP CUT



The Royal Tenenbaums

- Shots strung together with no transition
- Forcing attention of viewer
- Angles and distance change

MATCH CUT

- Smooth transition without altering the film
- Intertwining shot focusing on particular action in the scene between two larger cuts
- Transition between larger cuts less jarring



Breaking Bad



IMPACT CUT/MOVE

- Emphasize contrast, opposites, violence
- Cut or sharp movement
- Audience takes note

THEMATIC CUT/MOVE

- Emphasize harmony
- Continues theme
- Images have similar visual elements



2001: A Space Odyssey



Un Chien Andalou



Fight Club



SUBLIMINAL CUT

- Abrupt
- Impact image, back to first image
- Impact image only a few frames
- Subliminal messaging

SUBLIMINAL CUT

From Dusk Till Dawn



The Guard

CROSS CUT

- Back and forth between two scenes
- Thematic connections
- Alters pacing
- Sometimes varies camera speed to build tension



The Godfather

CUTAWAY

- Cut from main scene to object within scene/external event
- Hides mistakes
- Alters pacing
- Covers awkward transitions



The Godfather



**Butch Cassidy and
the Sundance Kid**



The Breakfast Club



Goodfellas

FREEZE FRAME

- Single frame, still image
- Emphasis on exact moment, usually to V/O
- Usually endings

LOOK AT

- Actor looks toward something offscreen
- Cut to object being looked at
- Back to actor for reaction shot
- Audience perceives two elements exist in same space
- Often includes reaction shot



Mulholland Dr.



Punch Drunk Love



The Usual Suspects

MULTI-TAKE

- Single action, reshot multiple times
- Often multiple angles
- Makes sure audience notices action

CUT ZOOM IN

- Emphasis to static shot
- Adds single focal point
- Usually 3 shots, increasingly closer to focal point
- Zoom forward during technique to soften effect



Limitless
(for best example, jump to 1:05)



The Matrix

CUT ZOOM OUT

- Opposite of Cut Zoom In
- Close to wide
- Usually in three stages
- Meant to show magnitude of sounds or massive visual events (explosions)

MONTAGE SEQUENCE

- Often set to music
- Convey time passing, character development
- No (or little) dialogue
- Transitions between images affect tone



Butch Cassidy and the Sundance Kid

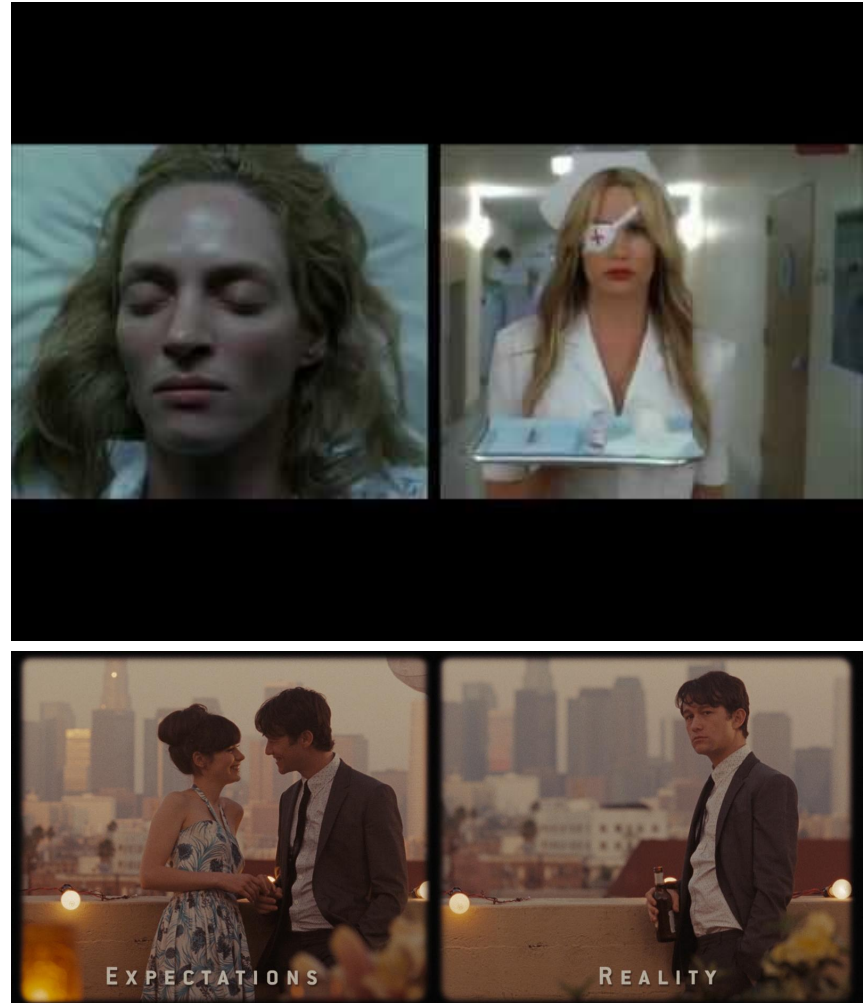


JUMP CUT SEQUENCE

- Type of montage
- Similar actions, quickly
- Adds energy
- Focus on single character/environment

SPLIT SCREEN

- Two separate scenes occurring next to each other on screen
- Usually left and right
- Often used for phone conversations
- Implied dichotomy



(500) Days of Summer Kill Bill: Vol. 1

SUB-CLIP



Pewdiepie Cringe

- New camera shot, no cutaway
- Rare in film, more common in online videos
- Illustrates related information without taking much emphasis from primary scene

SUPERIMPOSE

- Similar to Sub-clip, more common
- Secondary image over primary,, slightly transparent
- Atmospheric
- Often indicates mental image of character onscreen



Tuesdays with Morrie

WALK, REVEAL FRAME FILL, REVEAL FRAME

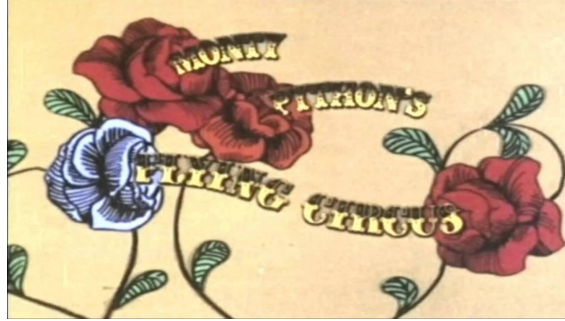


The Cook, The Thief, His Wife, and Her Lover

- Allows director to cut without immediate audience perception
- Should look seamless (*Birdman*)
- Camera moves in front of wall, walking character, etc.

COLLAGE

- Layering small, often moving images on screen
- Enhances theme or composition
- Pasted-in look
- Often animated



A Trip to the Moon



Island of Flowers



Gotti
(Jump to 32:30)

CAMERA SNAP

- Assumes photographer's perspective
- Snap sound, image freezes on a frame
- Scene resumes after pause
- Often in journalism/sleuthing scenes

PHOTO TO SCENE

- Still image of a distant location
- Transitions (often a dissolve) into film of actual location
- Variety of establishing shot



Fletch



Harry Potter and the Half Blood Prince

IMPACT FLASH, FLASHED CUT, FLASHED JUMP CUT

- Photography bulbs flashing, adds impact/emphasizes a cut
- Screen cuts briefly to white

THE END