

Editing Advanced Choices Worksheet

Based on edit elements from *Cinematic Storytelling* by Jennifer Van Sijll
 Edit Element numbers are within the brackets (#)

EDIT	WHAT	DRAMATIC VALUE
Montage (17, 18)	A montage is created through an assembly of quick cuts, disconnected in time or place, that combine to form a larger idea.	A montage is frequently used to convey passage of time, coming of age, or emotional transition.
Assembly (19)	Creative construction of a scene through the assembly of separate pieces of film. The resulting scene being a kind of mosaic of shots producing a larger idea.	Editing can guide the emotional response of the viewer by choosing how to parcel out the event in shots over time.
Mise-en-scene (20)	Mise-en-scène, in editing, refers to a scene in which the action plays out in front of a continually running camera.	New compositions are created through blocking, lens zooms and camera movement instead of cutting.
Intercutting (21)	Shot in sequence, but presented by cutting back and forth between them.	Sense of two actions occurring simultaneously in two different locations.
Split Screen (22)	A split screen runs two shots side-by-side within a single frame. It was often used to depict phone conversations.	Like intercutting, it creates the idea of simultaneous action.
Dissolves (23, 24)	Dissolves blend one shot into another. This is achieved optically by fading out the first shot while the second shot fades up.	A dissolve links two ideas together by blending one image into another. Often used in montages to indicate the passage of time.
Smash Cut (25)	The purpose of a smash cut is to jar the audience with a sudden and unexpected change in image or sound.	Like many other techniques, a smash cut underscores a scene. Purpose is to create a jarring, uncomfortable sensation for the audience.
Expanding Time Through Pacing (26)	As audiences we expect time to spool out as we experience it. Disrupting the audience's expectation provides a creative opportunity.	It adds suspense without dialog , leaving the audience to wonder what might lie ahead.
Time Contrast (Pacing & Intercutting) (27)	Intercutting two separate scenes	Can quicken the pace and heighten suspense.
Expanding Time – Overlapping Action (28)	For evoking suspense to work you need to design the scene with enough cutaways and reaction shots to cut to. In this way, time can be stopped by extending the time it takes for the moment to play out on screen. This is done by showing the audience the same moment from different camera angles and points of view.	Can shine a light on a particular moment or an entire scene. It is used to underscore important plot twists, climactic scenes, and pivotal emotional revelations. Expanding film time is conventionally used to evoke suspense by milking the scene.
Slo-Motion (29)	Faster than the standard 24 frames per second used to represent real time.	Slowing down reality is often used to show how a character sees the world when in the midst of an event. This draws our attention to the scene. When slo-motion is coupled with a POV shot it can greatly increase audience sympathy.

Fast-Motion (Time Compression) (30)	Slower rate than the standard 24 frames per second.	Used when emphasis is intended. As it breaks the veneer of reality, fast-motion scenes are immediately separated from the rest of the film. Compresses time and separates the fast-motion scene from the rest of the film.
Flashback (31)	A “catch-up device”. Used more sparingly as it risks taking us out of the forward-moving plot.	The purpose of the flashback is to fill the audience in on important backstory.
Flash-forward (32)	A flash-forward is a cut to the future. A flash-forward is typically assisted with a slow dissolve to prepare the audience for the time change.	It not only tells us that time has passed , but also characterizes the passage of time for the audience. It's a brilliant economic and story-advancing device.
Freeze-Frame (33)	A freeze-frame is created when a single frame appears “frozen” on the screen.	By halting the image, the freeze-frame suspends a character or action in time. In freezing the characters, it protects them from time.
Visual Foreshadowing (34)	Visual symbol	Planted early, suggests an action that will take place later in the film. Sets up expectations in the audience.
Matching Audio Seque (42)	A matching audio segue occurs when one source of audio fades out, while another matching audio source fades in.	Occurs between scenes or within a scene.
Audio Bridge (Dialog) (Sound Effects) (43, 44)	When two scenes are connected by a single audio source.	Audience is asked to participate in the scene by figuring out what the sound effects mean. This makes the scene more dramatic, challenging, and memorable for the viewer.
Visual Match-Cut (Graphic Similarity) (45)	A visual match-cut is achieved when the image at the end of one scene “matches” the incoming image of the next scene. The edit can be a “cut” or a “dissolve.”	Can suggest similarity or contrast. It can, for example, externalize ideas about theme, motivation, or the passage of time.
Visual Match-Cut (Pattern & Color) (46)	Like a dissolve, match-cutting on color can smooth out a cut.	Can suggest similarity or contrast. A great match-cut can work both on a story level and aesthetically.
Visual Match-Cut (Action) (47)	A match-cut on action means that the visuals of one scene are matched with the visuals in the next through similarity of action.	Can suggest similarity or contrast. Example: time compression through a flash-forward that is achieved through a match-cut on action.
Visual Match-Cut (Idea) (48, 49)	A cut on idea is when two shots are out together and, by their juxtaposition, a third idea is suggested. This new idea is the sum of the first two.	Can suggest similarity or contrast. The audience forms their own idea through the juxtaposition of shots. The new idea is not inherently obvious in either image when viewed separately.
Extended Match Dissolve (Time Transition) (50)	A visual match can be joined with a cut or dissolve. A dissolve fades out one image as the next image fades in. An extended match dissolve matches two picture (or more) for an extended period of time.	This gives the transition a certain smoothness. This exaggerates its softness, producing a dream-like effect.
Disrupt Match-Cut (51)	A disrupted match-cut occurs when two matched images are separated by a single shot.	When images of the outer shots visually rhyme, the audience will continue to forge a link between the two.

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