



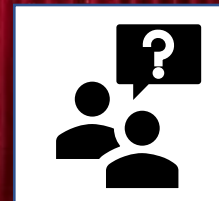
THIS LESSON IS BEING RECORDED



Teacher Lead



Pupil Work



Discussion/feedback

The weeks ahead...

Week	Topic
1	Cinematography and introduction to film studies
2	Sound
3	Editing (Baseline assessment)
4	Mise-en-scene
5	UK Film - Aesthetics and style (Summative assessment)
6	Pre-Production Planning for independent project





Year 10 Film Studies

3.1 – Lead Editing

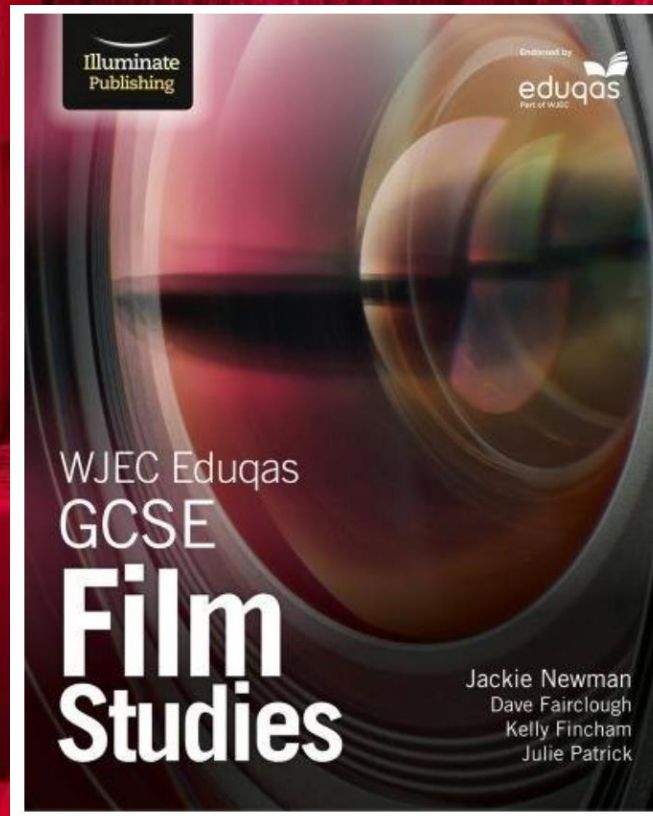


Copy title and date into your exercise book (1 min)



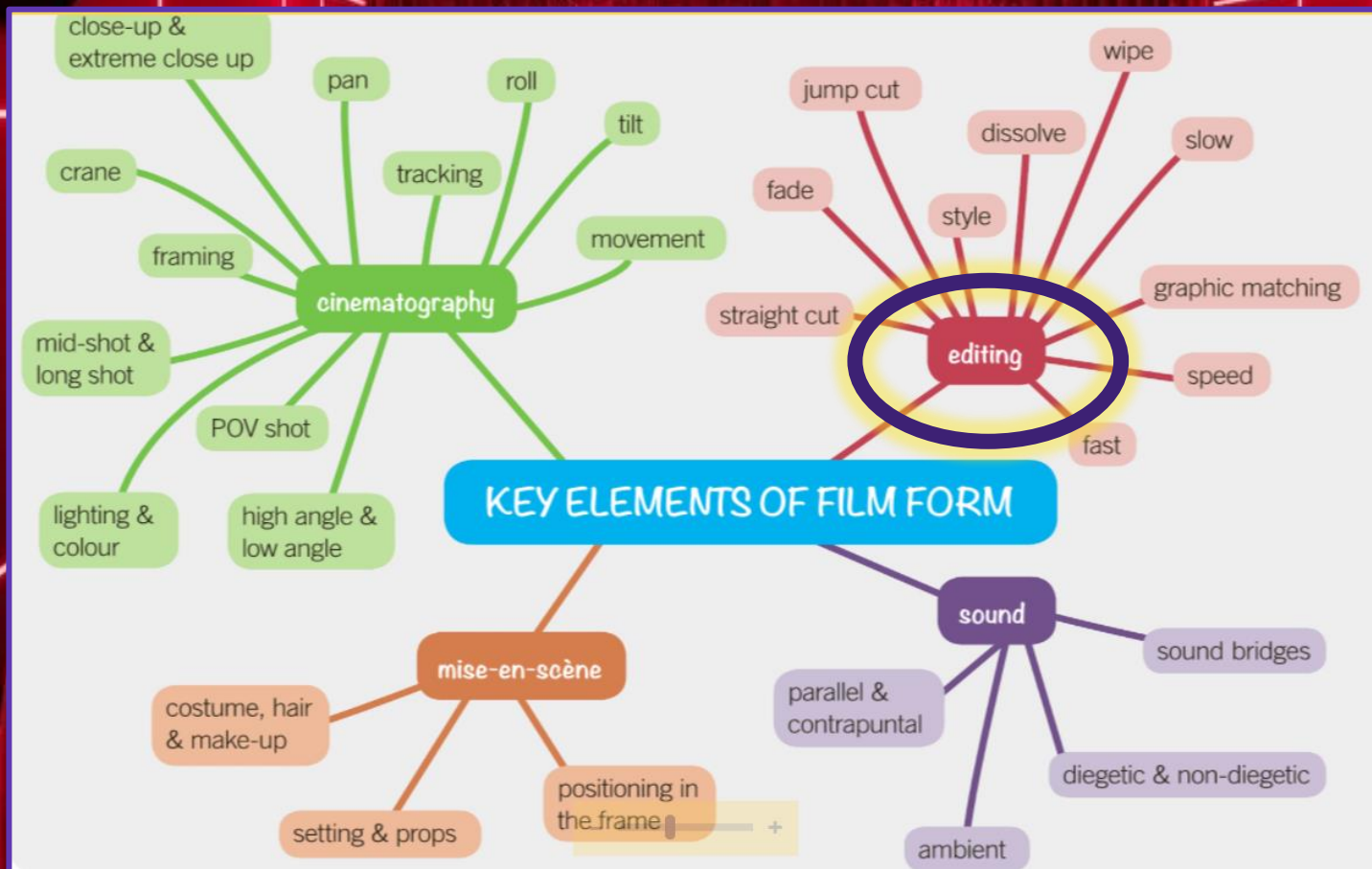
Exploring Editing

- ✓ Notes and examples have been used from the WJEC GCSE Film Studies Textbook



Today we will focus on...

✓ Page 11 in your textbook



LEARNING OBJECTIVE

- ALL will be able to identify key editing techniques

- MOST will be able to explain the effect of these examples.

- SOME will be able to analyse and evaluate the effect key editing techniques



Starter: How many editing techniques can you identify? (5 mins)

- ✓ There are many different editing techniques, some of the basic ones are below.
- ✓ Watch the video and write down any other techniques that you discover
- ✓ Which one is your favourite?

Type of edit	Speed of edit	Style of edit
Straight cut	Fast paced	Continuity
Fade	Slow paced	Graphic match
Dissolve		Cross-cutting
Wipe		Montage
Jump cut		



<https://youtu.be/Fu3vhFIXV0w>



Types of edit

The most common transition in editing is the **straight cut**. The straight cut is designed not to be noticed. It doesn't draw our attention to the cut but usually takes us smoothly from one image to the next. The straight cut is one element used in what is referred to as **continuity editing**. Continuity editing became very popular during the Hollywood studio era and is the most common form of editing in film today. It allows the narrative to be read in a continuous way, without interruption, so it creates a feeling of realism, drawing the audience into the story. The use of the **shot-reverse-shot** is another technique used as a principle of continuity editing for similar reasons.

Key terms

Straight cut

A smooth cut between one shot and the next.

Continuity editing

Editing that appears 'seamless', producing a flow to the narrative.

Shot-reverse-shot

A convention for showing dialogue that gives the audience the feeling that they are watching the conversation in a 'real-life' way.



Q. How could you use a shot-reverse-shot?



Types of edit

A **fade** edit is when the screen fades to black, or sometimes white (more often used to signify a character is fading out of consciousness). This fade signifies an ending of some sort. Informing the audience that another part of the narrative is coming into play, or that a change of setting is about to occur. The **dissolve**, however, maintains a certain level of connection, as the shot blends into another shot.

Key terms

Fade

Where a shot gradually turns black or white.

Dissolve

An editing technique that creates a gradual transition from one image to another. Often used to connect the images in some way.

A dissolve shows the Spirit bird watching over Molly (Rabbit-proof Fence).



Q. At what part of a narrative could you use a dissolve shot?



Types of edit

A **wipe** is used less frequently than other types of editing, as it feels so unnatural, so you are more likely to see it in a trailer or a film that is not worried about realism, such as a comedy.

A **jump cut** is a jerky transition that is quite abrupt and draws the audience's attention to the fact an edit is being used. It is therefore a little uncomfortable to watch and is often used for this purpose or within an action or violent sequence, as it shocks the audience. A jump cuts draw attention to what is otherwise supposed to go unnoticed so it can be used in strategic and creative ways.

Key terms

Wipe

A type of film transition where one shot replaces another by travelling from one side of the frame to another or with a special shape.

Jump cut

Is an abrupt transition, typically in a sequential clip that makes the subject appear to jump from one spot to the other, without continuity.



When the bomb explodes at the beginning of The Hurt Locker, editing, including jump cuts, is used very effectively.

Watch the opening and try to identify the jump cuts and consider why this sequence was edited in this way.

<https://youtu.be/TWIsHTLYpwM?t=382>



Types of edit

The **speed of editing** generally correlates with the speed of the action and can often relate to genre. It is not by accident that *Skyfall* begins with such a fast pace, as that is the kind of action an audience for this film will be expecting. It won't be like this all the way through the film, as that would be exhausting and wouldn't allow for any narrative – which may suit other films similar to this, but is not what the Bond audience would expect.

Cross-cutting is an important technique used in editing to create dramatic tension. It shows two different things going on at the same time and this is a great technique for involving audiences in the action, as we know more than the characters on-screen – who cannot be in two places at once. The director of *Rabbit-proof Fence* frequently uses a sophisticated mix of editing, sound and mise-en-scène in order to make powerful points about the oppression of the Aboriginal children.



Key terms

Speed of editing

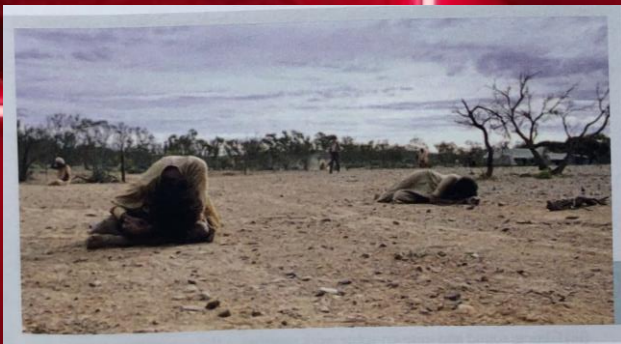
Refers to how many consecutive shots are used in a period of time. Fast cutting involves several consecutive shots of a brief duration (e.g. three seconds or less). It can be used to convey a lot of information very quickly, or to imply either energy or chaos. Slow cutting uses shots of longer duration (any shot longer than 15 seconds depending on context). This often has the effect of slowing down the action and allowing the audience to concentrate for longer on key events within the movie.

Cross-cutting

Moving from one sphere of action to another often for extended periods. For example, A.O. Neville in Brisbane directing the search for Molly and Molly's progress on her long walk home in *Rabbit-proof Fence*.



Types of edit



The shots above from *Rabbit-proof Fence* move us from one sphere of action to another – the Australian outback to the big city of Perth, yet the editing and a **sound bridge** that carries Mr Neville's words, 'As you know every Aboriginal in this state comes under my control', forces the audience to make connections between each place and its characters.

1. Look carefully at the three stills above. The sound bridge works with the edit to create a feeling of irony.
2. Use the sentence starters below to begin an analysis of the ways in which editing creates meaning and response in this very short sequence.
 - (i) ... cutting takes us from ... to ...
 - (ii) By juxtaposing the image of the grieving women and Mr Neville, the audience is made to feel ...
 - (iii) Editing, sound and mise-en-scène work together in this sequence to create ...

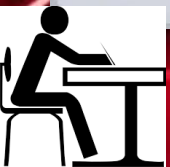
Key term

Sound bridge

Used to link two frames together, even if the setting has changed or the narrative action. They are often used to give a sense of continuity, to keep the connection in the audience's mind.

<https://youtu.be/M8AgFWn99O8>

1:49



Apply Task: Types of editing

Cross cutting

Cross-cutting is used particularly effectively towards the end of Slumdog Millionaire, when Latika rushes to the television studio to find Jamal.

Q. What effect does this have on the audience?

100 words

<https://youtu.be/Wri8Xasz3PI>





**40 Minute Lesson
Complete**
See you next lesson!





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