4D:IMP
Types of Editing:

Continuity Editing
Continuity editing is the predominant style of editing film and video for narrative films and TV programs. Continuity editing relies upon matching screen direction, position, and temporal relations from shot to shot.

Continuity concentrates on the structuring of on- and off-screen space and on establishing and maintaining the viewer’s mental map. This mental map helps the viewer make sense of where things are, where they are going, or where they are supposed to be in on- and off-screen space.

Montage Editing (or Discontinuity Editing)
The montage technique is one that implies no real temporal continuity whatsoever. Montage is achieved with a collection of symbolically related images, cut together in a way that suggests psychological relationships rather a temporal continuum. Editing on emotion rather than on formula.

Soviet Montage from Sergei Eisenstein’s film, October, 1928
http://www.criticalcommons.org/Members/ogaycken/clips/montage_october.mp4/view

Requiem for a Dream, 2000
https://www.youtube.com/watch?v=Sa3gpIdXLTk&feature=fvwrel

Kuleshov Effect:
Demo of this and how it is used in The Godfather, 1972
http://vimeo.com/8082147

Hollywood Montage Training Sequence:
Team America: World Police, 2004
http://vimeo.com/30404985

Elliptical Editing
Makes screen time shorter than story time by cutting out unnecessary actions; condenses time by inferring total actions we only see in part. Instead of showing all this extended action in natural time the director can cut out all of the ‘unnecessary’ action and reduce 30 minutes into 1 minute. This editing technique could transform a boring home movie of forty minutes length into an interesting scene of a few minutes; the manipulation of time, through elliptical editing, is central to the movement of a narrative.

Batman Begins
http://www.youtube.com/watch?v=dpJGC13TG6k
Types of Cuts:

180 Degree Rule (Axis of Action)
"Axis of Action," also commonly referred to as the "180° line," is an imaginary line which defines the spatial relations of all the elements of a scene, correlating them to the right or left. The camera is not supposed to cross the axis at a cut, as that would reverse those specific spatial relations. If the camera passes over the imaginary axis connecting the two subjects, it is referred to as "crossing the line." The new shot, from the opposite perspective, is known as a "reverse angle."

Film Studies: 180° Degree Rule
http://www.youtube.com/watch?v=y4wX_dmh8_g

Eyeline match
This series of shots usually shows someone looking at something and then what exactly they are looking at. In this way the audience can see exactly what the character is seeing and what the director wants them to see.

Rear Window, 1954
http://www.youtube.com/watch?v=cLeflzBMu8Q&feature=related

Cut or Match on Action:
Cutting on action or matching on action refers to cutting from one shot to another view that matches the first shot's action. Although the two shots may have actually been shot hours apart from each other, cutting on action gives the impression of continuous time when watching the edited film. By having a subject begin an action in one shot and carry it through to completion in the next, the editor creates a visual bridge, which distracts the viewer from noticing the cut or noticing any slight continuity error between the two shots.

Traffic, 2000
http://www.youtube.com/watch?v=-aSTlytBHi1

Bringing Up Baby, 1938
http://www.youtube.com/watch?v=eKS2d6TyiWo

Wizard of Oz, 1939
http://www.youtube.com/watch?v=r4kiXh8YOzk&feature=player_embedded

The Match Cut or Graphic Match:
A match cut, also called a graphic match, is a cut in film editing between either two different objects, two different spaces, or two different compositions in which an object in the two shots graphically match, often helping to establish a strong continuity of action and linking the two shots metaphorically.

Lawrence of Arabia, 1960
http://vimeo.com/52693433

2001: A Space Odyssey, 1969
http://www.youtube.com/watch?v=mhwiwK-Wx-w
The Cutaway
A cutaway shot is the interruption of a continuously filmed action by inserting a view of something else. It is usually, although not always, followed by a cut back to the first shot, when the cutaway avoids a jump cut. The cutaway shot does not necessarily contribute any dramatic content of its own, but is used to help the editor assemble a longer sequence. For this reason, editors choose cutaway shots related to the main action, such as another action or object in the same location. For example, if the main shot is of a man walking down an alley, possible cutaways may include a shot of a cat on a nearby dumpster or a shot of a person watching from a window overhead.

The Godfather, 1972 & Big Chill, 1983
http://peelslowlynsee.wordpress.com/2010/05/13/the-godfather-the-big-chill-the-cutaway/

Drugstore Cowboy, 1989 (cutaways, Flashback, voice over)
http://www.youtube.com/watch?v=j6yhKtz8FVc

Jump cut
A jump cut is a cut in film editing in which two sequential shots of the same subject are taken from camera positions that vary only slightly. This type of edit causes the subject of the shots to appear to "jump" position in a discontinuous way. For this reason, jump cuts are considered a violation of classical continuity editing which aims to give the appearance of continuous time and space in the story-world by de-emphasizing editing. Jump cuts, in contrast, draw attention to the constructed nature of the film.

Breathless, 1960
http://www.youtube.com/watch?v=ol_EimFQhgs&feature=related

Transitions:
In film editing, transition refers to how one shot replaces the other. Below are some of the more common ones.

Fade
Fade-ins and Fade-outs are the second most common type of transition. Fade-outs happen when the picture is gradually replaced by black screen or any other solid color. Traditionally, fade-outs have been used to conclude movies. Fade-ins are the opposite: a solid color gradually gives way to picture, commonly used in the beginning of movies.

Dissolve
Also known as overlapping, dissolves happen when one shot gradually replaces by the next. One disappears as the following appears. For a few seconds, they overlap, and both are visible. Commonly used to signify the passage of time.

Wipe
Wipes are dynamic. They happen when one shot pushes the other off frame. George Lucas deliberately used them throughout the Star Wars series. They draw attention to themselves and can be considered tacky if overused – watch the karaoke example below.

Korean Karaoke (Oh, Dance, Baby) - Flight of the Conchords, 2010
http://www.youtube.com/watch?v=shP1lRGigbo
Sound:

Diegetic Sound
Sound whose source is visible on the screen or whose source is implied to be present by the action of the film; voices of characters, sounds made by objects in the story, music coming from the radio in the film, etc. Another term for diegetic sound is actual sound.

Non-Diegetic Sound
Sound whose source is neither visible on the screen nor has been implied to be present in the action; a voice-over, soundtrack, etc.

Something About Mary, 1998
http://www.criticalcommons.org/Members/ogaycken/clips/mary-diegetic.mp4