

The 1967 film *The Graduate*, directed by Mike Nichols, tells the story of a college graduate, Benjamin Braddock who is struggling to plan what he will do to succeed with his life. The Braddock's are a wealthy family who loves showing off their son and his achievements but in doing so he feels trapped in the future his parents have planned for him. After graduating he strives to do something in his life that is not influenced by his parents, which is limited, so he begins having an affair with his parents' friend Mrs. Robinson With a series of dissolves, graphic matches, and impossible match on action shots the viewer allows viewers to understand how stuck Benjamin is in his seemingly carefree world. Such editing techniques not only portray Benjamin stuckness over time but succeed to connect the subtle actions in different locations seamlessly.

From shot 1 to shot 7 a series of dissolves occur, creating the effect that though Benjamin is relaxing in his family's pool it does not all take place on one summer day but rather over time. Intercut are shots of the pool water sparkling in the sunlight, 1, 3, and 5, were short but gave the audience a sense of emptiness. When shots of the pool and Benjamin dissolve together viewers get the sense of being his mind. In and out are thoughts of being productive, but he makes little movement or effort to do so. As shots dissolve into one another you are given Benjamin's location and a sense of his movement.

In addition to dissolves, there is an impossible match on action shots and graphic matches that add to the feeling of repetition and stuck-ness occur. The end of shot 7 is zoomed in to a medium shot of Benjamin walking through the back door of his parents' house. An impossible match cut into shot 8 changes the location but not how viewers understand Benjamin to be. The cut between shots 7 and 8 is matched with the Benjamin walking through the same white door at his house and bathroom door of the Taft Hotel. In contrast, shot 9 is presented in a darkly lit and

framed shot of Benjamin and the back of the bed frame. The contrast results in what looks to be a quick cut. However, this quick cut keeps the story moving as the next 2 shots are darkly lit and long in duration. The shot is could have been an eye-line match with the end of shot 9 but instead, Benjamin is looking up in the close-up shot 10. This quick cut is a trick to the viewer in which complicates the montage as it is a dramatic way to change the location. The difference did not take away from the lack of movement from Benjamin but made it more obvious for the rest of the sequence. Shot 10 is dragged out, till Mrs. Robinson in white walks through the frame, the viewers' attention and change space and time. Shot 10 is zoomed out to reveal Benjamin to be once again in the Taft Hotel bed, frozen in time staring at the television. Each frame of Benjamin in the Taft Hotel is empty, connecting back to the truth of Benjamin not doing anything but sneaking around with a married woman.

This sequence represents Benjamin in a motionless state over the summer when he is having an affair with Mrs. Robinson and avoidance of responsibility.