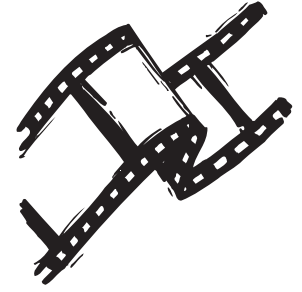




LEARNING *from* the BEST



Most films contain some sequences that are *not* designed to create a sense of continuous action. Film editing can have its own unique logic as well, functioning in much the same manner as the brain, with seemingly jumbled thoughts and images creating their own individual meaning.

PART A. Exciting strides in early film editing took place in the Soviet Union, where Sergei Eisenstein developed his theory of *montage*. Eisenstein discovered that by combining many short and often conflicting images in quick succession, he could create a dynamic rhythm in a scene. In *The Battleship Potemkin*, for example, he combined hundreds of shots—some no more than a second or two in length—to depict the slaughter of a group of citizens by Cossack troops. Since that time, *montage* has been used to heighten the dramatic impact of many highly charged scenes. As you view the scene your teacher has chosen, try to count the number of shots that were included.

Title of the film: _____

What happened in the scene?

How did the rapid change from shot to shot make you feel? _____

What are the differences between this style of montage editing and continuity editing?

PART B. In the previous activities, we learned that the film editor's job is to take hundreds of hours of raw footage and turn it into a finished film. Now it's time to look at the films that were nominated for editing this year and in previous years. Go to www.oscars.org to find a complete list of winners since 1934. Write down some of the titles you find.



Pick one film that you would like to see from the list of nominated films or another film that was recognized for achievement in editing in a previous year. As you watch the film, consider some of the guidelines that members of the Academy follow when making their award selections:

- Is the storytelling clear and focused?
- Have the performances been shown to their best advantage?
- Is the film well paced?
- Are the emotional beats allowed sufficient time to be affecting?
- Do the pauses themselves create an effective moment?

After viewing the film, and on the back of this sheet, describe why you think the film won the award or was nominated. Put yourself in the shoes of an Academy member. Using what you know about each of this year's nominated films—either from seeing them or reading about them—predict how the professional filmmakers in the Academy will vote. In addition, view a film honored early in the Academy's history and compare the editing techniques with a film that won more recently. On the other side of this sheet describe the developments that you perceived.