YEAR 9
ENGLISH
CRITICAL ANALYSIS AND FILM STUDIES
LESSON 2: EDITING TECHNIQUES
1. LESSON TWO VOCABULARY

<table>
<thead>
<tr>
<th>VOCABULARY</th>
<th>DEFINITION/S</th>
<th>WORD TYPE</th>
</tr>
</thead>
<tbody>
<tr>
<td>orientation</td>
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<tr>
<td>coherence</td>
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<td>formidable</td>
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<td>sequence</td>
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<td>heist</td>
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</table>

Write a short passage using all of the vocabulary words, changing their form if you need to.

**EXAMPLE:** During Quin’s orientation tour, the deputy principal - softly spoken and dressed like he was ready to commit a heist - lacked any coherence or sequence in explaining school rules and routines. Together with the remote location and the creepy deputy, attending the school now seemed quite a formidable task.
2. EDITING IN FILM

Editing is a very important component of film that combines the images of the film to produce meaning. In this lesson we will examine the ways in which editing can add to our understanding of a film text.

One way to think about editing and its role in film is to think about how we use paragraphs to break up the discussion of different ideas. There is no standard length for a paragraph; a paragraph may be long or short depending on the complexity of the idea that is being explored. An overly long paragraph runs the risk of incorporating too many ideas and losing the focus of the reader, while shorter paragraphs often introduce one important idea, but do not discuss it at length.

Editing is a similar process to constructing a paragraph. A director must choose how long a scene will be and how many different shots and camera angles will be incorporated into that scene. Lengthy scenes may explore complex ideas, while short scenes can be effective in moving the narrative along. In each case, the different editing choices will add to the overall effect of the work and influence its meaning for the viewer.

At its most basic level, a film editor works with the raw footage, selecting shots and combining them into sequences to create a finished motion picture. In most films, logical coherence is achieved by cutting to create continuity, which emphasises the smooth transition of time and space. Interestingly, most films are shot entirely out of story order, due to time constraints, budget, location availability, weather, actor schedules and so on. It's the editor (guided by the director) who actually pieces the story together.

Editing helps to create the mood and guides our reading of scenes and how the narrative will be understood.
<table>
<thead>
<tr>
<th>EDITING ELEMENT</th>
<th>IMPACT</th>
</tr>
</thead>
<tbody>
<tr>
<td>SEQUENCE OF SHOTS</td>
<td>Shots are carefully selected to ensure that particular shot types are used and that the order of shots makes sense and is also engaging. These shots will affect our perspective on a character or scene and explain the story.</td>
</tr>
<tr>
<td>FADE-OUTS AND DISSOLVES</td>
<td>These kinds of transitions between scenes often mark a change in the story, from the past back to the present, to show a memory or dream.</td>
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<tr>
<td>DURATION OF SHOTS</td>
<td>The tempo or rhythm of a film will affect our understanding of characters and focus our attention on certain elements in the story that are important. It is a way of highlighting. For instance, a quick succession of shots can disorientate the viewer and reflect the confusion of the scene for a character, as though their mind is getting overloaded just like the viewer’s. A lengthy shot may suggest that what is taking place on screen will signify a change in the story.</td>
</tr>
<tr>
<td>PLAYING WITH NARRATIVE</td>
<td>The editing may be very unrealistic and disrupt the narrative, so that parts of the story are revealed in a non-linear style. The purpose of this is to get the audience to question the action or to view it critically. This can add suspense or simply keep the audience engaged and involved.</td>
</tr>
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Let's look at an example of a film text in order to observe the way editing has contributed to meaning.
3. DECONSTRUCTION OF EDITING TECHNIQUES

MEDIA VIEWING: Coca Cola Commercial

FOCUS QUESTIONS:

1. A range of characters are introduced in this advertisement: the dozing man, the lady beetle, and other insects. Consider the use of the **ESTABLISHING SHOT** in the first second of the advertisement. Where is the action of this film set? What does the establishing shot suggest about the intended audience?

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2. Most of this advertisement is spent exploring the elaborate cooperation of the insects to pull off the heist of the bottle of Coke from the dozing man. Consider how the shots of the different characters have been placed together. What is the relationship between the man, the insects, and the Coca Cola bottle? How has the **SEQUENCE OF SHOTS** contributed to your understanding of their emotions?

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3. How is conflict created in the advertisement? Discuss with regard to editing.

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4. This advertisement ends with a fantastical flourish of a Coke “waterfall” and the tagline for the viewer to “open happiness”. How has MUSIC (an appropriation of Prokofiev’s Peter & the Wolf) contributed to the message that the Coke brand is selling?

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4. TYPES OF EDITING TECHNIQUES: TEMPORAL CONTINUITY

Temporal continuity is the technical term used by film editors referring to the creation of a smooth transition of time in a video or film text. Some important ways in which temporal continuity is maintained are shown below.

<table>
<thead>
<tr>
<th>ELEMENT</th>
<th>USED</th>
<th>AVOIDED</th>
<th>REASON</th>
</tr>
</thead>
<tbody>
<tr>
<td>ELLIPSIS</td>
<td>✔</td>
<td>✔</td>
<td>An ellipsis is an apparent break in the natural time (or temporal) continuity of the film’s story. Temporal continuity can be maintained by minimising rapid changing shots that place characters in different locations.</td>
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<tr>
<td>DIEGETIC SOUND</td>
<td>✔</td>
<td></td>
<td>Diegetic sound occurs within the story during the action being viewed. It is sound that comes from within the narrative world of a film. An example of diegetic sound is the dialogue between characters. Continuous diegetic sound helps to smooth temporally questionable cuts by overlapping the shots. Here, the logic is that if a sound within the action of the scene has no breaks in time, then it would be impossible for the scene and its corresponding visuals to be anything but temporally continuous. Sound that comes from outside the narrative world of a film is referred to as non-diegetic sound. An example of non-diegetic sound is the musical film score that supplements the emotional content of a film, but is not heard by the characters within the film.</td>
</tr>
</tbody>
</table>
MATCH ON ACTION

✅

A match on action is when an action occurring before a cut in the film is picked up where the cut left it by the shot immediately following. For example, a shot of someone tossing a ball can be edited to show two different views. The editor can maintain temporal continuity by being sure that the second shot shows the arm of the subject in the same stage of its motion as it was left when cutting from the first shot.

MEDIA VIEWING: Intel Commercial

FOCUS QUESTIONS:

1. Is there an **ELLIPSIS** in this advertisement? Explain your answer.

2. How does the use of **SOUND** enhance your understanding of the meaning of the advertisement? Find **DIEGETIC** AND **NON-DIEGETIC** examples.
3. What examples can you find of MATCH ON ACTION in this advertisement? How does each one help you understand the action?

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5. **MISE EN SCÈNE**

*Mise-en-scène* (pronounced MEEZ-ON-SENN) is a French term originating in the theatre. It literally means "put in the scene". For film, it has a wider meaning, and refers to almost everything that goes into the composition of a shot, including the composition itself: **FRAMING**, the position of the **CAMERA** and **CHARACTERS**, **LIGHTING**, **COLOUR SCHEME**, **SET DESIGN**, **PROPS** and the general **VISUAL ENVIRONMENT**. When considering this concept (particularly the framing), it is helpful to think of the still shot as a framed picture on a wall. We look at the **EDGES** of the shot, the **POSITIONING** of objects and people, the implied **POSITION OF THE VIEWER**, any **VECTORS** and **FOCUS POINT/S**. All of these elements help to create meaning and a certain atmosphere. Mise-en-scène can be defined as the articulation of cinematic space.¹

### Note to Students: Using Evidence

Remember in your written responses you must include evidence to support your statements. When responding to visual texts, you must use direct references to the text in place of quotations, as you would use when analysing prose or other genres of printed texts.

Consider the advertisement still (freeze frame) below and in the space on the next page, comment on the mise-en-scène. Refer specifically to some of the features in **bold** above.

¹ Source: http://userpages.umbc.edu/~landon/Local_Information_Files/Mise-en-Scene.htm
6. THE POWER OF EDITING TO ALTER MEANING

As the viewer of a film text, you do not often have the opportunity to see what the film would have looked like if it had been edited differently. Small changes to the arrangement and length of shots can alter the focus of a scene. Likewise, the choice of non-diegetic music can influence the emotional quality of a text. We can begin to understand the power of editing if we compare different versions of the same film.

*Star Wars VI: Return of the Jedi* (1983) is the last film in a trilogy of films written by George Lucas. Lucas is well-known in the film industry for his willingness to edit his films long after their original release in cinemas. This provides us with a unique opportunity to see the effect that editing can have in the creation (and alteration) of meaning.

In the final scenes of *Star Wars VI: Return of the Jedi* we see the celebration of the Ewoks (small, bear-like creatures) and the Rebels, who have finally defeated the evil and corrupt Empire.

Let's compare the original final scene sequence from *Star Wars VI: Return of the Jedi* (1983) with the film cut from a later DVD release of the same film (2004).

**MEDIA VIEWING:** Final Scenes from *Star Wars VI: Return of the Jedi* (1983 film release)

**FOCUS QUESTIONS:**

1. Consider the **LENGTH OF SHOTS** in the 1983 release. Which characters do you think are the most important and why?

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2. What **MOOD** is created by the use of the **NON-DIEGETIC MUSIC**? Think about the instruments that may have been used and the tempo (pace) of the music.

Now we’ll look at the final scenes from the same film as they appeared in the 2004 DVD release. While you are watching this version, try to keep the original version in mind and try to spot the differences.

**MEDIA VIEWING:** Final Scenes from *Star Wars VI: Return of the Jedi* (2004 DVD release)

**FOCUS QUESTIONS:**

3. Consider the **LENGTH OF SHOTS** in the 2004 release. Which characters do you think are most important and why? Has your view changed when compared to the original 1983 release?
4. Consider the **NON-DIEGETIC MUSIC** used in this later version. How does it change the **MOOD** of the final scenes?

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There is an important change made to the ghostly figures between the two film edits. These ghosts are seen by the protagonist Luke Skywalker and they represent (from right to left) his first teacher, Obi-Wan Kenobi, his second teacher, Yoda, and his father Anakin Skywalker.

5. Why do you think George Lucas might have chosen to edit his film in this way? Why would he change the appearance of some characters and how might this change the meaning for the audience?

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7. INTRODUCTION TO WRITING AN EXTENDED RESPONSE

One of the most important skills that you will need to perform well in English is to construct extended responses. An extended response requires you to examine a topic in some detail and provide evidence to support your position on the topic. In this respect an extended response shares qualities with an essay, although an essay will generally be longer and more complex.

Note to Students: The Structure of an Extended Response

A good extended response will have three parts: a beginning, a middle and an end.

The beginning is the first paragraph where you introduce your idea or position. It begins with a topic sentence. The topic sentence states plainly the point you intend to make in your answer. Often it is simply an answer to the question.

The middle is the second paragraph which provides information, examples, and details to support your main idea or position. This is where you show in detail what you know or think about the topic. If the answer calls for a great deal of information, you may need more than one paragraph.

The ending is the final paragraph where you sum up your main idea or position. It often rephrases your topic sentence.\(^2\)

The lengthiest part of any extended response will be the middle section. The reason for this is because it is in this section that you provide the evidence (examples from the text) and an explanation of how the evidence helps support your answer to the question.

Consider the question below:

In ONE of the film excerpts or advertisements viewed in class, how have editing techniques been used to get a particular response from the viewer?

For the rest of this lesson you will plan your answer to this question using the structure of an extended response as a scaffold for your plan.

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Plan Your Extended Response

In ONE of the film excerpts or advertisements viewed in class, how have editing techniques been used to get a particular response from the viewer?

THE BEGINNING (FIRST PARAGRAPH):

Decide on the visual text AND the viewer response/s you wish to focus on in your answer.

TEXT:

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VIEWER RESPONSE/S:

________________________________________________________________________

What is your answer to the question?

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THE MIDDLE (1-3 PARAGRAPHS):

What evidence will you need to discuss to support your answer?

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What editing techniques can you identify in the evidence you have selected?

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THE END (FINAL PARAGRAPH):

Sum up your answer to the question. Explain briefly why your study of evidence provides a strong response to the question.
## 8. LESSON TWO HOMEWORK

### YEAR 9 CRITICAL WRITING MARKING CRITERIA

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Band 5-6 13-15 marks</th>
<th>Band 4-5 10-12 marks</th>
<th>Band 2-3 6-9 marks</th>
<th>Band 1-2 1-5 marks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Engagement with the question</strong></td>
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<tr>
<td></td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>1</td>
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<tr>
<td></td>
<td>Has weaved the question into the essay, consistently referring back to it.</td>
<td>Has clearly considered the question but tended to lose focus at times.</td>
<td>Has attempted to answer the question but has provided a summary of everything they know on the subject.</td>
<td>Paid no attention to the question or to related topics.</td>
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<tr>
<td><strong>Originality and argumentation</strong></td>
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<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Interesting and original ideas which are well articulated. Includes a thesis statement and consistent reference to the thesis.</td>
<td>Original thinking is there but ideas require more development. Includes a thesis statement, but does not consistently argue for the thesis.</td>
<td>Some original thinking but ideas are underdeveloped or not clearly written. Some attempt at argumentation, may have a thesis statement.</td>
<td>No evidence of original thinking and has lifted phrases from classroom discussions. No clear argument offered.</td>
</tr>
<tr>
<td><strong>Syntax, grammar and diction</strong></td>
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<td>3</td>
<td>2</td>
<td>1</td>
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<tr>
<td></td>
<td>Consistently good sentence structure, word choices, with only minor grammatical or spelling errors.</td>
<td>Sentences are mostly well-formed, with occasional grammatical slips, spelling mistakes and poor word choices.</td>
<td>Some sentences were well-formed and show a developing grasp on grammar, spelling and appropriate word choice.</td>
<td>Poor grammar, sentence structure, spelling and word choices throughout the response.</td>
</tr>
<tr>
<td><strong>Structure</strong></td>
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</tr>
<tr>
<td></td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Strong structure which is maintained throughout the response complete with topic sentences outlining the argument in each paragraph.</td>
<td>A good attempt to structure with an introduction, body and conclusion, there may be tangents in any of these.</td>
<td>Some attempt to structure. May include an introduction and/or a conclusion.</td>
<td>No attempt at structure.</td>
</tr>
</tbody>
</table>
Note to Students: How to Submit Homework
Submit your homework online through Matrix LMS (Learning Management System)!

Accepted file types for online submission:
- .docx
- .doc
- .pdf
- .one (onenote)
- .txt

EXTENDED RESPONSE

Refine your response to the question from this lesson:

In ONE of the film excerpts or advertisements viewed in class, how have editing techniques been used to get a particular response from the viewer?

In order to achieve maximum marks remember to:

- Provide example of techniques in the sequences you are identifying
- Explain the effect of these techniques
- Follow the extended response structure provided in class.