**QUESTIONS FOR ANALYZING EDITING AND SPECIAL VISUAL EFFECTS***On Editing*1. How does the editing effectively guide our thoughts, associations, and emotional responses from one image to another so that smooth continuity and coherence are achieved?

2. Is the editing smooth, natural, and unobtrusive, or is it tricky and self-conscious? How much does the editor communicate through creative juxtapositions-ironic transitions, montages, and the like-and how effective is this communication?

3. What is the effect of editorial cutting and transitions on the pace of the film as a whole?

4. How does the cutting speed (which determines the average duration of each shot) correspond to the motional tone of the scene involved?

5. What segments of the film seem overly long or boring? Which parts of these segments could be cut without altering the total effect? Where are additional shots necessary to make the film completely coherent?

*On Move Magic: Special Effects in the Modern Film?*

1. How effective are the special effects employed in the film? Do they dominate the film to the point that the film is just a showcase for the effects, or are they an integrated part of the film?

2. To what degree does the credibility of the entire film depend on the audience believing in its special effects? Do special effects overshadow the major characters do much that they seem secondary to the effects?

**QUESTIONS FOR ANALYZING THE MUSICAL SCORE***On General Functions of the Musical Score*

1. Where in the film is music used to exactly match the natural rhythms of the moving objects on the screen? At what points in the film does the music simply try to capture the overall emotional mood of a scene?

2. Where does the film employ rhythmic and emotive variations on a single musical theme or motif?

3. Does the musical score remain inconspicuous in the background, or does it occasionally break through to assert itself?

4. If the music does demand our conscious attention, does it still perform a subordinate function in the film as a whole? How?

5. Where in the film is the main purpose of the music to match structural or visual rhythms? Where is the music used to create more generalized emotional patterns?

6. How would the total effect of the film differ if the musical score were removed from the soundtrack?

*On Special Functions of the Musical Score*

1. Which of the following functions of film music are used in the film, and where are they used?

a. to cover weaknesses and defects

b. to heighten the dramatic effect of dialogue

c. to tell an inner story by expressing a state of mind

d. to provide a sense of time or place

e. to evoke remembered experiences or emotions

f. to foreshadow evens or build dramatic tension

g. to add levels of meaning to the image

h. to aid characterization

i. to trigger conditioned response

j. to characterize rapid movement (traveling music)

2, Does the music accompanying the titles serve basically to underscore the rhythmic qualities of the title information or to establish the general mood of the film? If lyrics are sung at this point, how do these lyrics relate to the film as a whole?

3. Where are sound effects or natural noises employed for a kind of rhythmic or musical effect?

4. If lyrics sung within the film provide a kind of interior monologue, what feeling or attitude do they convey?

5. If music is used as a base for choreographed action, how appropriate is the piece selected? How appropriate are its rhythms to the mood and the visual content? How effectively is the choreographed sequence integrated into the film as a whole?

6. Does the score use a full orchestra throughout, a small number of well-chosen instruments, or a synthesizer? How well suited is the instrumentation to the film as a whole? If it is not well chosen, what kind of instrumentation should have been used? How would a different choice of instrumentation change the quality of the film, and why would it be an improvement?

7. Does the amount of music used fit the requirements of the film, or is the musical score overdone or used too economically?

8. How effectively does the score perform its various functions?