

Georgia Touliatou (PhD)

EISENSTEIN Sergei Mikhailovich (1898 – 1948 Russia)
: THEORETICIAN AND AESTHETE

METRIC MONTAGE

Metric montage refers to the length of the shots relative to one another. Regardless of their content, shortening the shots abbreviates the time the audience has to absorb the information in each shot. This increases the tension resulting from the scene. The use of close-ups with shorter shots creates a more intense sequence.

RHYTHMIC MONTAGE

Rhythmic montage refers to continuity arising from the visual pattern within the shots. Continuity based on matching action and screen direction are examples of rhythmic montage. This type of montage has considerable potential for portraying conflict because opposing forces can be presented in terms of opposing screen directions as well as parts of the frame.

TONAL MONTAGE

Tonal montage refers to editing decisions made to establish the emotional character of a scene, which may change in the course of the scene. Tone or mood is used as a guideline for interpreting tonal montage, and although the theory begins to sound intellectual, it is no different from Ingmar Bergman's suggestion that editing is akin to music, the playing of the emotions of the different scenes.¹⁴ Emotions change, and so too can the tone of the scene.

OVERTONAL MONTAGE

Overtonal montage is the interplay of metric, rhythmic, and tonal montages. That interplay mixes pace, ideas, and emotions to induce the desired effect from the audience.

INTELLECTUAL MONTAGE

Intellectual montage refers to the introduction of ideas into a highly charged and emotionalized sequence.