Goals/Overview

Viewer feels "in" the story
      - absorbed in, inside of...

    - within the <u>space</u> and <u>time</u> of the story

    "*Presence*" - Andre Bazin

Avoid pulling viewer out of that absorption
    - avoid anything that makes viewer conscious of techniques
    - avoid anything that distracts from viewer's absorption in story

Spatial Continuity

Viewer knows WHERE things are taking place

Establishing shot(s)
–   very long -> closer -> close on actors/action
–   whenever environment changes significantly

Viewer knows where/how things are moving

Continuity of direction
–   screen direction consistent between adjacent shots
–   Opposing screen direction
          => opposing forces
                  or
          => return from first direction

Viewer not confused by screen position

180 Degree/Line of Action rule

Line of action
          between two characters
                  or
          along a line of travel

Keep camera on one side of line of action
          - avoids flipping of screen position

If A is on left and B is on right,
          - A remains on left, B remains on right
          - as long as camera doesn't cross line

Showing what the actor sees

Cut on the look
          Character looks toward something
          Immediately cut to what he/she sees

Over the shoulder camera
          Camera behind & over the shoulder
          Shows what the character sees

Temporal Continuity

Viewer knows WHEN things are taking place

Present-time continuity
Viewer feels like story is happening now

Even if story set in past or future
– feels like it is happening now

Flashback to past
Story jumps from present to past

Viewer <u>understands</u> that it jumps to the past
- because of visuals or sound or dialogue

Flashforward to future
Story jumps from present to future

May not be clear if really the future
or something imagined

Rarely used device