

"Your job is partly to anticipate,  
partly to **control** the thought processes of the audience."

## Eisenstein's **METHODS OF MONTAGE**

1. **Metric** - cutting based on the length of the shot. to the beat
2. **Rhythmic** - time and tempo but concerning what's in the action of the shot
3. **Tonal** - aesthetic tones, lighting, shapes in the frame. formal
4. **Overtonal** - how whole sequences play against each other
5. **Intellectual** or **ideological** - abstract ideas by creating ideas with opposing concepts.



Sergei Eisenstein - Russia  
Battleship Potemkin, 1925

## Class 04 - Narrative Filmmaking Practices

## **What is Continuity??**

**Visual:** logical succession of edited events, necessitating consistent placement of props, use of wardrobe, positioning of characters, and progression of time.

**Directional:** Consistency in camera-subject relationships, to avoid confusing a viewer's perspective.

1) THINK OF A **STORY**

2) WRITE A SCRIPT

1) **SETTING** -

- 1) example: *INT. ATLANTA DETENTION CENTER - EARLY MORNING (D1)*
- 2) example: *BEACH – EARLY DAWN*
- 3) example: *MALL PARKING GARAGE – LATE AFTERNOON*

2) ADDING **ACTION**

*EARN and ALFRED are sitting in a holding center in seats. There are rows of seats with OTHER INMATES sitting scattered throughout the room. COPS monitor the room from a podium near the front. Cops are also roaming the area handling fingerprints and doing other casual tasks. Earn and Alfred are already talking when we appear on them. They seem in relatively good spirits.*

3) ADD **CHARACTERS**

1. *Jake, Late 40s, Architect. Currently under pressure to keep his job at a top firm.*
2. *Mr. Whatever, early 60s. Jake's boss, wears expensive suits... etc etc.*

#### 4) WRITE DIALOGUE

ALFRED

What's the charge?

CLERK

(mocking)

"What's the charge?" Nigga, this ain't  
a movie. You betta wait till  
he's in the system.

The clerk casually turns around and walks away uninterested.  
Darius walks up at that moment.

ALFRED

(gestures to Darius)

I hate this place.

(taps Darius)

What's up man?

DARIUS

You and Earn made the news.

ALFRED

Damn. For real?

5) WRITE ACTION

6

INT. ATLANTA DETENTION CENTER - MORNING (D1)

6

Earn is standing in a line of inmates. He reaches the front of the line where 2 inmates serve him. He receives a small plate with a bologna sandwich and a bag of cheap cookies on it. An inmate also pours him a cup of lemon lime sports drink from a cooler. Earn goes back to his seat and takes a sip of his drink. It taste funky so he sets it down along with his plate. An older and bummy INMATE a few chairs down notices.

INMATE 1

Aye. You gonna eat that?

EARN

Nah you got it man.

6) SCRIPT IN **NON-DIAGETIC** SOUND (we'll come back to this)

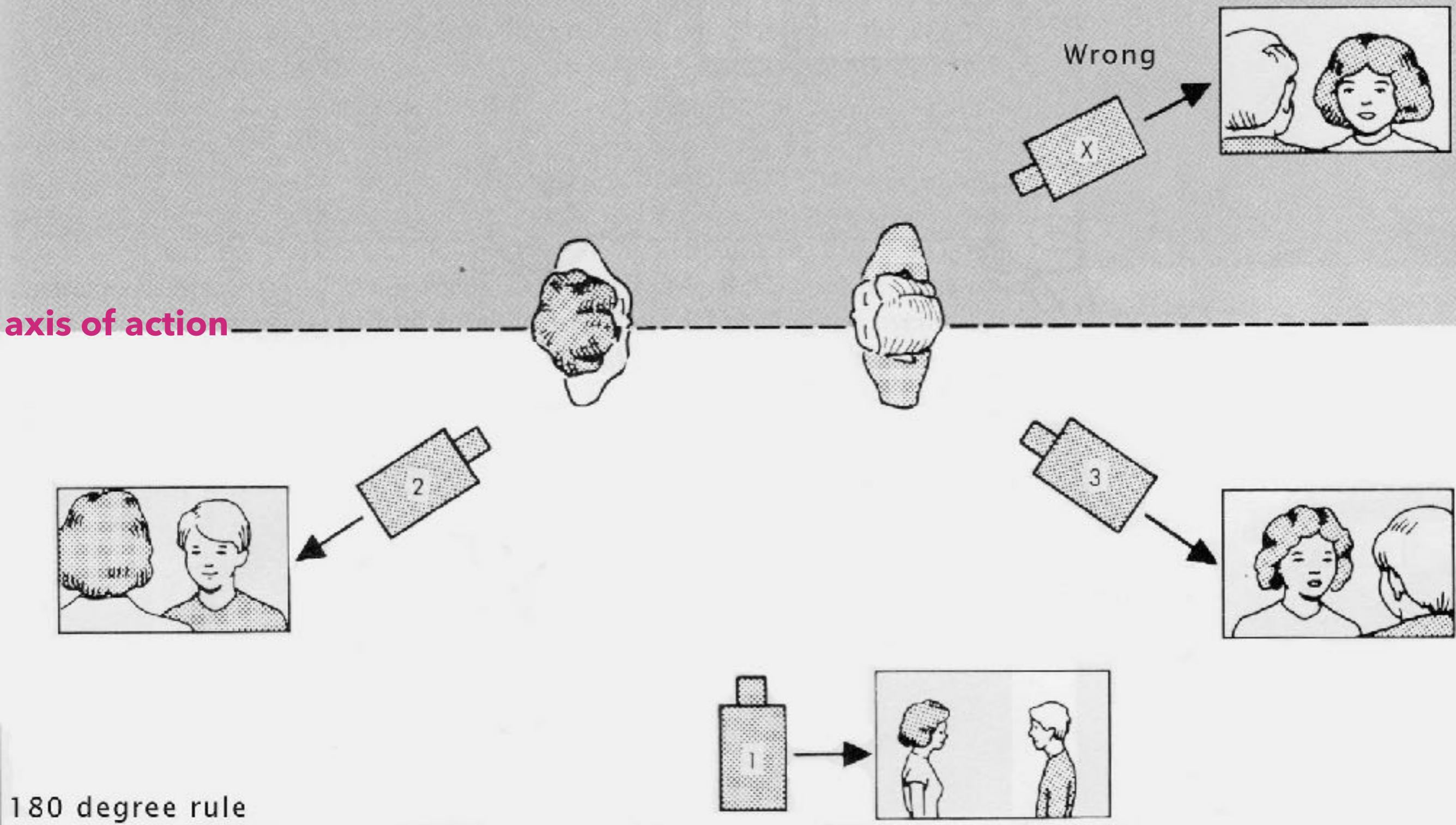
- set the mood or convey information
- Voice Overs
- Music

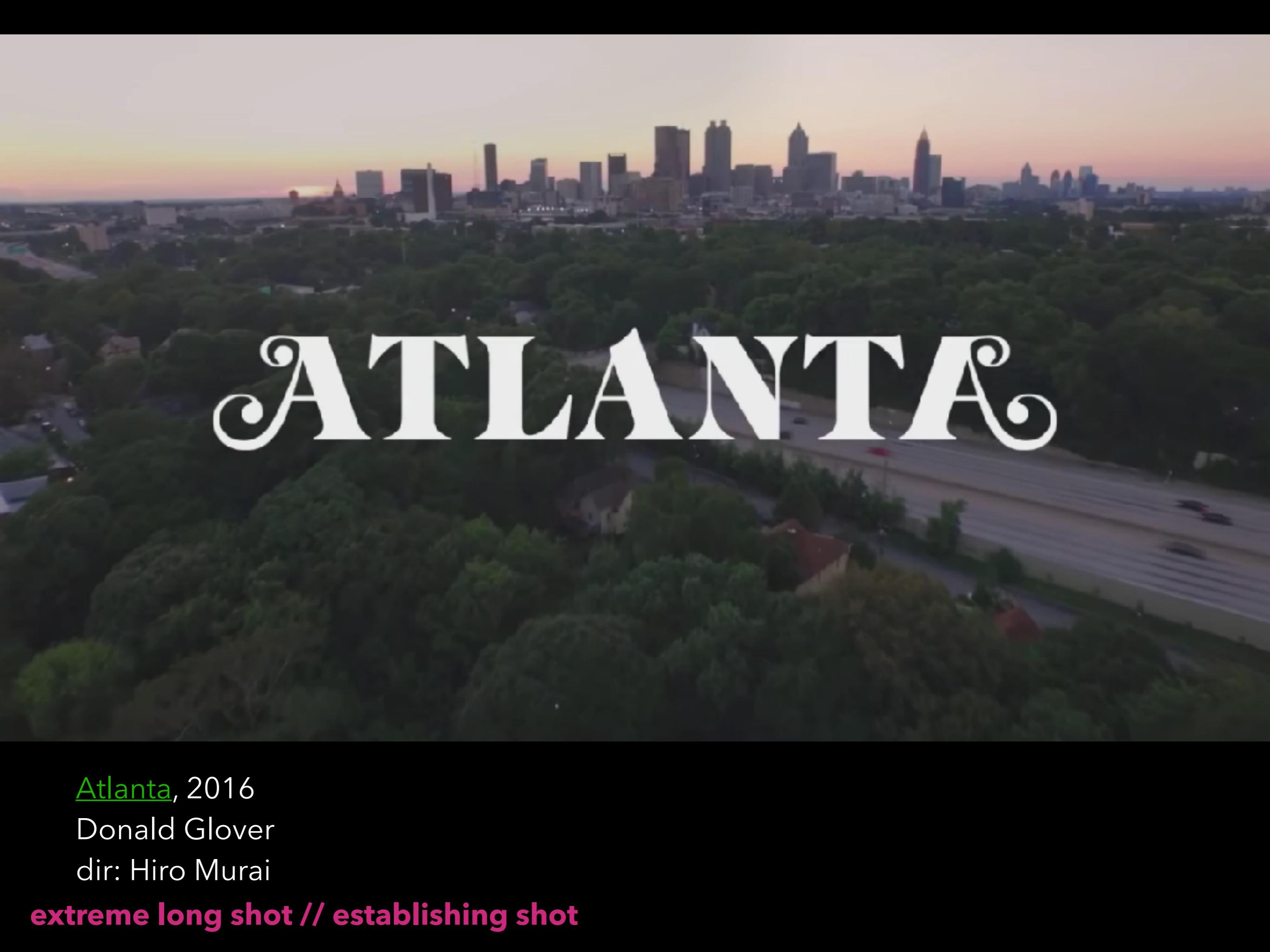
7) SCRIPT IN **MONTAGE** or **PARALLEL EDITING** (we'll come back to this)

## **What is the 180 Degree rule?**

This rule is designated to maintain the spatial continuity that should exist whenever subjects interact in a scene, and will therefore directly impact where they should be placed in the frame. Simple put, it states that the camera should always be placed on only one side of the imaginary line that is created by looking or moving direct of the characters as established in wider shots.

## A conversation scene and the axis of action



A wide-angle, aerial photograph of the Atlanta skyline at sunset. The city is silhouetted against a vibrant orange and yellow sky. In the foreground, a large, dark green park with rolling hills is visible. A multi-lane highway runs along the right side of the frame. The word "ATLANTA" is overlaid in large, white, serif capital letters across the center of the image.

# ATLANTA

[Atlanta](#), 2016

Donald Glover

dir: Hiro Murai

**extreme long shot // establishing shot**



**medium shot**



**medium close up shot**



It also foreshadows that attention will be paid to him later in the scene.

**over the shoulder**



**medium-long shot**



Based on the first shot in this sequence - this is as far as the camera can go without breaking the 180 degree line.  
(not that there's anything wrong w/ that)



## tracking (dolly) shot

entire camera rig moves  
along w/ the action

# A BOUT DE SOUFFLE

Jean-Luc Godard, France  
Breathless, 1960











