

SHOOTING FOR A CONTINUITY EDIT

When you are shooting a scene that features your subject moving through space e.g. their house, a street or around an institution, you may want to give a feeling of continuous movement between a group of shots rather than a montage. A good way of doing this is to match the subjects ways of leaving and entering the frame in consecutive shots.

EXT SHOT 1 - Person 1 gets out of car and exits to the right of frame.

EXT SHOT 2 - Person 1 enters left side of frame to walk up a path to a house, and leaves right of frame.

EXT SHOT 3 - Person 1 enters left side of frame to stand at the front door of the house, they pause, concerned about knocking.

INT SHOT 4 - View of Person 1 through the glass door from inside the house as Person 2's voice calls out from inside the house. NOTE: This shot breaks the flow of SHOT 1-3 so you can re-establish a new line.

EXT SHOT 5 - Person 1 is suddenly panicked and runs toward low-angled camera to jump over it - exiting centre of frame

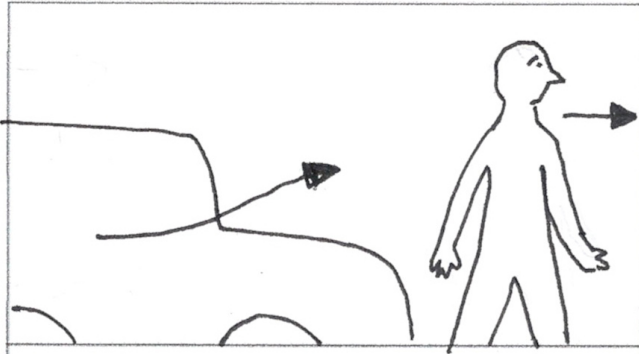
EXT SHOT 6 - Reverse Shot - Person 1 lands the other side of the camera - centre of frame and scrambles to hide in some shrubbery.

EXT SHOT 7 - Person 2 opens the door with a plastic bin bag and is about to put it into the large bin when they suddenly hear a twig snap in the shrubbery. NOTE: This shot breaks the flow of SHOT 5-6 so you can re-establish a new line.

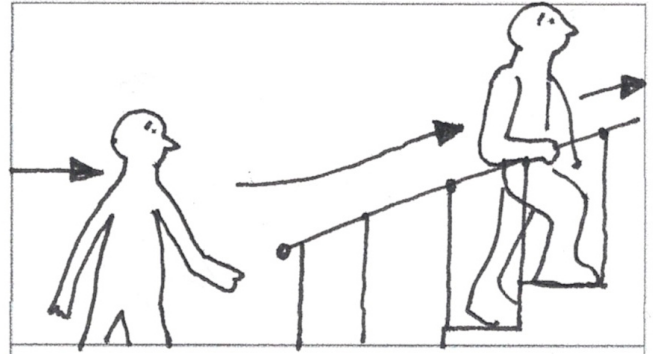
This isn't a hard and fast rule and you will see examples where film-makers break this rule all of the time, but it is a very simple way to create a solid basis for dialogue and interviews, and scenes where quick cutting isn't the order of the day. Many film-makers play with this convention and can cross lines by cutting to wide shots and long shots to re-establish 'the line' within a dialogue scene, or just rely on the strength of a performance to keep the viewer orientated in a scene. Scenes with people around a table can be problematic. The line can be crossed deliberately to confuse the viewer or create an edgy atmosphere. Action scenes can often disregard or bend these rules because of their rapid editing styles.

CROSSING THE LINE & CONTINUITY EDIT EXERCISE

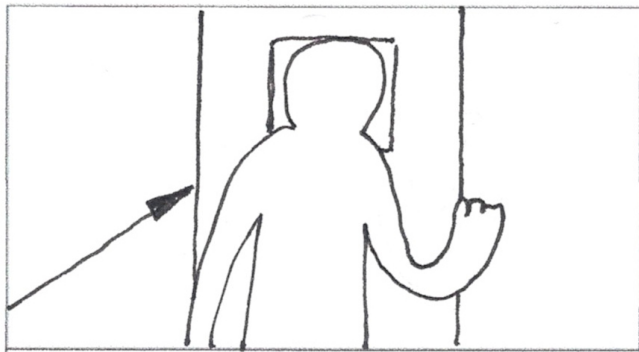
Look at how the conventions are played with in a Baz Luhrmann or Wes Anderson film compared to a news report or a soap opera dialogue scene.



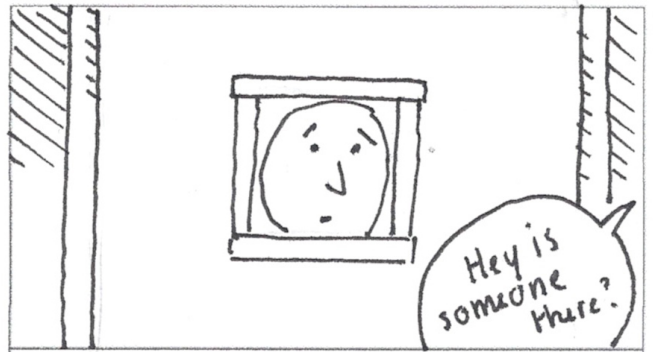
SHOT 1 - Person 1 gets out of car and exits to the right of frame.



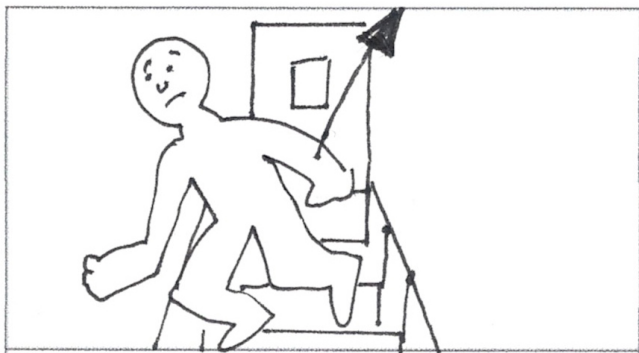
SHOT 2 - Person 1 enters from the left side of frame and leaves right of frame again.



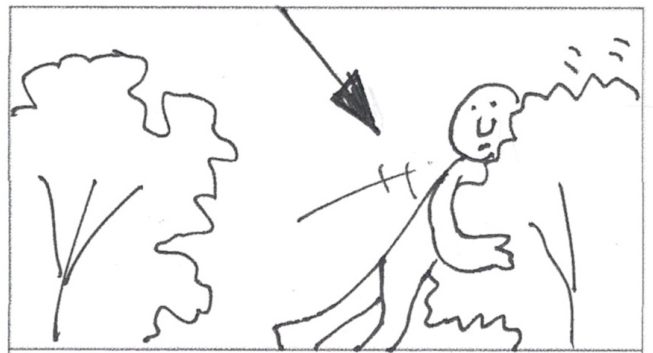
SHOT 3 - Person 1 enters left side of frame to stand at the front door of the house, they pause.



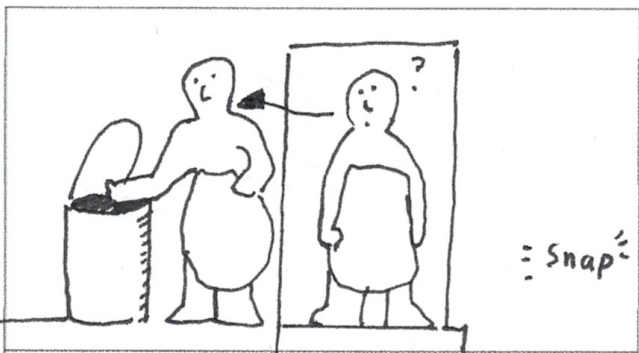
SHOT 4 - View of Person 1 through the glass door from inside the house.



SHOT 5 - Person 1 panics and runs toward low-angled camera to jump over it - exiting centre of frame



SHOT 6 - Reverse Shot - Person 1 lands the other side of the camera, centre of frame - to hide.



SHOT 7 - Person 2 opens door holding a bin bag.