

## Assignment

Summarize the most important points explained in the required chapters of the textbook. Students will share and review the information during class. Make sure you don't just copy and paste, explain the concepts using your own words. Explain how you can apply the information into your class work.

## Chapter 2. Common Beginning Problems

In this Chapter (pages 21 to 46), common mistakes made by beginning storyboard artists as well as possible remedies have been explored. They include: (1) tendency to draw from a high angle (or from a bird's eye view) instead of from a perspective at eye-level which is the normal way viewers look at the characters and the world surrounding them; (2) not communicating what are intended for the audience but instead with a lot of unnecessary tangents or petty things not related to the topics, or telling a "shaggy-dog story" which is defined by Wikipedia as "an extremely long-winded tale featuring extensive narration of typically irrelevant incidents, usually resulting in a pointless or absurd punch line;" (3) presenting too much characters or objects at once in a single shot, confusing the viewers with split focus which causes the viewers to miss the thread of storytelling, the possible remedy being (a) to pan from one character or object to another, (b) to cut from one to the other, or (c) to rack focus from one to the other, so as to keep the viewers focused on one character or object; (4) poor organization of visual images that break down the flow of time or cause-and-effect relationship, making the flow of the story illogical.

This Chapter also discusses three types of story-telling: (1) character-driven stories where the intentions of the characters drive them to take actions which drive the story; (2) plot-driven stories where sequences of actions determined independently of the characters' intentions drive the story from start to end; and (3) mixed character and plot driven stories (the majority of story told). One important point is that the director should not only direct the actors and crew but also the audience or viewers by directing their emotion through appropriate structuring of the film that guide the viewers' attention, avoiding the two enemies of good design, i.e., (a) boredom (i.e., nothing happening in the scene) which could be overcome by "dramatic questions" capable of arousing the interests of the viewers, or (b) confusion (i.e., too much things are going on in the scene) which could be overcome by clarity or KISS ("Keep It Simple Stupid!") or by telling one idea at a time visually or verbally ("Speaking Metaphor").

## Chapter 3. The Beginning Basics

In this Chapter (pages 47 to 74), the author advises the reader-artists to start with a simple action consisting of three stages (the anticipation, the action per se, and the aftermath or outcome) when creating storyboards. Other important topics and rules of thumb include (1) films are always

shown and scripts are always written in present tense to show what are taking place “right now;” (2) “every shot is a close shot” in terms of showing what is relevant at a particular moment in a particular scene, for the story being told; (3) the simplest form of a story is telling a series of events about a character wanting something, overcoming obstacles to get what is needed; (4) all stories should contain moral direction or choice to avoid banality and vulgarity; and (5) the script is a verbal plan for a story; the storyboard is a visual plan, the heart of inspiration, the mind and the soul of the story, which counts as 95% of the project while the rest is execution.

Types of storyboards in terms of their targeted usage include (a) animation, (b) cinematography and blocking (for live action), (c) live TV show, (d) TV animation (characters must be on model and continuity must be worked out completely), (e) story reel, and (f) special effects.

The production process for storyboards could be as follows: (1) loose treatment (using images from all possible sources including Google Image searches, such as figures, costumes, architectural styles, landscapes, seascapes, sky scenes, props, color or lighting schemes or composition ideas), (2) script, (3) storyboard, (4) story reel (with voice, sound and music, reliant on continuity showing the entrance and exit of characters in the scene), (5) refinement (clarification of ideas for the viewers to better understand the story), and (6) pitching (showing pictures to selected viewers while giving an oral description in real time). Each previous step is a plan for the next step.

The author also explores many other ideas about storyboard in particular and animation in general:

- (1) The storyboard is to tell a story with pictures in a sequence of juxtaposed images.
- (2) A scene is a small unit of conflict in the story where the main character endeavors to reach a goal but faces opposition and/or obstacles leading to emotions and decisions to react. A “take” in animation is a broad reaction of a character to seeing something. A story beat is an idea or little action, the smallest unit that tells a story; the flow of this type of actions produce questions and answers which create a sense of punctuation for the organization of the sequences of actions and break the story down into small chunks of actions for the viewers to conveniently understand the story.
- (3) The staging of the actions, also called “blocking,” is the physical act of placing the characters in different places on the stage to better present the story events. It could be understood as a floor plan or layout that make the scene clear and dramatic. By the same token, it could also be understood as a “blocking diagram” of the action, or a map showing the screen geography and the plan for movement.
- (4) In script writing, the first time the name of a character appears, it should be all capitals.

## **Chapter 5. Structural Approach: Tactics to Reach the Goal**

In this Chapter (pages 111 to 118), the author explains that the director needs to guide the viewers’ attention to “one idea” at “a time” using “the speaking metaphor” while giving (1) “pauses” (or “punctuation”) in order for the viewers to process information, and (2) “intriguing narrative questions” that keep the viewers guessing for answers which are intentionally delayed by the director. The author explains how the “threshold of awareness” divides the audience’s attention into what we notice and what we do not, so as to guide the audience into what the

director intends for the audience to focus on. The so called “threshold of awareness” is usually some important point or moment in an event that calls the attention of the viewers. This constitute the basics of the story-telling at the structural level.

## Chapter 6. How Do Directors Direct

In this Chapter (pages 119 to 156), the author states “the first thing the director has to do is capture and direct the audience’s attention,” cites examples of techniques to attract the attention of the viewers such as shining a light, jumping up and down, yelling and setting off fireworks, or doing anything to “stand out” (motion, contrast, brightness, pointing at, or loudness). The author explains how to prevent “information overload” by the filtering process that keep our “map” focused on the important data that represent the worlds through the selection of images, sounds, words, symbols, etc.. The author also explains how to cure attention burnout by change of pace or scenery, or by giving the audience a rest once in a while. The author discussed the concept of “classical continuity editing style,” and the three techniques of “the art of ventriloquism,” which are used to keep the structure invisible and to keep the audience “lost in the story” in a seamlessly natural way without noticing it: (1) “they create a contrast in voices between themselves and the dummy. I speak normally and you talk funny.” (2) “when the dummy speaks, he doesn’t move his mouth. He ‘throws’ his voice to somewhere else. Actually, you just talk with your lips almost closed with your tongue pressed against your lower teeth.” (3) “they make the dummy’s lips move when they want the dummy to talk. This distract the audience. For example, when I want you to talk, I will move your lips and the audience will watch you.” By using the above, the director could capture the attention of the audience and protect it from distraction.

Other principles discussed include:

- Presenting in a story the hypothesis “What if ...?” as true and being masterful offering supporting details to flesh out a believable world in which the action takes place.
- Putting the audience in an anxious state of suspense.
- Telling the story (1) sometimes in a “normal state of affair” based on “presupposition” or “common-sense assumed beforehand that leads to all yes answers, as well as (2) in a state of affairs that is abnormal or outside of the box, or a “presupposition” that is finally proved untrue at the end of the story, so as to provoke deep thoughts from the audience.
- Using implication and sarcasm to state something believable in an indirect way that could be accepted by the audience as true without resistance and objection, which will take place if the truth is stated directly; for example, using a “crazy person” to make a true statement without offending the audience.
- Using “suggestions” that is sometimes stronger than to show it all, suggesting what might happen but letting the audience’s imagination fill in all the details; this is a hypnotic techniques used in horror filmmaking, which uses the audience’s fears (for example, an imagined fear by seeing a dark cave) and efforts to fill in the blanks (for example, bats or spiders in the cave) with the director’s clues (dark cave as a dangerous place), based on its own personal experiences and associations. The power of “suggestion” is very economical in terms of letting the audience create its own scenes without the story actually present them.

“suggestion” could be either image (dark cave) or sound (sound of helicopter, dogs crying, etc.).

- Using the “Gestalt principle” or perception to organize visual and audial information; “gestalt” means form or shape in German; it is an organized whole that is greater than the sum of parts, grouping things that are similar or closer together and letting the others fade into the background; gestalt is associated with the power of suggestion that encourage the audience’s mind to fill in the blanks when a “familiar” or “logical” part is cut out or missing, due to a visual tension that wants to close the shape or seek wholeness out of the parts, or tend to tie up the loose ends. “Gestalt perception” also deals with figure-ground relationship; figures or shape are interpreted in its context.
- Using the “good continuity principle” (people tend to assume that things are whole not fragments (grouping by proximity, by similarity, by common or enclosed region, by connectedness, or by symmetry).

## Chapter 7. How to Direct the Eyes

In this Chapter (pages 157 to 190), the author points out that “structure could ‘speak’ more powerfully than content;” and explains that visual clarity includes the tasks of (1) directing the viewers’ eyes where to look at and ears to hear, and (2) knowing what the viewers are looking at and what the viewers are listening to. There are three ways to direct the viewers’ eyes, i.e., by pointing the camera to restrict the scene they can see, by framing that enclose what to see and cut off what not to be seen, and by designed composition within the frame. The author discusses the selection of a “characteristic silhouette” or “viewpoint” to allow the viewers to identify the characters conveniently, normally front or side view with just enough characteristic traits for the viewers to understand the characters, to fill in the blanks and to get “lost” in the story, which are not confusing.

Design elements include points, lines, planes, edges, shapes, values, sizes and colors (illusions of temperature and atmosphere), and illusions of 3D volumes on 2D screen. For lines:

- Horizontal lines are stable but too much of them could be boring;
- Vertical lines creates right balance against the force of gravity;
- Diagonals are active and always suggest the potential of motion.

Principles of design for order in the chaos include balance (for visual comfort), position, dominance, unity, repetition and alteration (repetition with change), contrast (to make differences visible), similarity, symmetry (for stability) and rhythm. Sizes are relative to comparison among figures and objects; edges and values create the effects of light and atmosphere; colors and values create the feelings of temperature; and perspectives create the feeling of depth. All of these create the representational illusions that the viewers complete in their minds.

We need to present one idea at a time in a pleasing way. The two enemies of good design are boredom and confusion. To avoid them, we could

- Avoid boring evenness of a single color, using gradation of tones or values;
- Avoid plain repetition with unexpected changes;
- Avoid bad tangents or touching of unrelated objects that collapse the negative space;

- Avoid confusing crowding;
- Leaving breathing room and negative space among characters and objects;
- Avoid high contrast and spottiness or too many areas of lights and darks;
- Providing transition and clustering darks together (pp. 165-166).

The author explains the concept of “composition” in details.

“Composition is the positioning of all parts in a picture. It is the rhythm or repetition of parts in a picture. It is the arrangement of different shapes to unify everything around the center of interest or focal point of the work. It is always essential to good art.” Plato, the ancient Greek philosopher, explains that composition is diversity with unity; diversity increases interest through variety, and unity gives a sense of belonging and order. These are ways to fight boredom and confusion. General guidelines of composition are:

1. To keep the viewers eyes focused on the center of attention in an image;
2. To allow the eyes to move through the image without leaving the frame.

Three things to accomplish the above two goals:

1. Create the center of attention or focal point for an image with dominance and contrast (light vs. dark between figure and background), using close-ups, or letting background to dissolve into a soft focus or blurred colors, or using halo effects on the main character;
2. Keep the eyes of the viewers moving throughout the frame, with visual “pathways;”
3. Block the exit, no unintentional arrows or pathways outward from the picture frame.

Compositional reading could be from left to right, from right to left, or from top to bottom. Cultural differences or preferences, such as reading of the text in Japanese, could affect these directions.

Shapes in composition could be partial circles which are open, or full circles which are closed and are not easy to be integrated with others, triangles, letters (L, S, I, C, T, X, O, U, and Z, as well as their inversed images), criss-crossing lines, spirals, and sunbursts. Try to interlock the shapes like a jigsaw puzzle (pp. 181-184). Composition could be divisions by thirds. Avoid symmetry.

The author discusses how to express the feeling and emotions of the characters by using body language, visual language, shapes and composition (the concept of “analogical morphology”). He indicates that (1) composition is like “visual subtext, telling things that are “unsaid directly but are profoundly significant,” (2) when the “text” and “subtext” are at “cross-purposes” they can “create tension in a work,” and (3) subtext can often contain more truth than the text. According to the author, composition is how the way the image is structured and the arrangement of the position of each of the characters in the frame to reveal the power relationships among characters.

At last, the author discusses the Japanese art and design concept of “notan,” which “focuses on the interaction between positive and negative space, a relationship embedded in the ancient symbolism of the Yang and the Yin,” which “recognizes the separate but equally important identity of both shape and its background.” The author indicates the importance of using patterns of light and shadow in the composition, placing light over dark, or vice versa, to weave together

the elements for the unity of compositions, with the place the values meet as “value passage.” This is called “counterchange.”

## **Chapter 8. Directing the Eyes Deeper in Space and Time**

In this Chapter (pages 191 to 212), the author discusses the following points:

(1) “Artificial, or “linear,” and “atmospheric” perspectives, with one-point, two-point, and three-point (“vanishing points”) techniques, to present three-dimensional objects on two-dimensional surface, their visual impact on the feelings of the viewers (pages 191-194). In addition, the author offers tactics of creating depth in perspectives with different contrast of colors and/or percentage of fresh colors and of grays:

(a) In the foreground: Strongest contrast of 90% gray up to white;

(b) In the middle ground: Values from 70% to 15% grays; and

(c) In the background: The narrowest value range from 40% to 20% grays (page 208).

(2) Different camera lenses and their characteristics:

- Telephoto lenses: Very narrow depth of field and little distortion, used for beauty shots, creating flattened space.
- Telephoto “truck in:” Narrow depth of field, verticals and horizontals remains neutral, brings distant objects near (in “truck in,” the camera actually moves closer to the subject; in a “zoom in” the camera stays in place but the lens focuses on a smaller area).
- Wide angle lenses: Extreme distortion at fish-eye wideness, unflattering to faces, expands space, deep depth of field, verticals and horizontals shift to create dynamic diagonals.

(3) The appropriate “framing” of the shots to show enough information to the audience but not too much that could cause visual confusion (pages 200-207), in terms of “proximity” of the viewing camera to the subject (page 209).

(4) “Point of view subject camera” shots: A shot of the character looking (with plenty of space or “breathing room” in the direction the character is looking at, allowing for off-screen space), followed by a shot of what the character sees; the audience assumes that what is shown in the frame is the character’s point of view.

(5) Using Super Sculpey modeling compound to build three-dimensional models for visual reference (page 210).

(6) Using Google SketchUp program to build digital models for the same purpose.

(7) The “Don’ts” to avoid as depth killers:

Lines parallel to the picture frame;

- Wrong sizes of the object that destroy the illusion of depth and creates a surreal effect;
- Shadows that are all black as to create holes in a pictures; or all white highlight that looks pasted on top of a picture;
- Objects that don’t have the same horizons, causing a feeling that they do not belong in the same picture.

## Chapter 9. How to Make Images Speak: The Hidden Power of Images

In this Chapter (pages 213 to 241), the author discusses the concept of “semiotics” or using different types of clues as tools to convey information to the audience in different ways and to allow the audience to use them to construct the story for themselves. The clues could be graphical icons such as heart shape meaning love for something or someone missing. In “semiotics,” language or graphics could have both “denotation” (the dictionary or literal meaning thereof) and “connotation” (the associated meaning connected thereto). For example, a bundle of sticks could literally mean a bundle of sticks, and also have an associated meaning or “connotation” of warmth, unity, togetherness, etc., based on cultural experience of the viewers in a particular community or emotional conditions of a particular individual at a particular moment. Another example cited by the author is a tree, which could mean in connotation a place for shade or something to climb, or a material for making paper or furniture. The clues in “semiotics” include “symbols” which don’t resemble their reference but instead have particular meanings based on agreed upon conventions, which are taught to the audience; for example, dove is a sign of peace, so is the peace sign with a circle divided into halves by a vertical bar which has two slanted branches pointing leftward and rightward; people understand their meaning by being educated. “significant objects” are used as clues to convey particular meanings to the audience; for example, light sabre signifies high technology, a bundle of spinach could signify strength, clocks, calendars, and rising tide could signify the passage of time, while uniforms, medals, costumes and masks all suggest characters and social classes, rose and gifts signify love, fire evoke hatred, and skull and crossed bones signify death or danger. The author indicates that “Semiotics studies how signs signify something and how meaning is constructed from sequences of images. Signs refer to things in our world. Semiotics began with the splitting of the sign into the signifier/signified pair. [...] Sign = Signifier, the physical support of the sign, Signified = the concept created in the mind.” Signs include

- (1) “iconic signs” which “speak by resembling what they are and are based on images such as drawings, pictographs, photographs, computer screen and filmic images;
- (2) “index signs” connected by a causal relationship such as that between smoke and fire, the speed of the moving car and the indication of the speed in the speedometer, and between walking and footprint; and
- (3) “symbolic signs” or symbols that “have an arbitrary relationship to what they signify, which do not resemble their referent or have a causal relation, instead, their relationship is, as mentioned before, based on agreed-upon convention” to be taught to the audience; examples include language and symbols of religions.

The author also discusses the concept of “speaking indirectly” using connection, implication, insinuation, suggestion, and intuition. In film-making, the filmmakers “can also reveal information and in a way that is not direct and the audience has to put together the information and decide for themselves what it mean.” He cites Nancy Bieman’s idea of “double entendres” that use “multi-layered language” that allow one shot at a time to branch off into multiple meanings; and this could be achieved through “four master tropes” or methods or tools of using “figurative words” or “visual forms” (pp. 230-233):

(1) Metaphor: “Metaphor works by taking something that is known and mapping it onto something that is unknown. This process provides a flash of light allowing us to understand the unknown a little better. [...] Metaphors are based on a resemblance between two things, and in this sense they are iconic in nature.” The author explains that a shot of aeroplane followed by a shot of birds flying could imply that an aeroplane is or is like a bird. In Scheherazade stores, the opening scene of the gigantic in an elevated place palace at night suggests the sultan’s power as well as his world of madness, rainy weather connotes gloom and uncomfortable conditions, lightning suggests forces out of control, the monster connotes the mindset of the sultan who don’t know how to love, the shaky rope bridge connecting the two sides of the town is a metaphor for the obstacles to love. In the “Dump Love” stories, Cupid’s arrows are expressions of “love hurts,” Cupid reveals a baby is the result of love, wings suggest flying which is a feeling associated with love, Cupid’s nude suggests the vulnerability of the people falling in love, if Cupid is blindfolded, it suggests that love is blind.

(2) Metonymy: Metonymy, like metaphor, is a major rhetorical device used to speak indirectly. Professor Daniel Chandler states that “While metaphor is based upon apparent unrelatedness, metonymy is a function that involves using one signified to stand for another signified which is directly related to it or closely associated with it in some way. Metonyms are based on various indexical relationship between the signifieds, notably the substitution of effect for cause.” It “has primarily a referential function, that is, it allows us to use one entity to stand for another. [...] It also serves the function of providing understanding.” An example is using different parts to stand for the whole, “which part we pick out determines which aspect of the whole we are focusing on.”

(3) Synecdoche: A subclass of metonymy, “a relation of the part to the whole or a relationship between the parts;” typical examples are close-ups in photographic and filmic media, in which the formal frame of any visual image (painting, drawing, illustration, photo, etc.) is a “slice” of the whole.

(4) Irony: The most radical of the four tropes; “it means the opposite of what it says (as it usually does), it is based on binary opposition. “The signifier of the ironic sign seems to signify one thing but we know from another signifier that it actually signifies something very different.” “It is a great way to create transitions between scenes where the last line of dialogue from the first scene comments on the opening image of the next scene.”

The author discusses the concept of “code” which appears to be “neutral” but is “a way to figure out what something means” in a particular context. “Codes determines the genre of a film and gives you an overview of what you will be seeing. They provide a context to understand what happens. Actions in one genre may be out of place in another genre.” Codes specific to film include:

- (1) Cross-dissolving that typically signifies time passing;
- (2) Split screen that signifies two or more events taking place simultaneously;
- (3) Slow motion for extreme actions such as falling or explosion, or danger especially around children.

The author presents the idea of “Semiotic Square” invented by Algirdas Julian Greimas, which could be used for analyzing the thematic variations involved in a story. “Various scenes or

characters can take on each quadrant of the square to present a filmic argument that explores all sides of an issue.”

The Semiotic Square:

Positive value	Contrary
Negation of the negation	Negative value

The author also recommends the following books and websites for learning more about semiotics: (1) Semiotics: The Basics by Daniel Chandler, (2) Daniel Chandler’s online seminar “Semiotics for Beginners” at <http://www.aber.ac.uk/media/Documents/S4B/semiotic.html>.

## Chapter 10. How to Convey and Suggest Meaning

In this Chapter (pages 241 to 267), the author cites Rube Goldberg machines to explain how to put juxtaposed images together with seamless flow of events or continuity of space and time and causality, without visual “glitches” or “gaps,” or any break in the temporal flow (the gaps in the presentation of the world take place where the actions don’t hook up correctly; they catch the viewers’ attention and destroy the illusion kind of like a glitch). Rube Goldberg machines use complex devices to perform simple tasks in indirect and convoluted ways. Causality or “causes and effects” is the glue that weaves the world presented together in a continuous sequence, where one event causes the next and so on, keeping the audience interested; causality could be

- (1) Physical causality: Machine parts work together to cause motions, which is often predictable.
- (2) Linguistic causality: An order from the leader causes an action from a subordinate.
- (3) Emotional causality: Actions caused by the emotional change of oneself, or by those of others.
- (4) Semiotic causality: Responses to signs such as stopping at the STOP sign.
- (5) Supernatural causality: Things happens without explainable reasons, angels, ghost and demons, malicious presence of inanimate objects, etc., used all the time in horror films which could NOT exist without them.

“Movies are interesting because they clearly depict the sequencing of many types of causalities involved in events, and in movies these chains of causalities are presented with signifiers and proceed to a prearranged conclusion.” The educational values of causalities could be summed up as “If you do this and that, the result is going to be what.”

The author discusses a variety of shots to be used for “space continuity.” In “screen geography,” viewers should be oriented to where the actions take place, to construct meaningful “mental space.” For “screen direction continuity,” camera motion should be within 180-degrees or one side of the scene. “Neutral shots are done with head-on camera axis. They can be used to distract the audience to cover a change of screen direction. They also add variety. Reaction shots of a character viewing the action can also cover a change of direction.” In terms of “eyeline matches,” “Characters of different heights looking at each other in separate shots must align their look in the frame to match. [...] must appear aligned to appear as if they are looking at each other. Characters shown looking are generally followed by shots of what they see.”

In terms of “time continuity,” films should always appear as if it is happening now even though the story took place in the past or will take place in the future, or maybe did never happen; the time frame is indicated by “framing device” such as a narrative over the scene, for example, I remember back in 1980, [...] etc..” The audience must first experience the illusion of the scene in the continuously flowing present while understanding that real time settings of the event, in a “natural” pace.

The author also mentions the technique of “parallel cutting” to suggest that two actions are happening simultaneously, and to function as a story-delaying tactic (“cross-cutting”) to “create the effect of dual delays with each one acting to delay the answering of the narrative question for the other, which raises the tension even more.”

The author points out that different order or sequence of the same shots have different meanings to the audience. In addition, “meaning” of the story is anchored “retroactively,” arising only “at the end of a scene and full meaning is delayed until the film is over.” “There are several types of time as it relates to film; they include

- (1) “Chronological time:” The time it takes to actually show the film.
- (2) “Narrated story time:” The edited film’s narration.
- (3) “Viewer-constructed imaginary time of the story:” Roughly corresponds to narrated story time.
- (4) “Emotional time of watching the film:” How long the viewer feels the film is after watching it.

“Time in film is not necessarily real or objectively measureable. Film can actually speed up or slow down the experience of time. Time is subjective, and just like real life, if the time is good, time flies by. If time is bad, it feels like it goes forever. We should present one thing at a time for the audience to “follow along with the story,” “too fast or too much information” will get the audience confused; “too little significant information or too slow of a presentation” will get the audience bored. The author offers practical ideas on how to “keep the audience’s interest allowing them to rest occasionally so they don’t experience attention fatigue,” by (1) presenting “cycles of rising action and tension,” (2) punctuating “intense action with periods of rest,” and (3) varying “emotional tone” such as “going from happiness to sad or funny to scary.”

Other practical devices presented by the author include:

“Pacing is balancing, between boredom and confusion, to maintain interest in the narrative generated by the narrative questions. We manipulate time for emotional dramatic purposes. We contract it to move the story along and expand it to heighten tension. We must add extra time to allow the audience to read parts of the story that are complex. Highly dramatic moment require extra time and can be stretched out in time to allow the audience to become fully emotionally involved. Showing extra significant details helps ‘milk the moment’ of dramatic intensity. We can move the story along quicker through jump cuts. These gaps in time get hidden by the dramatic flow of the story. To make a cut feel seamless, we can cut away to something else: start the action and cut away to another action and return with the first action further progressed. The audience doesn’t feel like they missed anything. Dialog and reactions can also distract from the fact that the cuts jump. The ticking clock is a device used to heighten the experience of time whereby the film moves to a climax against a specific deadline. Almost all films employ implicit ticking clocks usually in the climax of the story.” *Back to the Future* is an example of using the above techniques (page s262-263). “Filmmakers add extra little delays in presenting the narrative that suspend time [...] time changes occur in between cuts. [...] Cuts must match on actions so as to appear as one flowing action.” “The cuts appear

‘natural’ even when it is actually a ‘total and instantaneous displacement of one visual field with another.’” The ideal cut “satisfies six criteria at once: emotion, story, rhythm, eye trace, two-dimensional plane of screen, and finally the three-dimensional space of the action. If the emotion is right and the story is advanced, the audience will be forgiving and unconcerned about the other four criteria that relate to chronological continuity. *The audience follows the story, NOT individual action.*”

In terms of editing or construction of significance in the story, “the story is a signifying system that continually sets up expectancies and then validates or rejects them. Once the rules of the world are set up the story only has to follow its own internal logic. [...] Context allows the same action to take on different meanings at different times because the audience has different information each time. The author discusses the “Rule of Three” or presenting three actions to establish a “pattern” and to develop expectations in the audience, based on a recognized pattern, for example, two failed attempts to achieve a goal and a third attempt that still fails but in a different way.

The table below sums up the outcomes of cutting:

If you only show ...	Then ...	
	Who	Will do what
The anticipation of an action	the audience	will wonder if the action happened or whether it will happen in the future
The aftermath of an action	you	imply that the event already happened before we arrived to see it
The leading up to the event then cut to after it	you	imply that the event happened but while we were away from the scene
Whenever you don't show the event but imply that it happened	the audience	will create it in their own minds

The expectancies in the narrative are related to desire:

- To know: “What’s happening, and what does it mean?”
- To identify: “Who am I?”
- To know wants: “What do you want?”