

TABLE 2-1 Pudovkin's Categories of Juxtaposition

	<i>Shot A</i>	<i>Shot B</i>	<i>Shot B in Relation to Shot A</i>	<i>Type of Cut</i>
1	Woman descends interior stairway	Same woman walking in street	Narrates her progress	Structural (builds scene)
2	Man runs across busy street	Close shot of his shoelace coming undone	Makes us anticipate his falling in front of a vehicle	Structural (directs our attention to significant detail)
3	Hungry street person begging from doorway	Wealthy man eating oysters in expensive restaurant	Places one person's fate next to another's	Relational (creates contrast)
4	Bath filling up	Teenager in bathrobe on phone in bedroom	Shows two events happening at the same time	Relational (parallelism)
5	Exhausted boxer takes knockout punch	Bullock killed with stun gun in an abattoir	Suggests boxer is a sacrificial victim	Relational (symbolism)

Eisenstein's Categories of Juxtaposition

	<i>Shot A</i>	<i>Shot B</i>	<i>Shot B in Relation to Shot A</i>	<i>Type of Cut</i>
6	Police waiting at road block	Shabby van driving erratically at high speed	Driver doesn't know what he's going to soon meet	Conflictual (still vs. dynamic)
7	Giant earth-moving machine at work	Ant moving between blades of grass	Microcosm and macrocosm coexist	Conflictual (conflict of scale)
8	Geese flying across frame	Water plummeting at Niagara Falls	Forces flowing in different directions	Conflictual (conflict of graphic direction)
9	Screen-filling close-up of face, teeth clenched	Huge Olympic stadium, line of runners poised for pistol start	The one among the many	Conflictual (conflict of scale)
10	Dark moth resting on white curtains	Flashlight emerging out of dark forest	Opposite elements	Conflictual (dark vs. light)
11	Girl walks into carnival	Distorted face appears in carnival mirror	The original and its reflection	Conflictual (original vs. distorted version)
12	Driver sees cyclist in his path	In slow motion driver screams and swings steering wheel	Event and its perception	Conflictual (real vs. perceived time)
13	Driver gets out of disabled car	Same image, car in foreground, driver walking as a tiny figure in distance	Transition—some time has gone by	Jump cut

Eisenstein's Categories of Juxtaposition

	Shot A	Shot B	Shot B in relation to shot A	Type of cut
6	Police waiting at road block	Shabby van driving erratically at high speed	Driver doesn't know what he's going to soon meet	Conflictual (still vs. the dynamic)
7	Giant earth-moving machine at work	Ant moving between blades of grass	Microcosm and macrocosm coexist	Conflictual (conflict of scale)
8	Geese flying across frame	Water plummeting at Niagara Falls	Forces flowing in different directions	Conflictual (conflict of graphic direction)
9	Screen-filling close-up of face, teeth clenched	Huge Olympic stadium, line of runners poised for pistol start	The one among the many	Conflictual (conflict of scale)
10	Dark moth resting on white curtains	Flashlight emerging out of dark forest	Opposite elements	Conflictual (dark vs. light)
11	Girl walks into carnival	Distorted face appears in carnival mirror	The original and its reflection	Conflictual (original vs. distorted version)
12	Driver sees cyclist in his path	In slow motion driver screams and swings steering wheel	Event and its perception	Conflictual (real time vs. perceived time)
13	Driver gets out of disabled car	Same image, car in foreground, driver walking as a tiny figure in distance	Transition—some time has gone by	Jump cut

FIGURE 12-1

Examples of juxtaposed shots or cuts.

recapitulates events that have passed. You can't retell the present, but you can observe, navigate, and even narrate it, interpreting its potential as it unfolds.

We are going to examine the way this perceptual process works in a notional figure I'll call the Concerned Observer. This person is an involved onlooker who, as he or she sees and hears, forms ideas and anticipations. At a later point we are going to make the Observer into the more directive and participatory Storyteller, whose function, though invisible, is absolutely central to conscious, integrated film directing.

I want to emphasize how constant and important perception really is. Because it is so routine in everyday life, we can be totally unaware of *how* or