

**A STORY IN ONE SHOT**  
**- DOCUMENTARY TRUTH IN A COMPLEX FICTIONAL REALIZATION**

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Realization of long shots is nothing new or revealing. After all, this method has been present since the beginning of cinema. However, the power of this way of storytelling is so great that it often makes a great impression and is often taken up as a topic of discussion. Directors, however, often masters of cinema, willingly use this method. Why? It seems to me that the long take is organically endowed with an element of documentary truth. Even though a long shot is often extremely complicated in terms of composition and staging, it quickly triggers a sense of reality and credibility in the viewer. Seemingly it is not edited, and the creative interference in its creation seems small. Each editing cut is like a break in the illusion, a blink of an eye that gives the viewer breath. No wonder, then, that directors try to stretch this impression, often stretching the limits of perception.

Directing a long take is a complex and demanding way of working. It becomes a challenge that I have attempted myself. I analyze the process of working on a 15-minute feature film with 11 actors completed in one take. I look at all the stages of work from the idea, through documentation, storyboard, to the realization itself and editing interventions.

