

*Heavy Rain* (2010, Playstation 3), Quantic Dreams. **GAMEPLAY**

1. Composition



<b>Tangible space</b>	The entire surface of the screen.
<b>Intangible space</b>	On-screen action prompts that are regularly displayed
<b>Negative Space</b>	None

2. Ocularization	External	Zero Mimetic
3. Framing mechanisms	<b>Anchor : Subjective</b>	<b>Mobility : Connected</b>

4. Plane Analysis

	<b>Agents</b>	<b>In-game</b>	<b>Off-game</b>
<b>Graphical materials</b>	Real-time polygons	Real-time polygons	Raster backdrops
<b>Projection method</b>	Linear projection	Linear projection	Linear projection
<b>Angle of projection</b>	Various	Various	Horizontal



**Notes :**  
 In *Heavy Rain*, the gameplay constantly switches between moments when the player-character is walking, with the in-game camera following along, and cut-scenes, when the player must react to Quick-Time Events (QTEs) by acting according to on-screen prompts. The latter moment is typical of QTE-driven FMV games such as *Dragon's Lair*.

These two moments could be distinguished as two separate visual modes, but in pragmatic terms, the gameplay experience presents these moments as seamless transitions, so I consider them to be two facets of the same, single visual mode I call "gameplay". Ocularization remains the same across both facets; even when the player-character is walking around, instead of lapsing into zero ergodic "transparent control", there is still "camera work" going on with marked visual mediation, including spatial montage (triggering of alternate camera angles), variation in focus or depth of field, or panning.