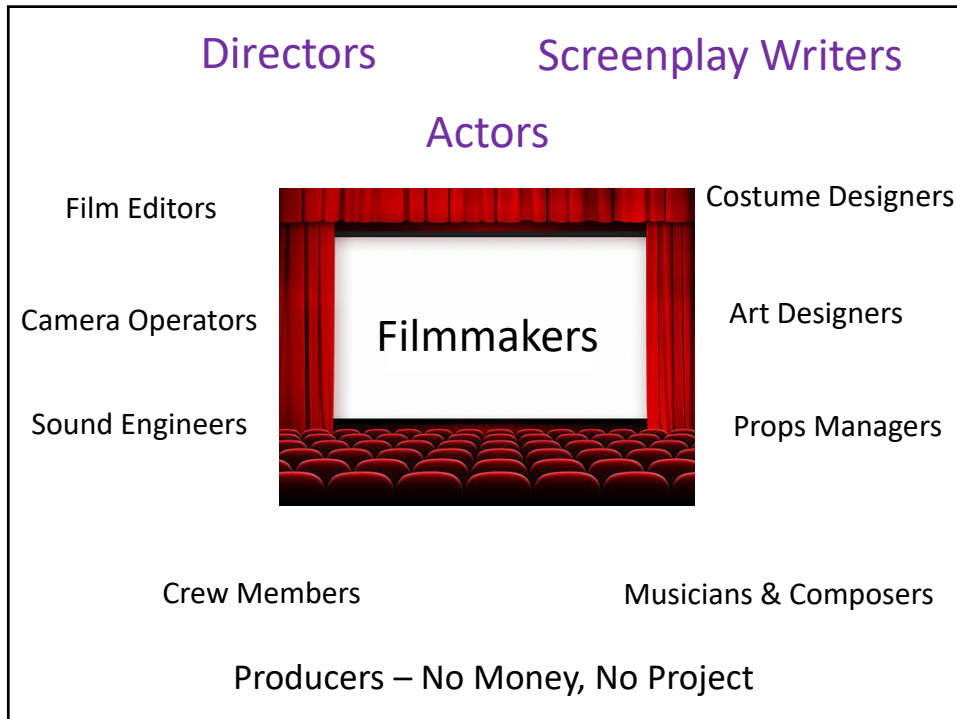


This lecture revises and expands upon the directors and screenwriter's roles in film making, but reduces the number of film terms that were in the original slides.

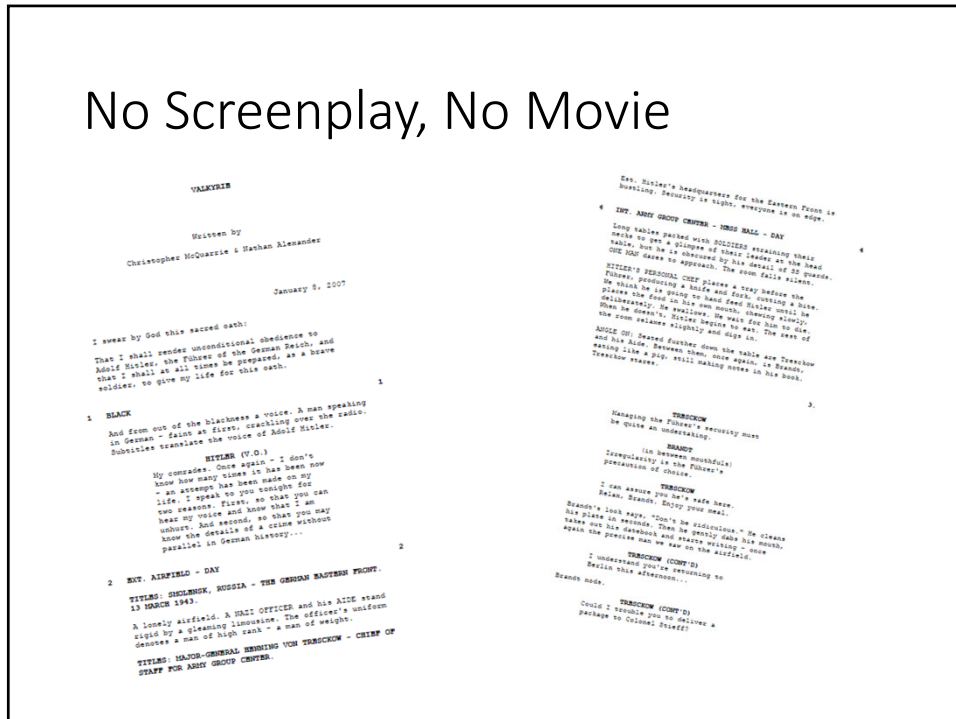


1




2

No Screenplay, No Movie



3

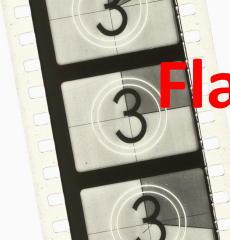


Classical Narrative

- Logical relationships from one event to another
- Provided with a sense of closure
- Focused on characters.
- Attempt to be realistic or objective

Timothy Corrigan, *Film: A Short Guide to Writing About Film*, 8th ed., 2012, 39-40.

4

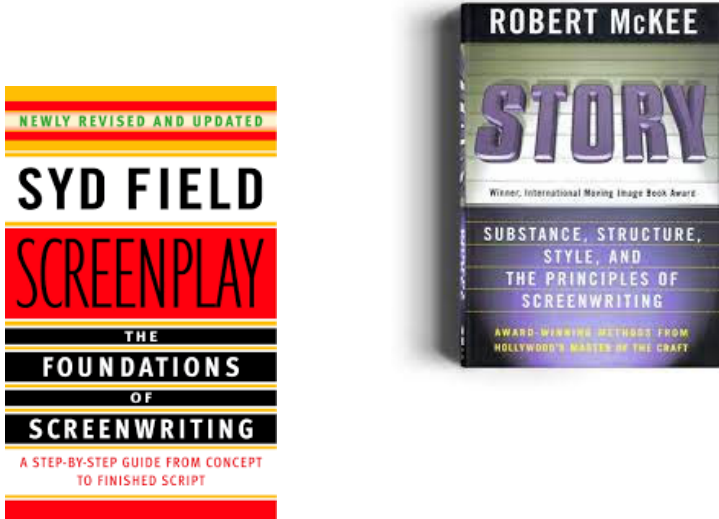


Flashback Narrative

- Explains what a character is saying in a current scene by showing the earlier events
- Provides character backstory and motivation
- Reveals events to another character who did not witness them
- Used to reveal past memories intruding on current scenes
- Techniques in transition:
 - Blurring outer edges
 - Change in color format
 - Screen wipe or dissolve sometimes combined with sound
 - Sound might bridge the two or represent a sharp contrast

<http://cinewiki.wikispaces.com/Flashbacks+as+a+Film+Technique> accessed 29 Jan 2016

5

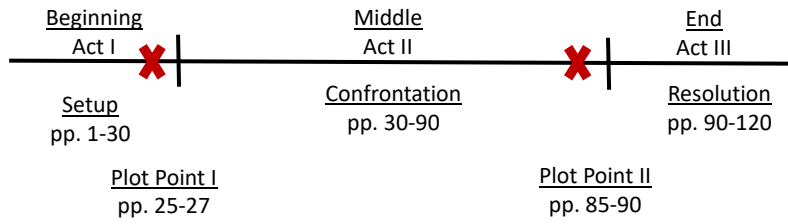


SYD FIELD
NEWLY REVISED AND UPDATED
SCREENPLAY
THE
FOUNDATIONS
OF
SCREENWRITING
A STEP-BY-STEP GUIDE FROM CONCEPT
TO FINISHED SCRIPT

ROBERT MCKEE
STORY
Winner, International Movie Image Book Award
SUBSTANCE, STRUCTURE,
STYLE, AND
THE PRINCIPLES OF
SCREENWRITING
AWARD-WINNING METHODS FROM
HOLLYWOOD'S MASTERS OF THE CRAFT

6

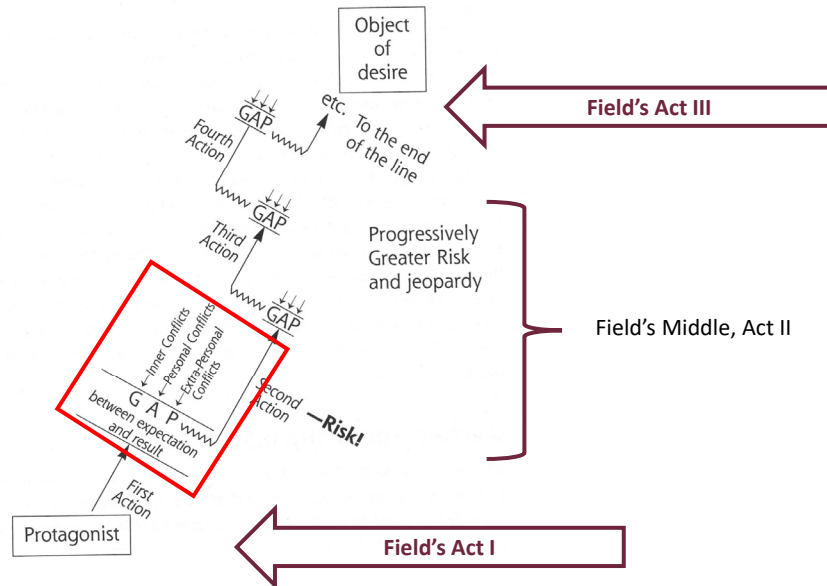
Screenplay Structure by Syd Field



1 page of screen writing = 1 minute of film
 Most screenplays are 120 pages = 120 minutes

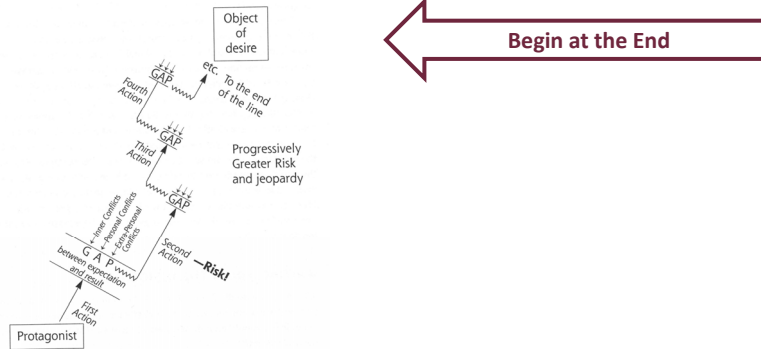
7

Robert McKee, *Story: Substance, Structure, Style, and Principles of Screenwriting* (1997), p. 115, 117, 147.



8

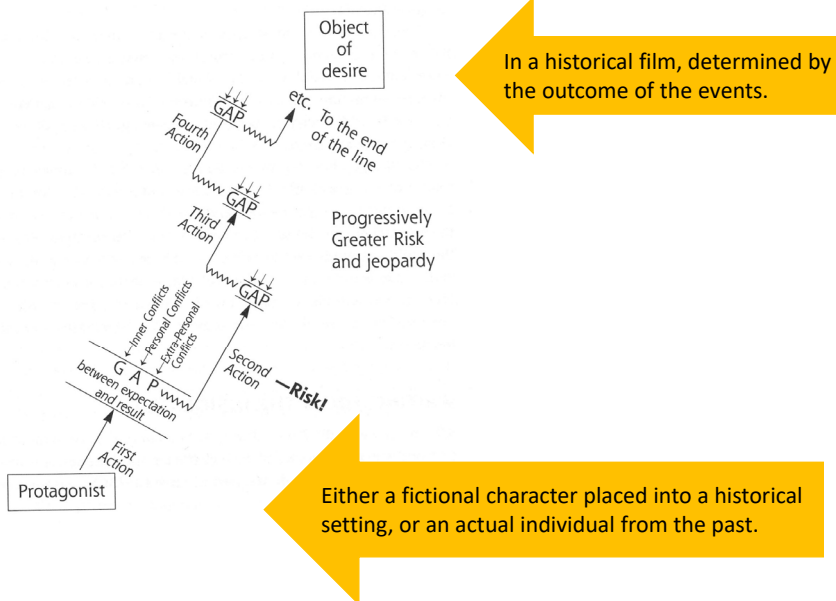
Robert McKee, *Story: Substance, Structure, Style, and Principles of Screenwriting* (1997), p. 115, 117, 147.



- “[h]ow and why life undergoes change from one condition of existence at the beginning to another at the end?” (McKee, p. 115)
- Work backwards from this question: “As a result of this climatic action, what value, positively or negatively charged, is brought into the world of my protagonist?” (McKee, p. 117)

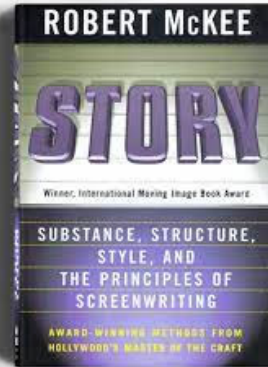
9

Robert McKee, *Story: Substance, Structure, Style, and Principles of Screenwriting*



10

McKee advises writers to know the world of the story. "Research not only wins the war on cliché, it's the key to victory over fear [for the writer] and its cousin, depression." (1997, p. 74)

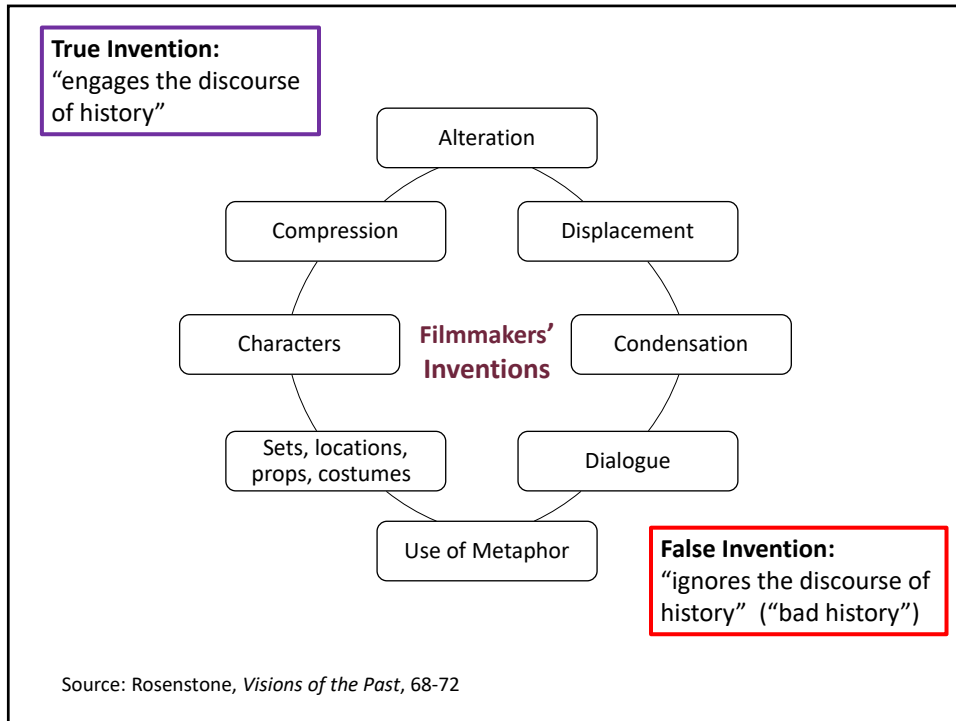


11

Historical Facts?



12



13

Who are the characters?

What do they want?

Why do they want it?

How do they go about getting it?

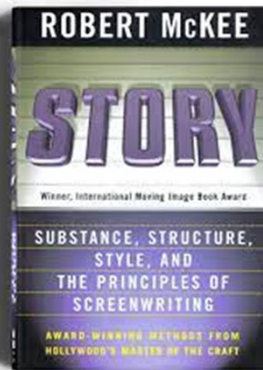
What stops them?

What are the consequences?

(1997, p. 25)

14

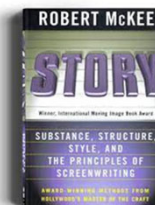
Structure and Genre



15

“History is an inexhaustible source of story material and embraces every type of story imaginable. The treasure chest of history, however, is sealed with this warning: What is past must be present. A screenwriter ... must find an audience today. Therefore, the best use of history, and only legitimate excuse to set a film in the past thereby add untold millions to the budget, ... to use the past as a clear glass through which you show us the present. ...

“... Historical drama polishes the past into a mirror of the present, making clear and bearable the painful problems of racism in *Glory*, ...”



(1997, p. 83)

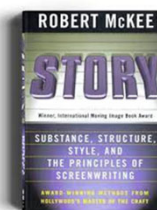
16

Presentism & Relevancy ?



17

“[Biography is a] cousin to Historical Drama focuses on a person rather than an era. Biography, however, must never become a simple chronicle. That someone lived, died, and did interesting things in between is of scholarly interest and no more. The biographer must interpret facts as if they were fiction, find the meaning of the subject’s life, and then cast [them] as the protagonist of his life’s genre ...”



(1997, p. 84)

18

Pacing

positive scene, sequence, or act climaxes (+)

negative scene, sequence, or act climaxes (-)

PREMISE (-) → (+) → (-) → (+) → (-) → (+) → (-) → (+)

LAST ACT CLIMAX IDEALISTIC CONTROLLING IDEA (+)

Idealistic: Upending, positive, hopes, dreams, "life as we want" (p. 123)

PREMISE (+) → (-) → (+) → (-) → (+) → (-) → (+) → (-) → (+)

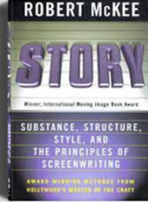
LAST ACT CLIMAX PESSIMISTIC CONTROLLING IDEA (-)

Express cynicism, loss, misfortune, decline, dark side of humanity, "life as we dread it" (p. 124)

PREMISE (+) → (-) → (+) → (-) → (+) → (-) → (+) → (-) → (+)

LAST ACT CLIMAX IRONIC CONTROLLING IDEA (+) & (-)

"complex, dual nature of existence, a simultaneously charged positive and negative vision; life at its most complex and realistic." (p. 125)



ROBERT MCKEE
STORY
SUBSTANCE, STRUCTURE, STYLE, AND THE PRINCIPLES OF SCREENWRITING

(1997, p. 123, 151)

19

positive scene, sequence, or act climaxes (+)

negative scene, sequence, or act climaxes (-)

PREMISE (-) → (+) → (-) → (+) → (-) → (+) → (-) → (+)

LAST ACT CLIMAX IDEALISTIC CONTROLLING IDEA (+)


Historical Reality ?

PREMISE (+) → (-) → (+) → (-) → (+) → (-) → (+) → (-) → (+)

LAST ACT CLIMAX PESSIMISTIC CONTROLLING IDEA (-)

PREMISE (+) → (-) → (+) → (-) → (+) → (-) → (+) → (-) → (+)

LAST ACT CLIMAX IRONIC CONTROLLING IDEA (+) & (-)



20



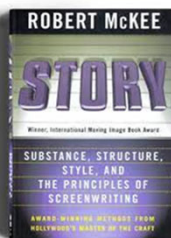
Questions to ask:

1. Why this story line?
2. What is the message?
3. Why this structure and genre?
4. Why these characters?
5. Why this sequence of events?
6. Why these sets and locations?
7. Why this dialogue?
8. Why this pacing?

21

Authenticity to the screenwriter is the creation of
 “an internally consistent world, true to itself in
 scope, depth, and detail. ...”

“Show, don’t tell.”

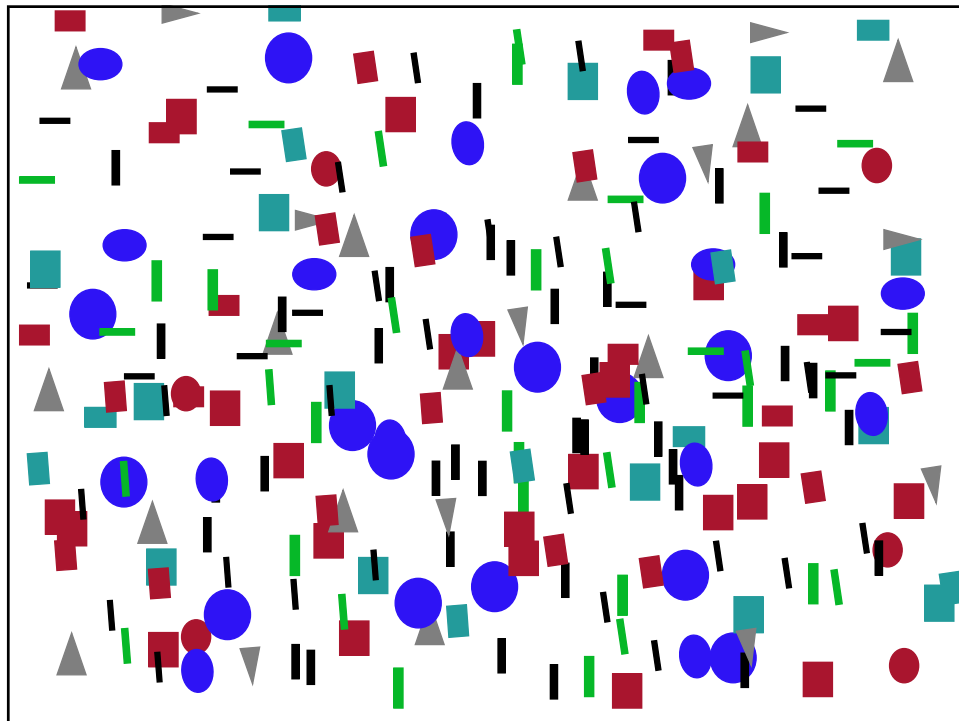


(1997, p. 185-86, 334)

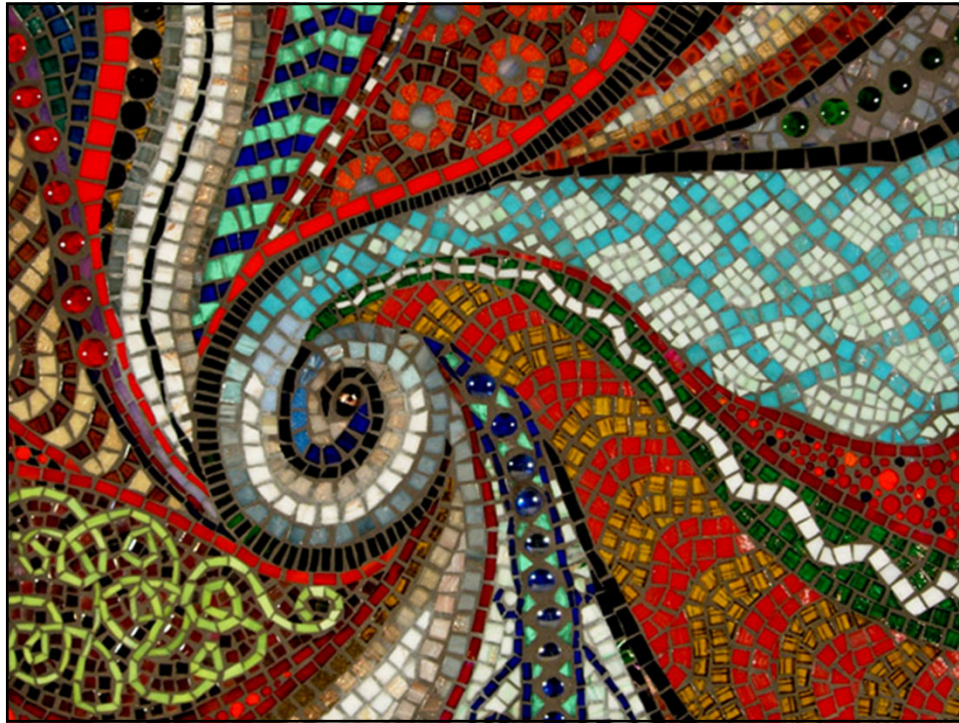
22



23



24



25



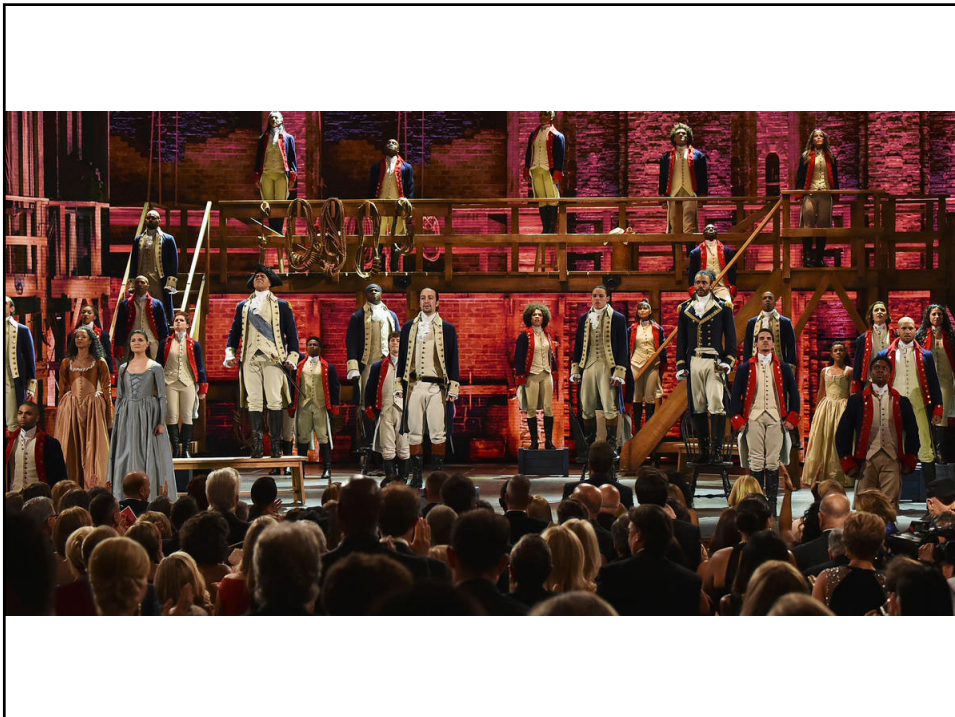
Source: https://www.imdb.com/title/tt0363163/mediaindex/?ref_=tt_mv_close

26

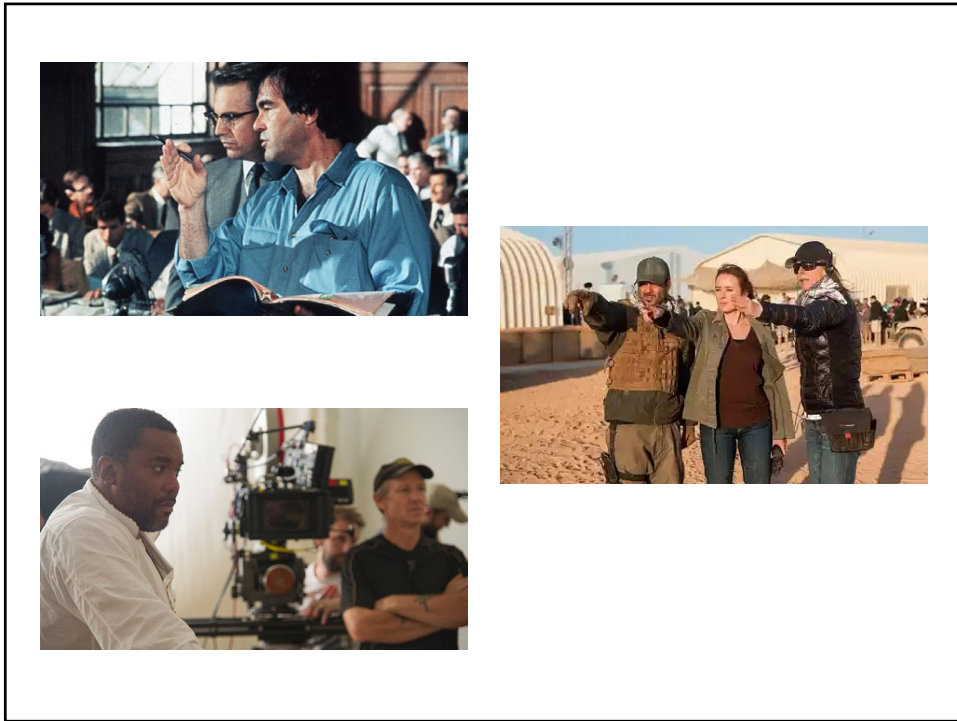
Vicarious Experiences



27



28



29



30

Long Shot



31

Establishing Shot



Schindler's List

32

Medium Shot

Framing shots



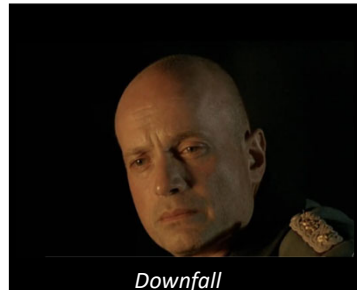
Downfall

33

Close Up shots



Valkyrie



Downfall



Sophie Scholl

34

Close Up Shots



35

Soft Focus



Sound of Music

36

Rack Focus



Downfall

37

Rack Focus



38

Deep Focus



39

Deep Focus



Citizen Kane

40

High Angle



Alone in Berlin

41

Low Angle



42

Eye Level



Generation War

43

High Angle to Eye Level

44

Dutch (or Canted) Angle



45



46

Diegetic Sound

- Sound that could be heard logically by the characters within the film
- Background noise, traffic, dialogue
- Audience and characters are sharing the experience
- Internal diegetic, meaning that the sound can be heard only within the mind of one character (suspense, foreboding, foreshadowing, irony)

47

Non-diegetic Sound

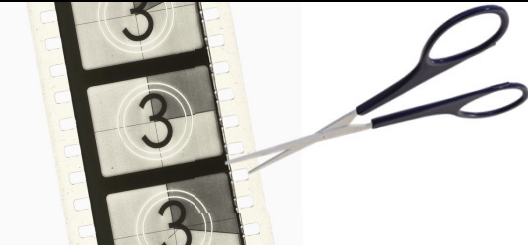
- Director intends the sound only for the audience, not the characters
- Create suspense, anticipation, manipulates mood somehow
- What moods are created with this sound clip?

48

Moods created?

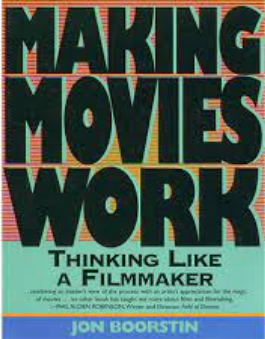


49



Editing

“Directors and editors are keenly aware of their power and responsibility. Together they pore over screen moments, refining them by fractions of a second. A well-edited movie has been built up and stripped down dozens of times, until the story is just so ...”

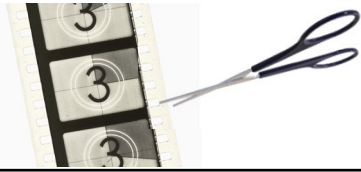


(1995, p. 47-48)

50

Crosscutting (parallel editing)

- Cut to action that is happening simultaneously
- Shows events occurring simultaneously in two or more spaces
- Can create suspense
- Can create connections between a person and his/her actions or between two or more characters who do not even see each other



51

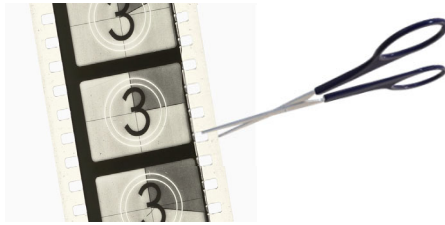
Cross Cutting *Schindler's List*



52

Fade

- Scene fades to black or white
- Often implies that time has passed
- Tends to be particularly slow, not very realistic



53

Dissolve

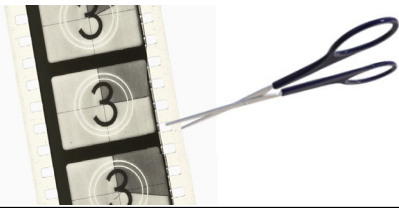
- An image fades into another
- Can create a connection between images, objects, or characters



54

Flashback & Flash forward

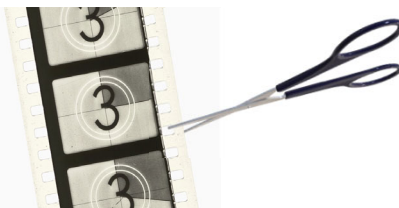
- Movement into action that has happened previously
- Often signaled by a change in music, voice-over, or a dissolve
- What is the information that the audience is being given at the flashback?
- Who in the scene does not have information can add tension or foreshadowing?



55

Eye-line Match or POV Shot

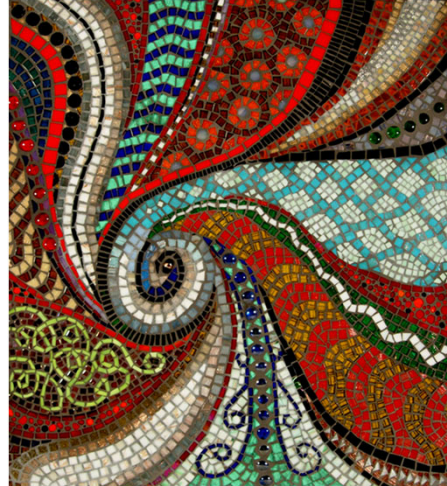
- Shot of a person looking, then a cut to what he or she saw, followed by a cut back for a reaction
- Looking at action or object that a character is looking at
- May reveal what the character is thinking
- Gets audience to feel what the character feels



56

Directors' Challenges

- Script
- Theme
- Creative control
- Funding & budget
- Shooting schedules
- Scenery, sets, backlots
- Weather
- Working with actors
- Costumes
- Camera work
- Editing and continuity
- Sound
- Studio politics
- Communicating visually



57

Filmmakers Ultimate Challenge?

“as it really was”?



58