

# Repetition and exam project

A slight bit of repetition and then time to work on the presentation video for your exam project

# Plan for today

- Plan your video (if you have not already begun)
  - Arc of Suspence
  - Scripts
  - Storyboarding
  - Framing
  - Angles
  - Camera movement
- Work on you exam video

# Arc of Suspence

How to build a captivating story

# 1-Establishing and foreshadowing

- Setting the stage
- Hinting at problems to come

## 2-Suspense begins

- Conflict starts
- Action starts

# 3-Tension escalates

- Danger looms
- Then loosens
  - Slight reprieve, breather

## 4- Point of no return

- Critical point
  - Can increase or release tension

# 5-Sometimes a false payoff

- False alarm



# 6-Payoff

- Good or bad
  - Resolved
  - Moves to the next level or “to be continued”

# Using the arc

- Keep the arc in mind when structuring your video so you are building up to a climax
- Since it is short it might be hard to make all stops visible - that is ok
- In a short video you can choose *not* to follow the arc, it is mainly for epic stories, but even so a lot of advertisements still use it for example.

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# Scripts

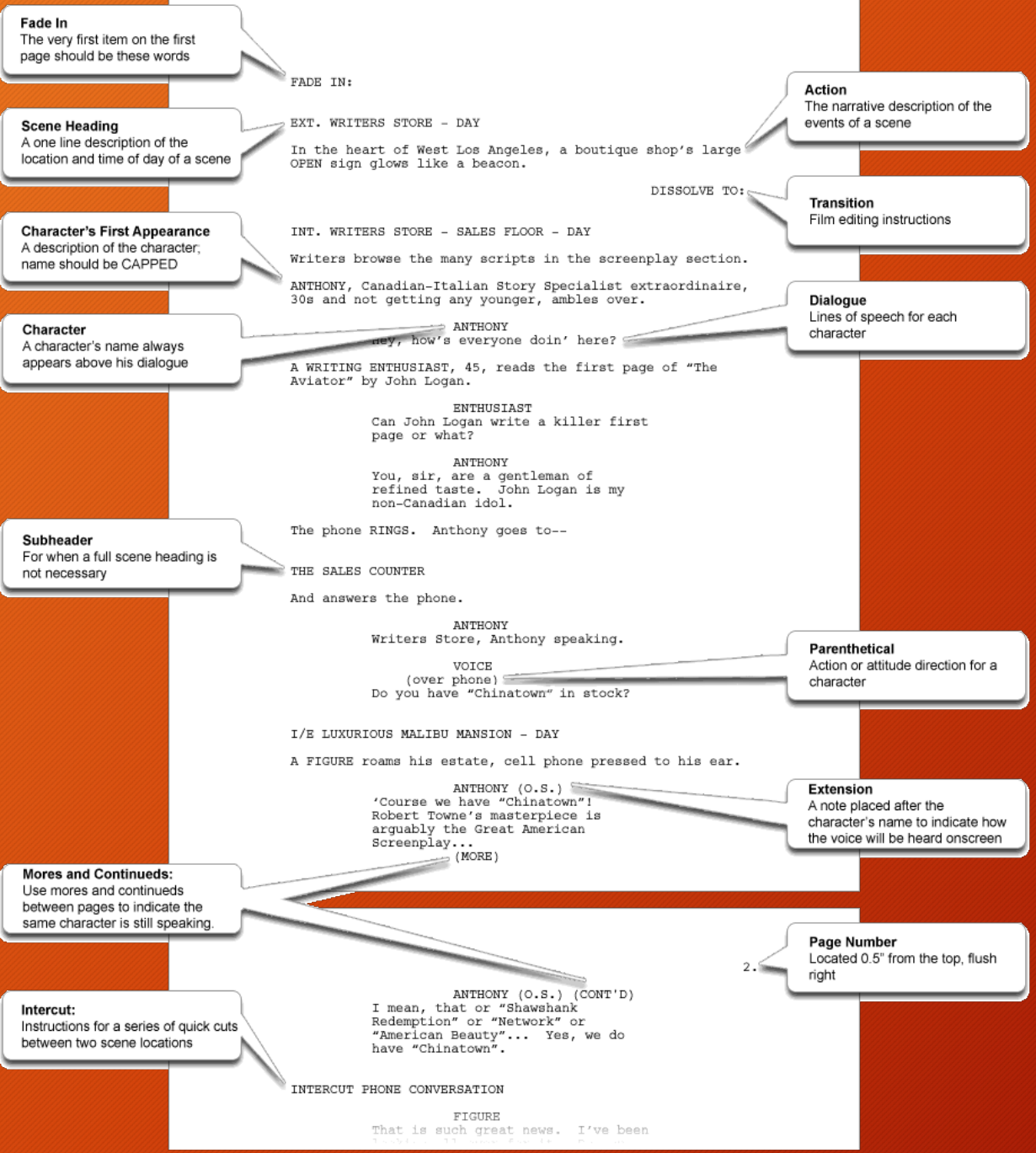
What to film

# Why script

- Saves time
- Makes sure that the proper shots are in the video
- Potentially results in less wasted shots
- Can be adapted to other media later on

# Script and screenplay

- A screenplay is a form of script that follows certain stylistic rules
  - There are a lot of rules to follow for "classic Hollywood style" screenplay
- A screenplay is a script for a movie whereas a script can also be for a stage play, game etc.
- The following about a screenplay might thus not be suitable for your productions (especially the page rule) but it is a good model to build upon



**Fade In**  
The very first item on the first page should be these words

**Scene Heading**  
A one line description of the location and time of day of a scene

**Character's First Appearance**  
A description of the character; name should be CAPPED

**Character**  
A character's name always appears above his dialogue

**Subheader**  
For when a full scene heading is not necessary

**Mores and Continueds:**  
Use mores and continueds between pages to indicate the same character is still speaking.

**Intercut:**  
Instructions for a series of quick cuts between two scene locations

**Action**  
The narrative description of the events of a scene

**Transition**  
Film editing instructions

**Dialogue**  
Lines of speech for each character

**Parenthetical**  
Action or attitude direction for a character

**Extension**  
A note placed after the character's name to indicate how the voice will be heard onscreen

**Page Number**  
Located 0.5" from the top, flush right

FADE IN:

EXT. WRITERS STORE - DAY

In the heart of West Los Angeles, a boutique shop's large OPEN sign glows like a beacon.

DISSOLVE TO:

INT. WRITERS STORE - SALES FLOOR - DAY

Writers browse the many scripts in the screenplay section.

ANTHONY, Canadian-Italian Story Specialist extraordinaire, 30s and not getting any younger, ambles over.

ANTHONY  
hey, how's everyone doin' here?

A WRITING ENTHUSIAST, 45, reads the first page of "The Aviator" by John Logan.

ENTHUSIAST  
Can John Logan write a killer first page or what?

ANTHONY  
You, sir, are a gentleman of refined taste. John Logan is my non-Canadian idol.

The phone RINGS. Anthony goes to--

THE SALES COUNTER

And answers the phone.

ANTHONY  
Writers Store, Anthony speaking.

VOICE  
(over phone)  
Do you have "Chinatown" in stock?

I/E LUXURIOUS MALIBU MANSION - DAY

A FIGURE roams his estate, cell phone pressed to his ear.

ANTHONY (O.S.)  
'Course we have "Chinatown"! Robert Towne's masterpiece is arguably the Great American Screenplay...  
(MORE)

ANTHONY (O.S.) (CONT'D)  
I mean, that or "Shawshank Redemption" or "Network" or "American Beauty"... Yes, we do have "Chinatown".

INTERCUT PHONE CONVERSATION

FIGURE  
That is such great news. I've been



# Storyboards

What to film part two



# Why storyboard

- Forms a bridge between the script and the actual film
- Like an easy to read comic that shows each scene in the film
- Composing the scene visually before shooting can save time

# Breaking your script

- Break the script into smaller steps, shots
- A shot is the time the camera turns on to the time it turns off
  - Continues footage with no cuts
- The content of those shots are transformed into a series of storyboard panels

# Planning the shot panels

- What is the location?
- How many actors are needed?
- Any important props or vehicles?
- What type of shot (close-up, wide-shot, establishing shot, and so on)
- What is the shot's *angle* (where the camera is shooting from)? Is it a high angle? A low angle?
- Do any actors or vehicles need to move within a frame, and what is the direction of that action?
- Do you need any camera movement to add motion to this shot? In other words, does the camera follow the actor or vehicles in the shot, and in what direction?
- Do you need any special lighting? The lighting depends on what type of mood you're trying to convey (for example, you may need candlelight, moonlight, a dark alley, or a bright sunny day).
- Do you need any special effects? Illustrating special effects is important to deciding whether you have to hire a special-effects person. Special effects can include gunfire, explosions, and computer-generated effects.

# Creating a shot list

- Decide if every shot needs a storyboard or only ones that require extra planning
- Storyboarding every shot can ensure the style and mood by keeping the focus on certain angles, lightning etc. all the time

# Storyboard panel

- Find a panel that fits the screen you plan for
- Write description below the box that describes the shot



# Pro storyboarding

- Draw well (as based on one of the articles)
  - Draw anatomically correct (no manga or superheroes)
  - Draw well from all angles
- For you level of work and general outside the field: simpler sketches are fully acceptable
  - I've worked with people who do advertisements professionally whose storyboards are not much above stick-figures themselves

# Framing

and composition

# Extreme Wide Shot (EWS)

- Far away
- So far that the subject is not visible
- Often used as an "establishing shot" to show the audience where the action takes place
- Also useful to show scale when the action is spread out
- Also known as *extra long shot* or *extreme long shot* (acronym XLS).





# Very Wide Shot (VWS)

- Closer to the subject but still far away
- Subject is visible but only just
- Places subject in the environment
- Often an establishing shot
- The wide view of the VWS allows for a lot of action or several subjects



# Wide Shot (WS)

- Subject takes up the full frame
- Feet at bottom, head at top of frame
- Allows good room for movement



# MidShot (MS)

- Show part of the subject in more detail
- Still shows enough so the audience feel they see the whole subject
- Like one would see a person in a real conversation
- Appropriate when subject is speaking without too much concentration and emotion
- Delivers information - TV presenters
- Comfortable, emotionally neutral shot that allows room for hand gestures and a bit of movement



# Medium Close Up (MCU)

- Half way between a mid shot and a close up
- Shows the face more clearly but not uncomfortably close



# Close Up (CU)

- A feature of the subject takes up the whole frame
  - Usually their face
- Shows detail and is often used as a cut-in
- Emphasizes their emotional state
- Exaggerates facial expressions which convey emotion
- Viewer is drawn into the subject's personal space and shares their feelings



# Extreme Close Up (ECU, XCU)

- ECU is also known as XCU
- Shows extreme detail
- Needs a reason to get this close
- Too close to show general reactions or emotions
- Can be used in very dramatic scenes



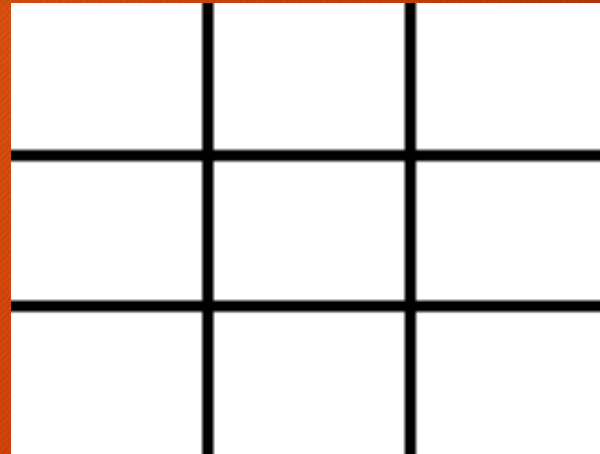
# Cutaway (CA)

- A shot that's usually of something other than the current action
  - A different subject
  - A close up of a different part of the subject
  - Something else entirely
- Used as a "buffer" between shots to help the editing process
- To add interest/information



# Lines and rule of thirds

- Lines (vertical or horizontal) should be kept level unless you want the shot to look tilted
- Rule of thirds
  - This rule divides the frame into nine sections
  - Points (or lines) of interest should occur at  $1/3$  or  $2/3$  of the way up (or across) the frame, rather than in the centre





# Room

"Headroom", "looking room", and "leading room".

- These terms refer to the amount of room in the frame which is strategically left empty
- The shot of the baby crawling has some leading room for him to crawl into, and the shot of his mother has some looking room for her to look into. Without this empty space, the framing will look uncomfortable.
- Headroom is the amount of space between the top of the subject's head and the top of the frame. A common mistake in amateur video is to have far too much headroom, which doesn't look good and wastes frame space. In any "person shot" tighter than a MS, there should be very little headroom.



# Angles

and perspective

# What is the camera angle and why care

- The relation between the camera and the subject creates the angle
- The angle gives information to the viewer about the subject
- The angle helps the viewer judge the subject just by the shot
- The more extreme, further away from the left eye, the more symbolic and heavy loaded the shot

# The Bird's-Eye view

- This shows a scene from directly overhead
- A very unnatural and strange angle
- Familiar objects viewed from this angle might seem totally unrecognisable at first (umbrellas in a crowd, dancers' legs)
- This shot does, however, put the audience in a godlike position, looking down on the action
- People can be made to look insignificant, ant-like, part of a wider scheme of things. Hitchcock (and his admirers, like Brian de Palma) is fond of this style of shot.



# High angle

- Not so extreme as a bird's eye view
- The camera is elevated above the action using a crane to give a general overview
- High angles make the object photographed seem smaller, and less significant (or scary)
- The object or character often gets swallowed up by their setting - they become part of a wider picture.



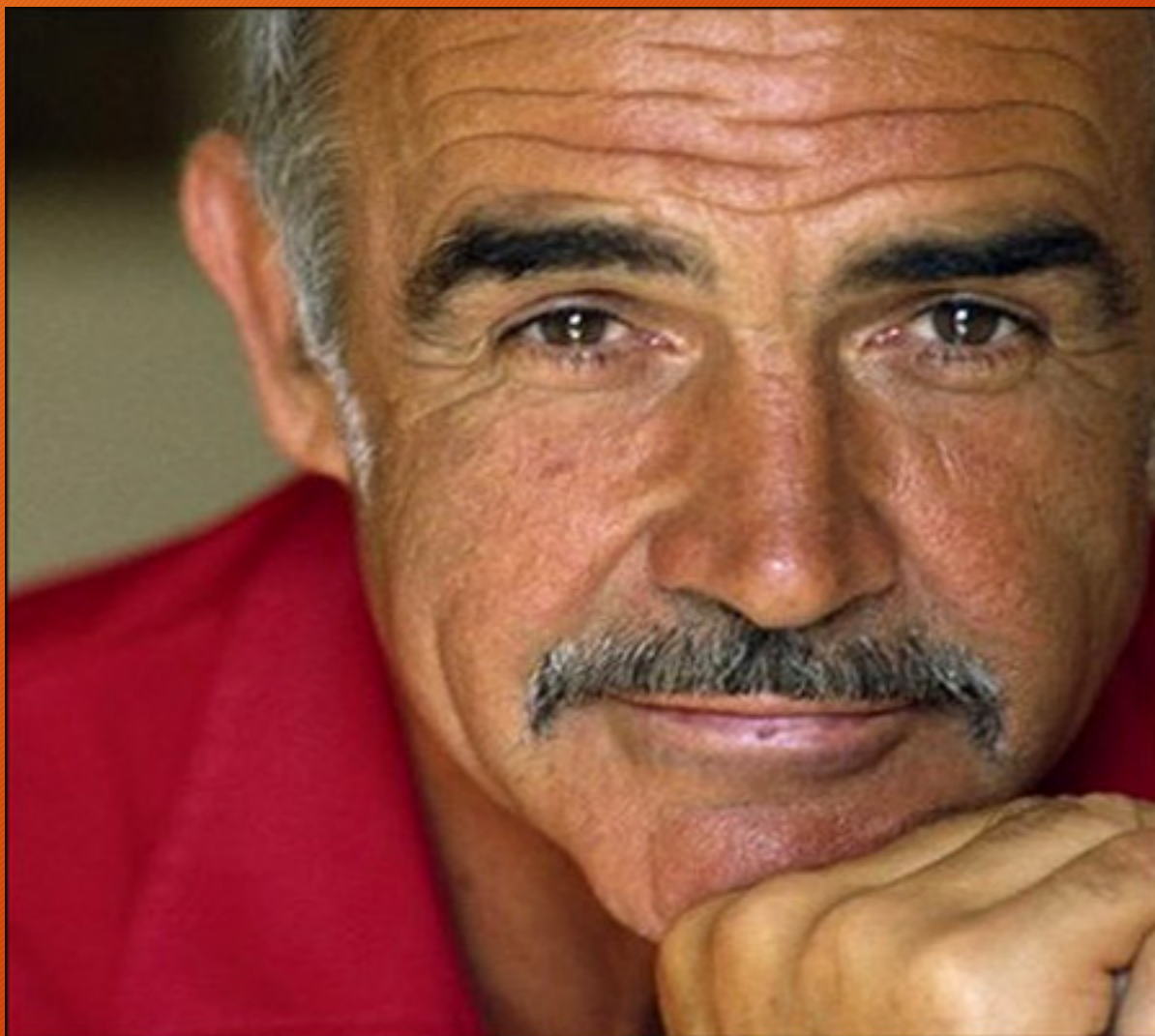


NORTHWEST MOMMY

# Eye level

- A fairly neutral shot
- The camera is positioned as though it is a human actually observing a scene, so that eg actors' heads are on a level with the focus
- The camera will be placed approximately five to six feet from the ground.





# Low angle

- These increase height (useful for short actors like Tom Cruise or James McAvoy)
- They give a sense of speeded motion
- Low angles help give a sense of confusion to a viewer, of powerlessness within the action of a scene
- The background of a low angle shot will tend to be just sky or ceiling, the lack of detail about the setting adding to the disorientation of the viewer
- The added height of the object may make it inspire fear and insecurity in the viewer, who is psychologically dominated by the figure on the screen.



# Oblique/Canted angle / Dutch tilt

- Sometimes the camera is tilted (ie is not placed horizontal to floor level), to suggest imbalance, transition and instability
  - This is very popular in horror movies
- This technique is used to suggest POINT-OF-View shots (ie when the camera becomes the 'eyes' of one particular character, seeing what they see – a hand held camera is often used for this.
  - The danish Dogme films are prime examples of hand-held cameras



# Camera Movement

# Camera movement

- A director may choose to move action along by telling the story as a series of cuts, going from one shot to another, or they may decide to move the camera with the action
- Moving the camera often takes a great deal of time, and makes the action seem slower, as it takes several seconds for a moving camera shot to be effective, when the same information may be placed on screen in a series of fast cuts
- Not only must the style of movement be chosen, but the method of actually moving the camera must be selected too

# Pan

- The framing moves left and right, with no vertical movement
- The camera is placed on a tripod, which operates as a stationary axis point as the camera is turned, often to follow a moving object which is kept in the middle of the frame



# Tilt

- The framing moves up and down, with no horizontal movement
- Similar in technique and equipment to a pan

# Zoom

- In and out, appearing as if the camera is moving closer to or further away from the subject.
  - There is a difference between zooming and moving the camera in and out, though
- When a shot zooms in closer to the subject, it is said to be getting "tighter"
- As the shot zooms out, it is getting "looser"

# Follow

- Any sort of shot when you are holding the camera (or have it mounted on your shoulder), and you follow the action whilst walking
- Hard to keep steady, but very effective when done well

# Assignment for next time

- Get started on you exam video