

# Narratives

TNGD10 - Moving media

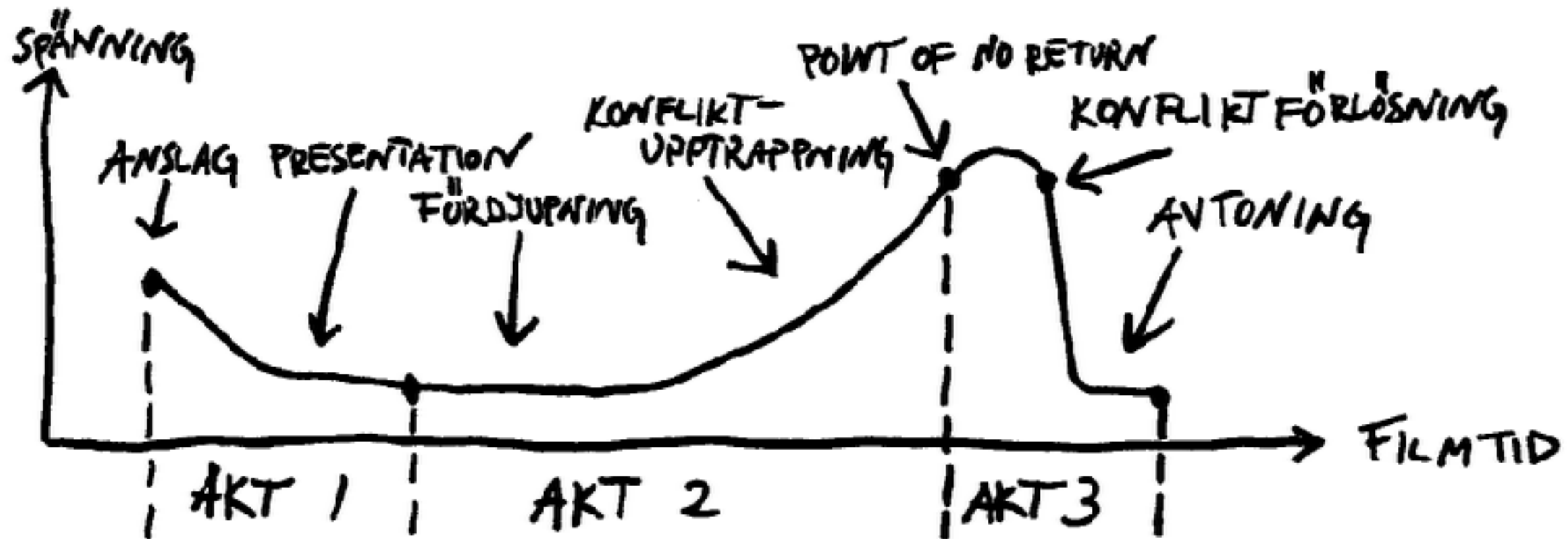
# Dramaturgy/narratives

- ✧ Dramatic structure
- ✧ (Epic structure)
- ✧ (Lyrical structure)

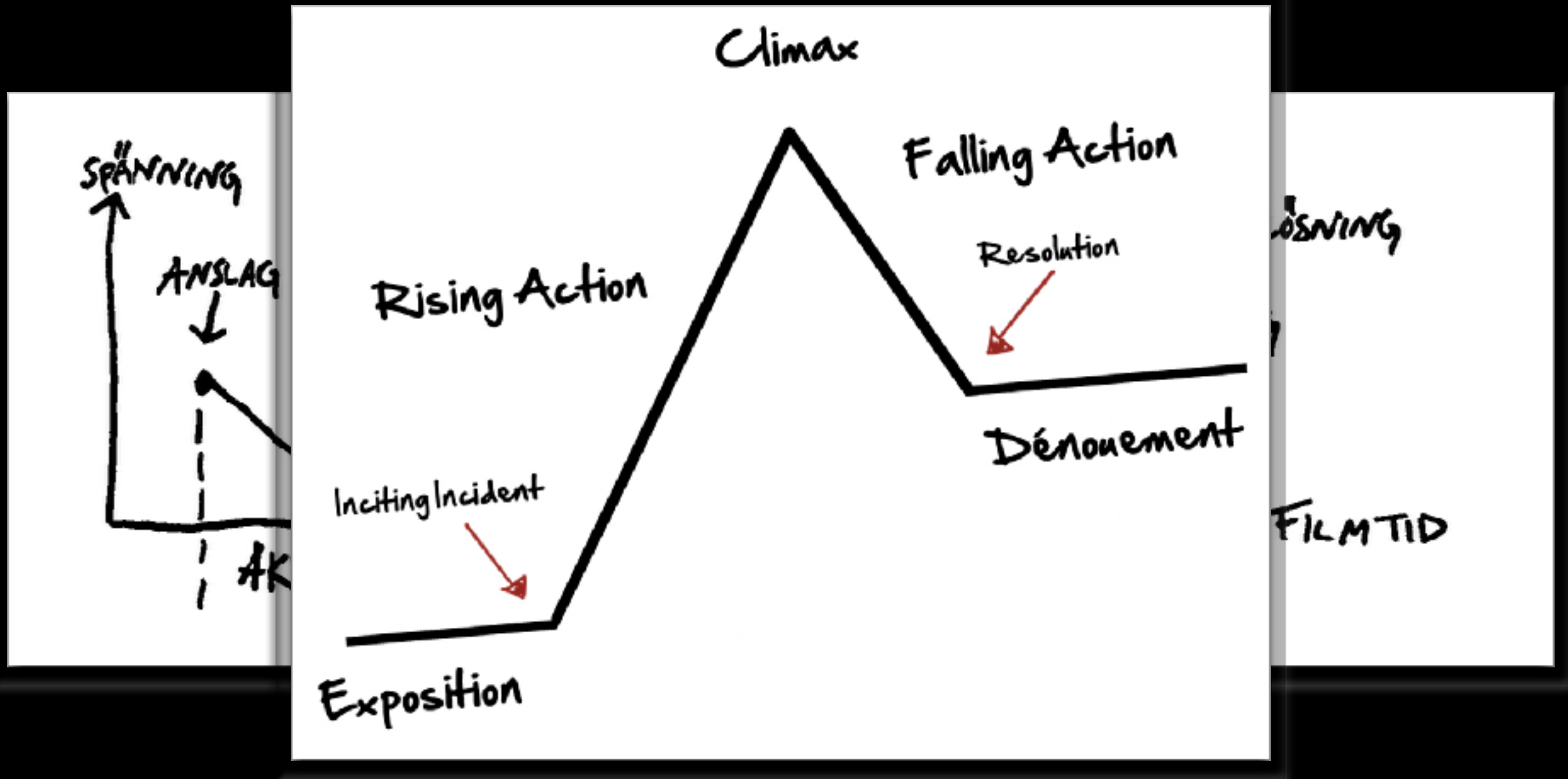
# Dramatic structure

- ✧ Linear narrative
- ✧ Brings forth feelings
- ✧ Engage audiences
- ✧ Creates overview
- ✧ Presents the "reality"
- ✧ Explains difficult context
- ✧ Passive situation
- ✧ Poor for detailed facts
- ✧ Needs a start-up time

# Dramatic structure

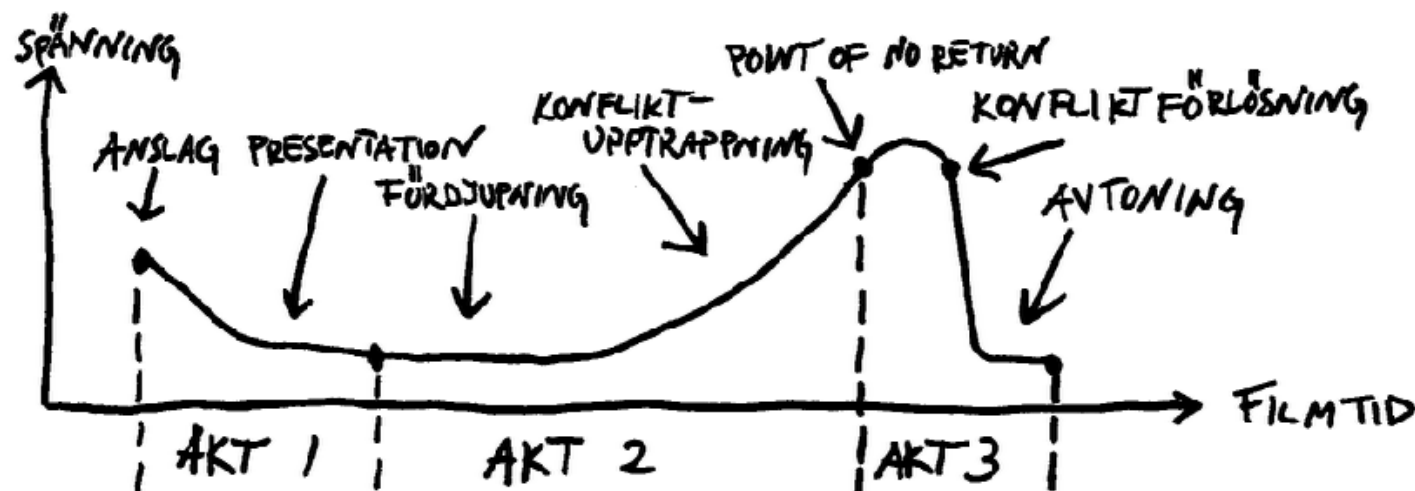


# Dramatic structure



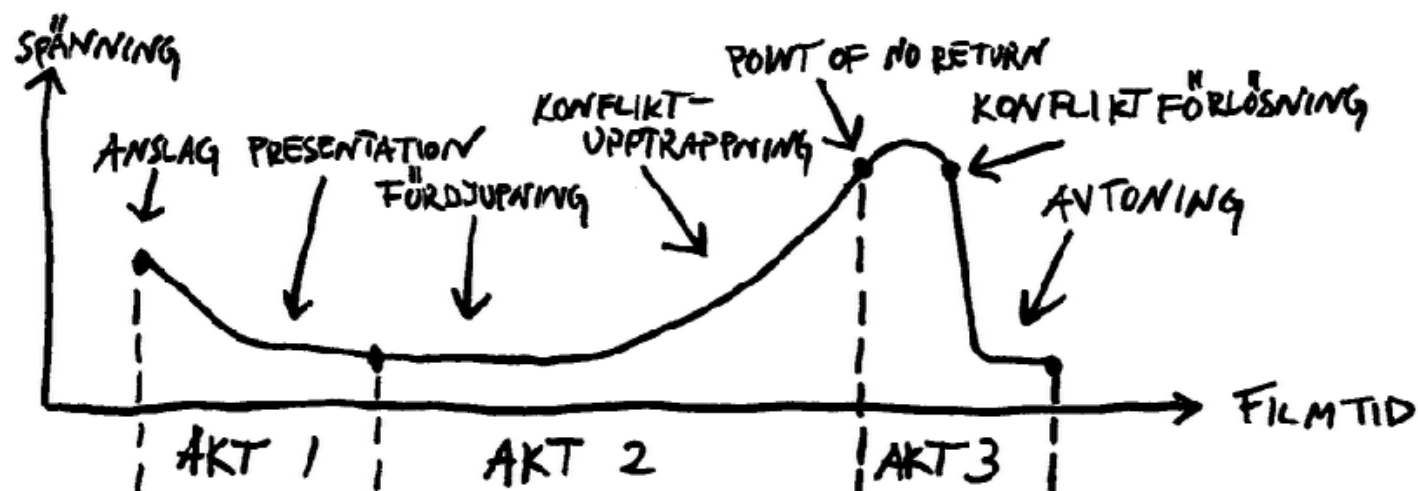
# Dramatic structure

- ✦ The beginning presents (Act 1)
  - ✦ Characters and the conflict
  - ✦ The time and place



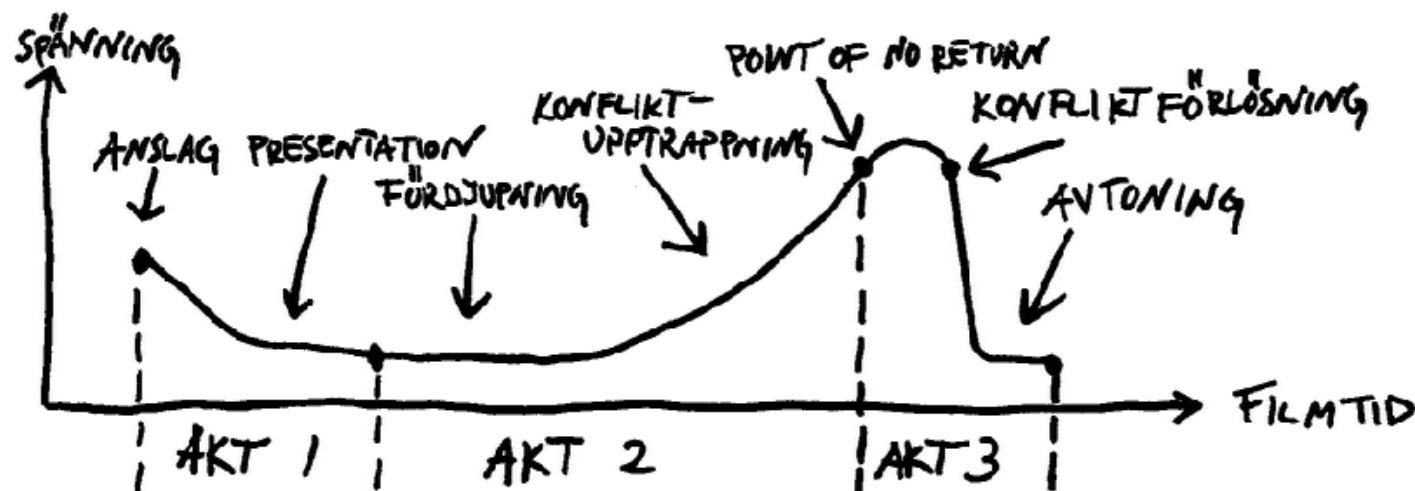
# Dramatic structure

- ✦ The middle (Act 2) = the bulk of the film
  - ✦ The conflict is developed and intensified
  - ✦ Plots and minor roles is added
  - ✦ Ends with "Point of no return"



# Dramatic structure

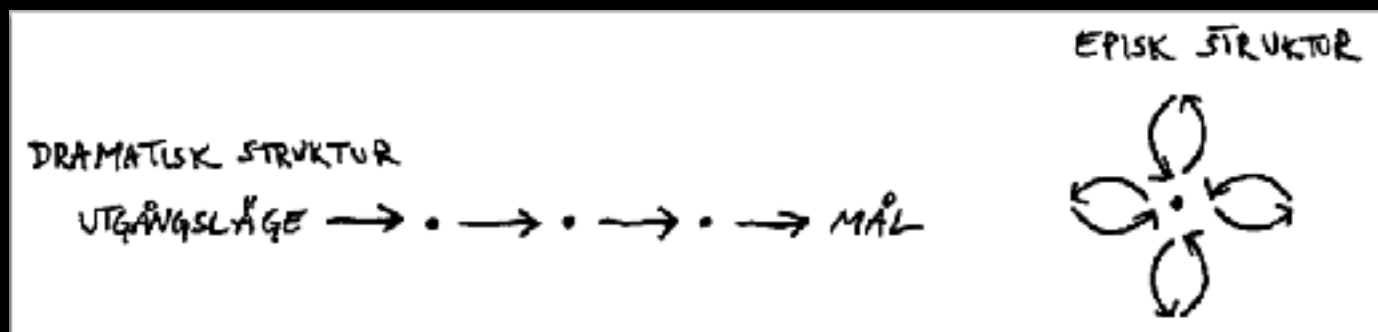
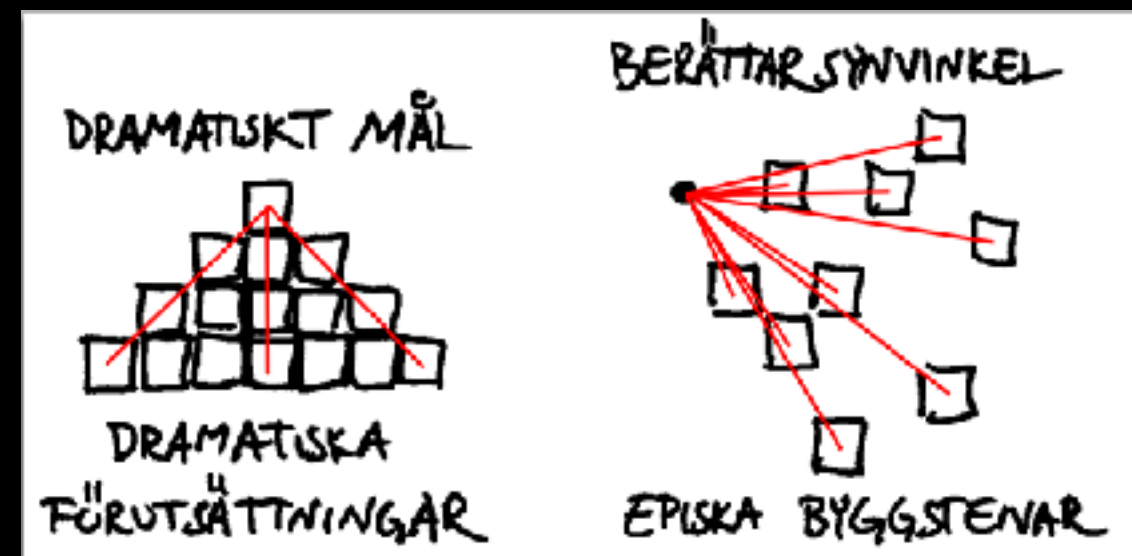
- ✦ End (Act 3)
  - ✦ The resolution of the conflict
  - ✦ and all plots ...





# Epic structure

- ✧ Narrative/story-telling film (non-linear)
- ✧ Description instead of action
- ✧ Many thematic episodes
- ✧ Static rather than linear
- ✧ Arouse thoughts of the audience



# Lyrical structure

- ✧ Film of written poetry
- ✧ Film poetry
- ✧ Poetic scenes in another movie



# Screenplay

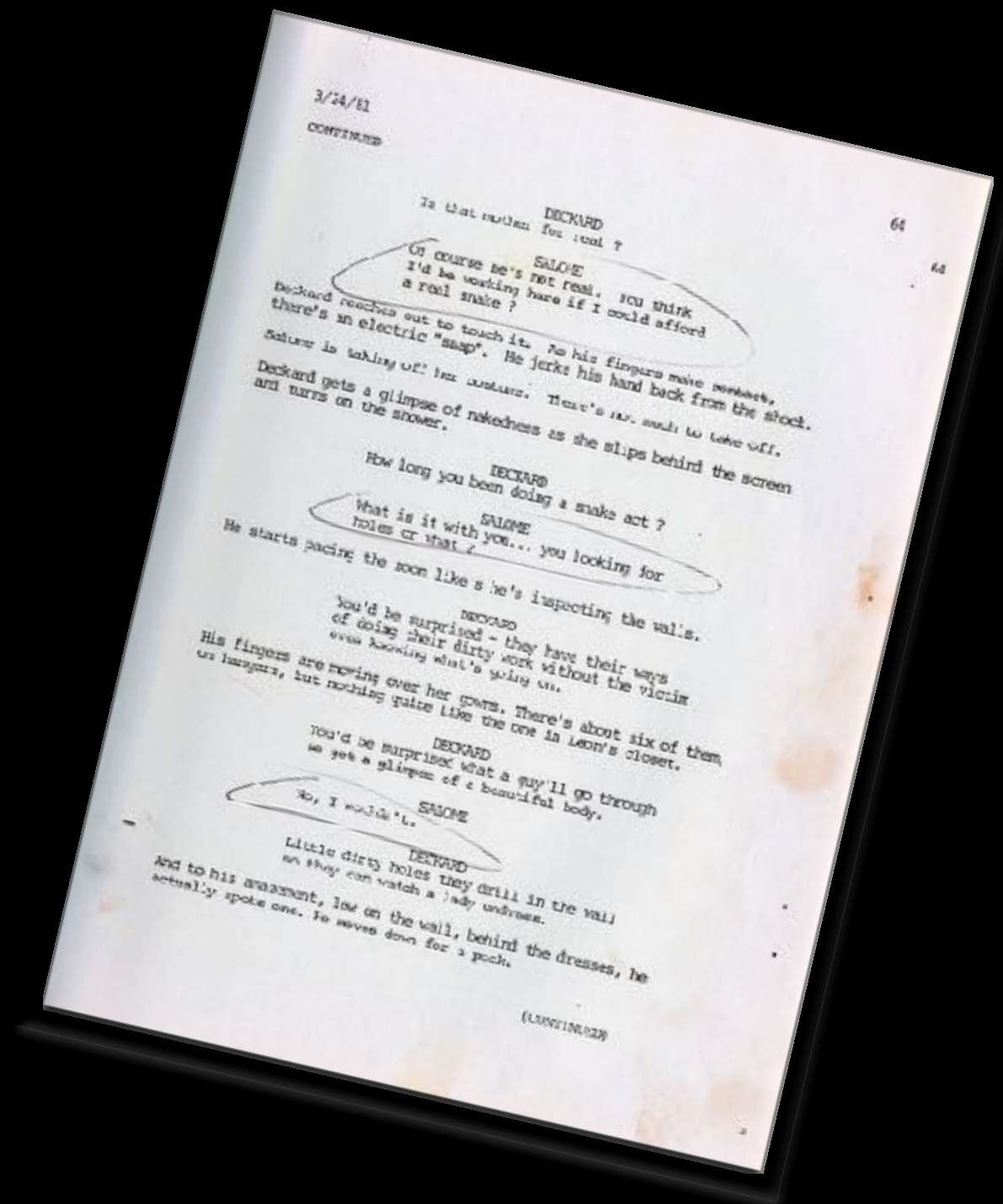
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# Aristotle elements of tragedy

- ✧ Fable - The course of events
- ✧ Character - The people
- ✧ Thinking - The theme, what is it about
- ✧ Speech - How the characters express themselves
- ✧ Music - Support
- ✧ Exterior decorating - What to see, scene, setting, props

# Screenplay

- ❖ Theme, Central idea, Creative Idea
- ❖ Synopsis
- ❖ Characterisation
- ❖ Scene structure
- ❖ Dialogue
- ❖ Environment
- ❖ Screenplay & Storyboard



# Theme

- ✦ What the movie should be about
- ✦ The theme is not the plot
- ✦ The theme creates unity
- ✦ The theme is the message





# Themes

- ✦ Man vs nature
- ✦ Man vs himself
- ✦ Loss of innocence
- ✦ Revenge
- ✦ Death as a part of life
- ✦ The battle
- ✦ Individual vs society
- ✦ Triumph over adversity
- ✦ Love conquers all
- ✦ Good vs evil





# 7 basic plots...

- ✦ Overcoming the monster
- ✦ Rags to riches
- ✦ The quest
- ✦ Voyage and return
- ✦ Comedy
- ✦ Tragedy
- ✦ Rebirth





# Central idea

- ✧ How the film will be structured
- ✧ What is important? How will this be shown?
- ✧ How starts and ends the story?

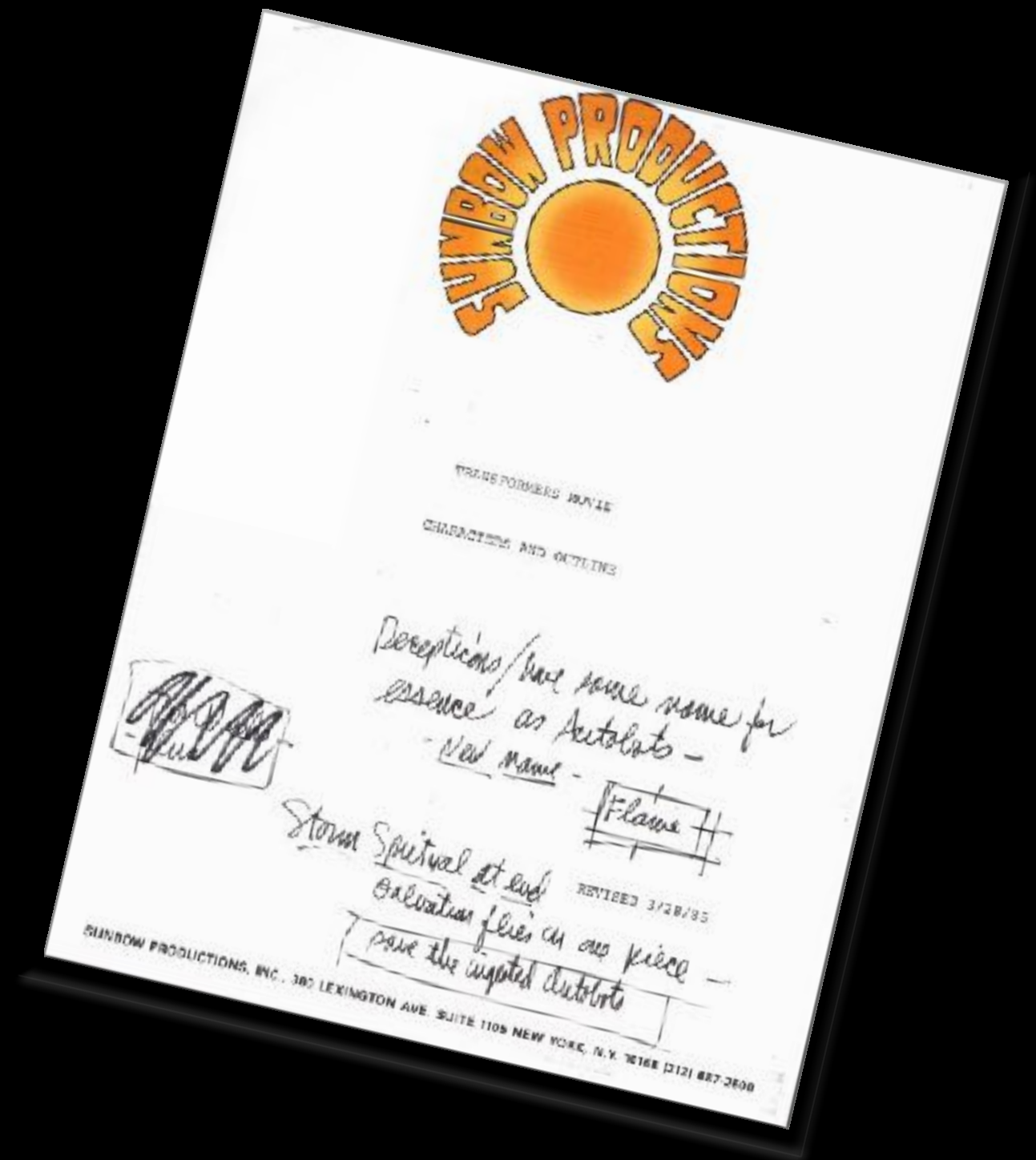


# Creative idea

- ✦ The form of the film
- ✦ How to highlight and emphasize the theme and central idea?
  - ✦ The art of filmmaking and storytelling
  - ✦ Editing
  - ✦ Sound and music
  - ✦ Directing
  - ✦ Other artistic choices to express the content of a film

# Synopsis

- ✧ The story in brief
- ✧ “Scene cards”:
  - ✧ Purpose/aim
  - ✧ Function
  - ✧ Roles
- ✧ Leads to a contour plot



# Synopsis

- ✦ Logline (maximum two sentences that say it all)
- ✦ Presenting the main characters and the environment (the setting) in one paragraph.
- ✦ Summarises act 1 (max 3 paragraphs), act 2 (2-6 paragraphs), act 3 (max 3 paragraphs)
- ✦ Consider the title, and write it...

# Loglines

- ✦ Afterglow (Alan Rudolph, 1997) - Two unhappy couples cross paths.
- ✦ BAD - What exactly is it in this film which makes these couples interact, and what make them interesting to watch?



# Loglines

- ✦ Edward Scissorhands (Tim Burton, 1990) - A suburban mother brings home a freaky young man who has scissors instead of hands.
- ✦ SO-SO - Though this certainly describes the start of the film, it does little to describe the film's tone or central stranger in a strange land message of the film.





# Loglines

- ✦ Bridges of Madison county (Clint Eastwood, 1995) - An Iowa housewife, stuck in her routine, must choose between true romance and the needs of her family.
- ✦ BASICALLY GOOD - Gives a sense of the Streep character and the story but ignores the Eastwood character needs and his enigmatic nature.



# Loglines

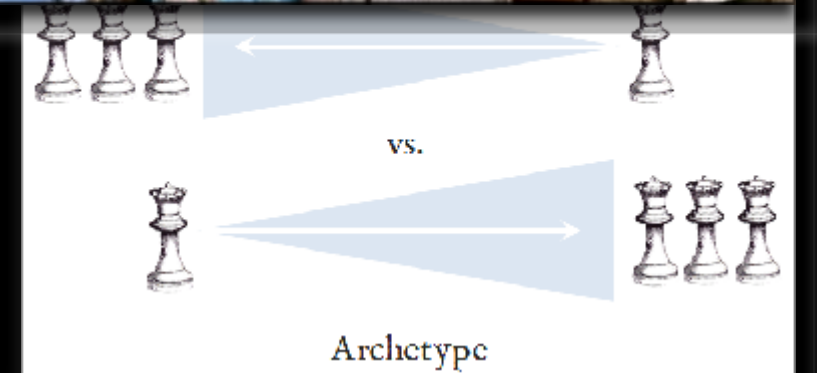
- ✦ Amarcord (Federico Fellini, 1973) - A young man, a stand-in for the director Fellini, romantically views life in the 1930s Italian village of the director's youth.
- ✦ GOOD – This film will be about nostalgia, told lyrically, with less of a plot than an eye for the past.





# Characterisation

- ✧ Antagonist - opponent
- ✧ Protagonist - main character
- ✧ Archetype - archetype
- ✧ Stereotype - interior view of a group
- ✧ Help?  
Hindrance?



# Characterisation

- ✦ Physical information

- ✦ Gender

- ✦ Age

- ✦ Body type and posture

- ✦ Appearance

- ✦ Dress/costume

- ✦ Gestures

- ✦ Way of talking

- ✦ Name





# Characterisation

- ✧ Social information

- ✧ Ethnicity and nationality

- ✧ Class background

- ✧ Education



- ✧ Profession

- ✧ Housing/living conditions

- ✧ Family and friends

- ✧ Leisure activities

- ✧ Political and religious attitudes



# Characterisation

- ✧ Psychological information
  - ✧ Ambitions
  - ✧ Frustrations
  - ✧ Dreams
  - ✧ Personal weaknesses



- ✧ Temperament
- ✧ Intelligence
- ✧ Attitude to life and moral orientation
- ✧ Basic values

# Characterisation

- ✦ Psychological information
  - ✦ Romantic/sexual orientation
  - ✦ Complex/weaknesses
  - ✦ Special talents talanger
- ✦ Out of 100 movie characters  
90% male?!



# Characterisation

- ✧ Introduction



istics

- ✧ By action

- ✧ By contrast to what others do



- ✧ By reactions



- ✧ Through others' reactions

- ✧ Through dialogue
- ✧ By appearance
- ✧ In relations to props
- ✧ In relation to the environment



# Characterisation

- ✧ Introduction



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- ✧ By contrast  
others do

- ✧ By reactions

- ✧ Through others' reactions



Through dialogue

By appearance

In relations to props

In relation to the  
environment

- ✧ By name

# Scene structure

- ✦ What happens before and after the scene?
- ✦ Action - each scene a drama(?)
- ✦ Function - forward movement in the drama
- ✦ Conformation - the expression for the narrative





# Dialogue

- ✦ is characteristic of the speaker
- ✦ emotions must come out of what is being said
- ✦ is natural (and illogical)
- ✦ more gestures than words
- ✦ reflect the situation
- ✦ do not converse
- ✦ says one thing at a time



# Environment/setting

- ✦ The setting is important! Time, season, location, weather, etc...
- ✦ Location is a “real” place
- ✦ Location without dialogue - second unit
- ✦ Sets are a constructed setting (outdoor - backlot, indoor - soundstage)
- ✦ Location gives more realism
- ✦ Sets give more control
- ✦ Rarely on the actual location



# Screenplay

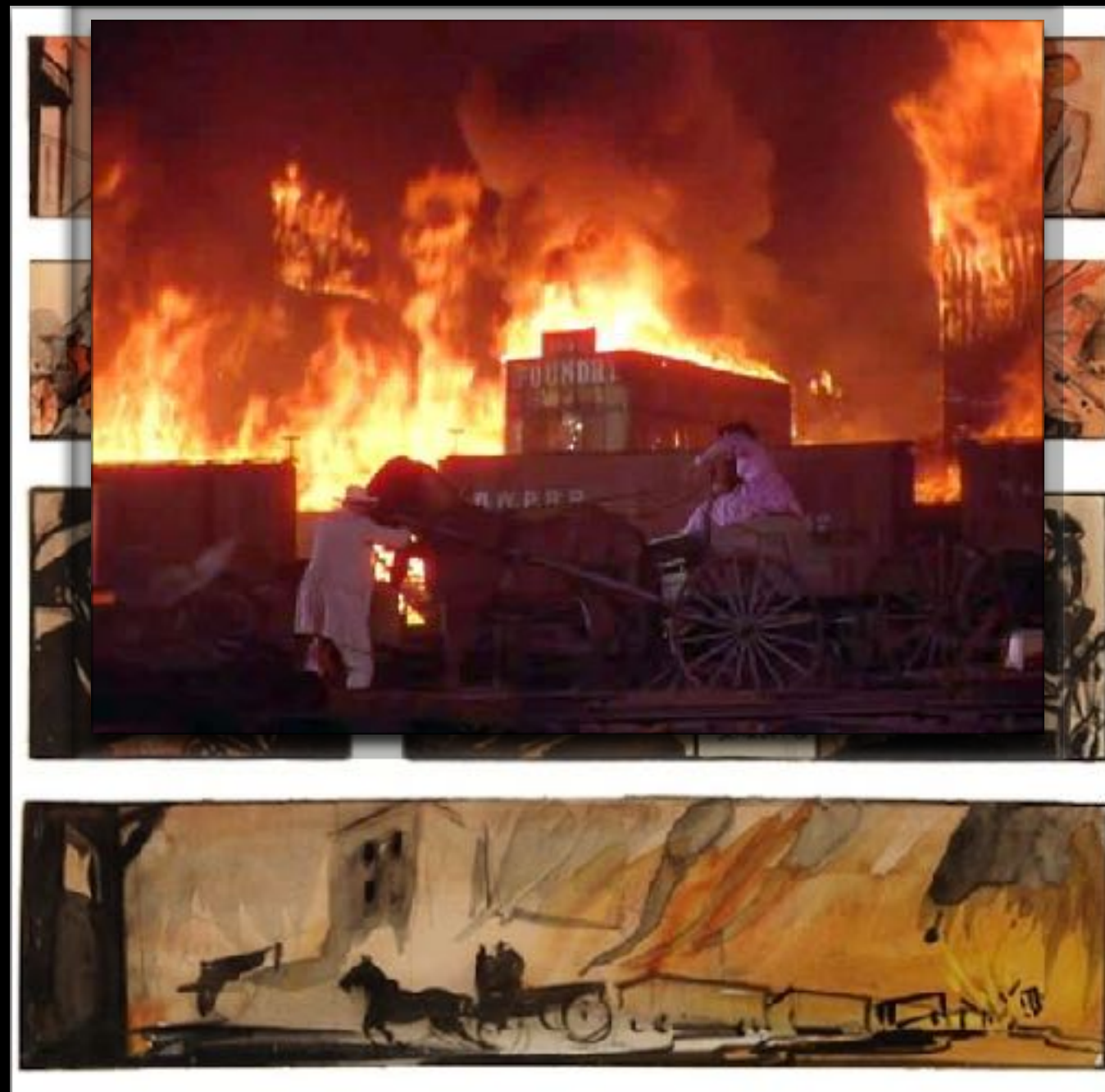
- ✦ Shall contain all relevant information to shoot the film.
- ✦ Character description ...
- ✦ Scene structure ...
  - ✦ Camera angels and camera shot for each scene
  - ✦ Time of day
  - ✦ Characters
  - ✦ Props
  - ✦ Dialogue
  - ✦ ...

# Storyboard

- ✦ Is the most important planning tool
- ✦ Is the best way too share the vision
- ✦ Makes the production easier
- ✦ Saves time
- ✦ Imagine the storyboard as a comic book version of the screenplay
- ✦ The storyboard shows image composition and directing instructions

# Storyboard

- ✦ Gone with the Wind (1939)





# Storyboard

## ✦ Thunderball (1965)



a storyboard sequence



hijacked a N.A.T.O. Valcan aircraft, with  
H-coasts. He spots underwater landing ...



strip, cross  
Widshie, C



all clears up as the plane settles  
on the surface of the sea. Coolly...



Angelo, who has already killed the  
N.A.T.O. crew, pulls a lever. The...



wheels come down.



Then Angelo, the merciless  
monster, opens the bomb hatch.



has to sink below  
sea (gull) and...



underwater hatch opens. Here  
for Liberty and Justice.



The wicked Largo, Spectre agent, in  
breathing apparatus, emerges from hatch.





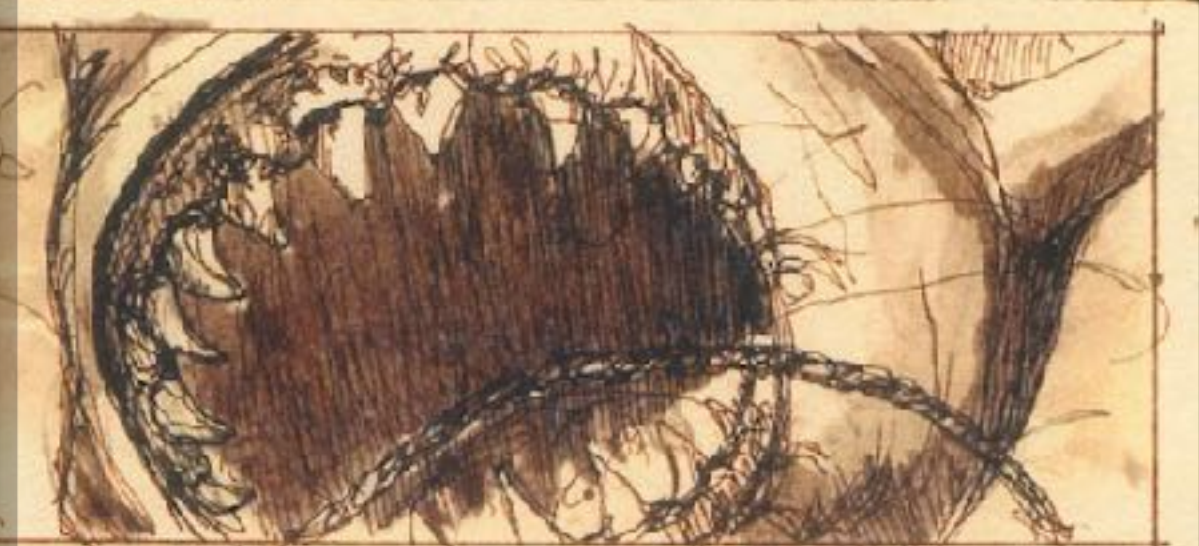
# Storyboard

## ▪ Jaws (1975)



203 a / SHARK TURNS ON SIDE / ROT

IN

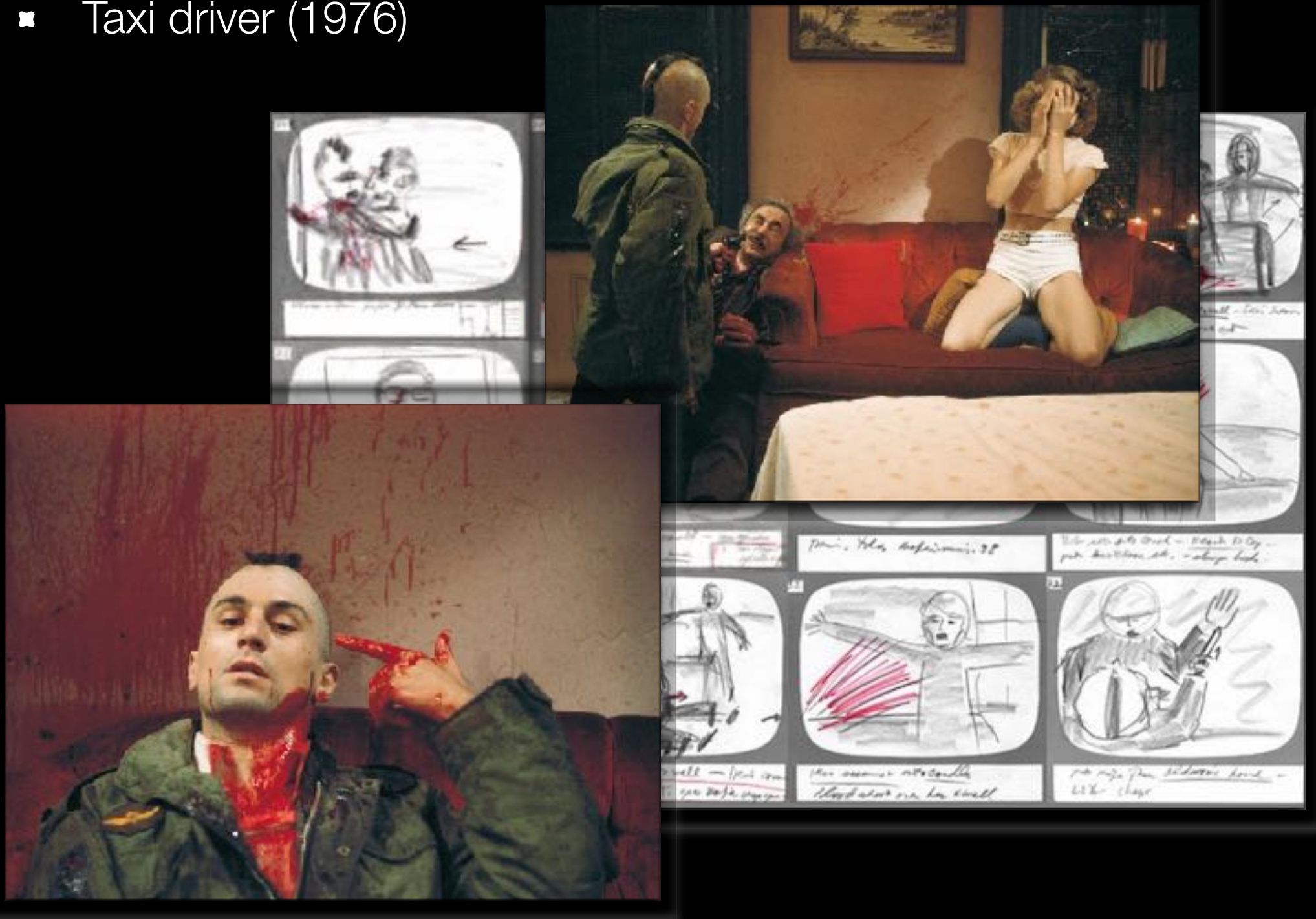


36 SHARK MOVES INTO CLOSE  
SHOT OF MOUTH (R. TO L. SHARK)



# Storyboard

- ✱ Taxi driver (1976)





# Storyboard

- Star wars (1977)



BOARD 358 P- BG: LOW ALT. D.S. HORIZ.



WOOKIEE AND HAN - CANYON GOING BY OUT WINDOW



# Storyboard

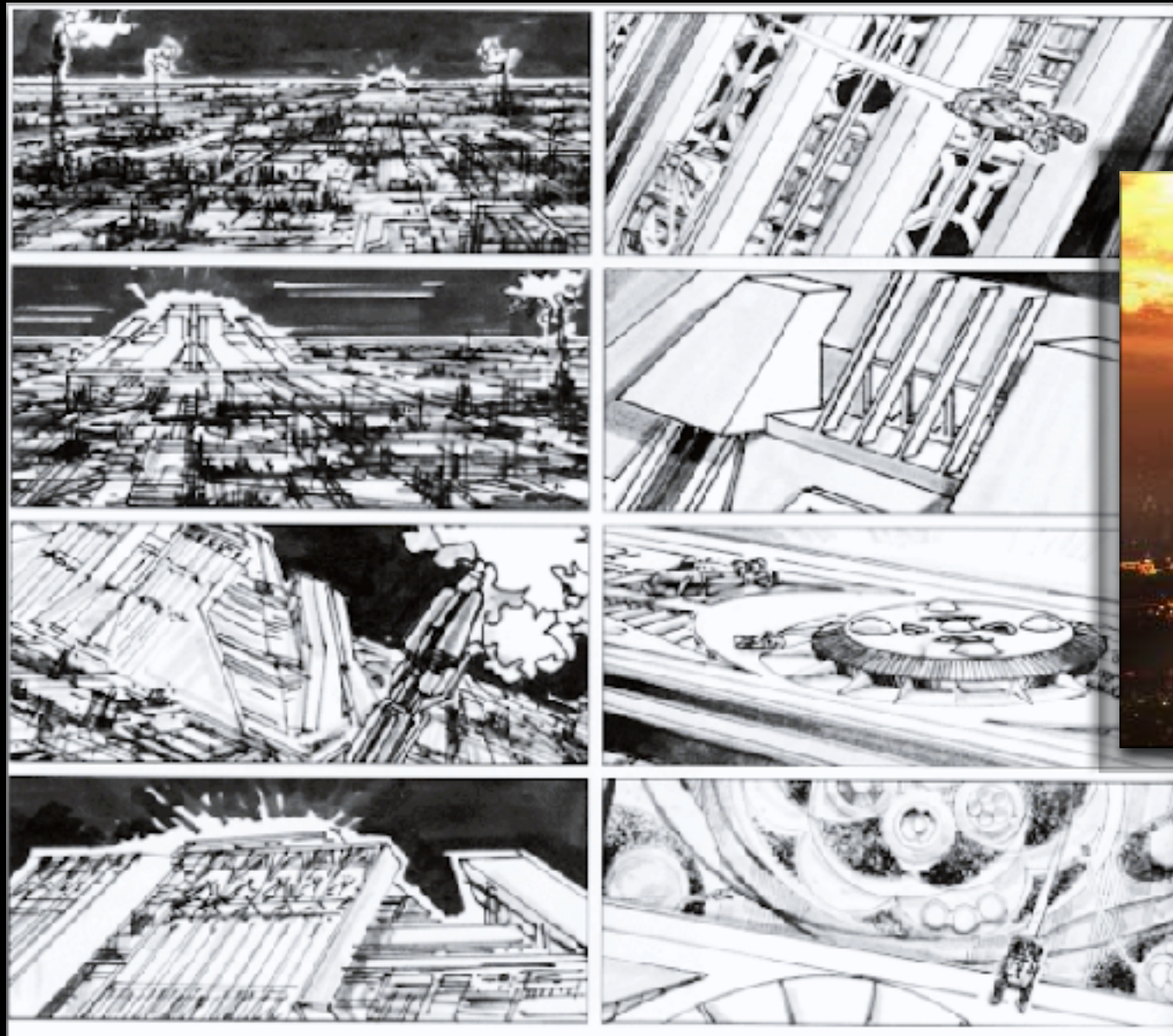
- Apocalypse Now (1979)





# Storyboard

- ✦ Bladerunner (1982)





# Storyboard

- Spiderman 2 (2004)





# Storyboard

- ✦ Inception (20010)



# What do we show?

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# Age restrictions (Sweden)

- ✦ The National media council sets the recommendations
- ✦ Age recommendations: ok for children, 7, 11, 15
- ✦ Suitability is not considered!
- ✦ Actions and behaviours that are considered offensive or inappropriate does not necessarily be recommended as not suitable for children.
- ✦ Ok for children does not need to be a children's movie.
- ✦ Restrictions, what is "appropriate" is different in different countries.

# Sexism

## ▪ Stereotypes

-> Sexism

From When Harry met Sally:  
Sally: "Is he seeing anybody?"  
Marie: "He was seeing this anthropologist, but..."  
Sally: "What's she look like?"  
Marie: "Thin. Pretty. Big tits. Your basic nightmare."





# Sexism

- ✦ Stereotypes -> Sexism
- ✦ Most often the woman is lower, considered as an object
- ✦ But also, to some extent, men

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- ✦ Stereotypes -> Sexism
- ✦ Most often the woman is lower, considered as an object
- ✦ But also, to some extent, men
- ✦ The woman is appearance
- ✦ The man is action
- ✦ The men are the story
- ✦ The women are the props

Violence against men  
is ok, but not against  
women?  
Forcing women to sex  
is ok, but not vice  
versa?

# Bechdel test

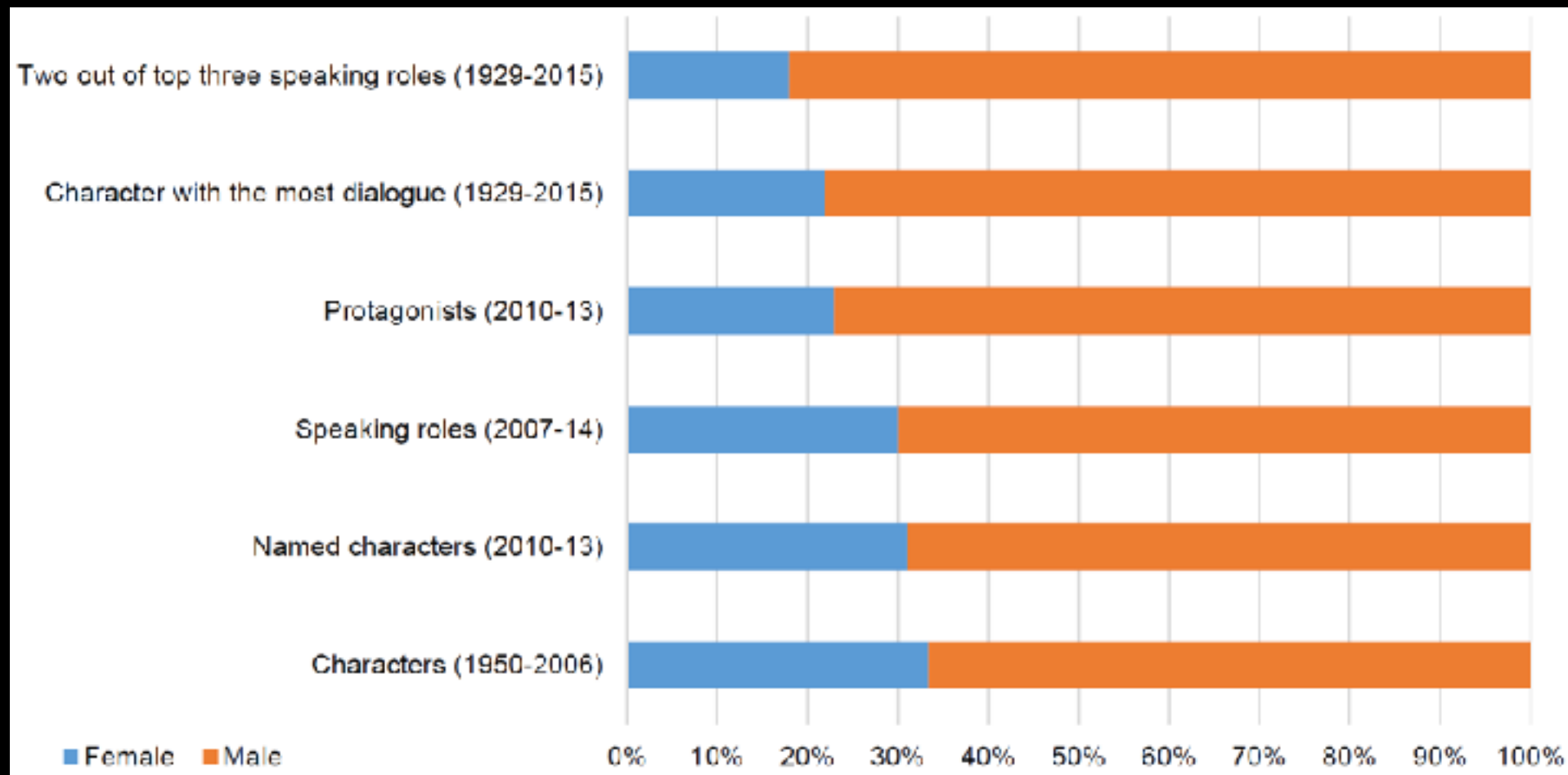






# Bechdel test

- ✦ Almost half of all films fail this test.
- ✦ It is a test of the presence of women in active roles in movies (and other media).





# Bechdel test

- ✦ Almost half of all films fail this test.
- ✦ It is a test of the presence of women in active roles in movies (and other media).
- ✦ Two women talking together about something other than a man.
- ✦ Two named women...

2010 - 61% passed
2011 - 63% passed
2012 - 66% passed
2013 - 67% passed
2014 - 55% passed
2015 - 63% passed
2016 - 66% passed
- ✦ Other versions of similar tests exists,
- ✦ but the problem persists!

# Think!

- ✧ What do we show?
- ✧ How do we show it?
- ✧ Why do we show it?