

951100 ชีวิตสมัยใหม่กับแอนนิเมชัน  
ดร.ศุภรดา ประภาวงศ์





What are  
Components of  
Media Production



# **PRE**-Production



# **PRO**duction



# **POST**-Production



**Pre-Production** is the work done on a product, especially a film or broadcast program before full-scale production begins.



**Production** is the action of making or manufacturing from components or raw materials or the process of being so manufactured.



**Post-Production** is the work that is done on a film or recording after filming or recording has taken place.



<https://www.digitalbrew.com/pre-production-production-post-production-defined/>



# Steps of Screenwriting



# 1. Research



# 2. Premise



# 3. Synopsis

“

A synopsis conveys the narrative arc, an explanation of the problem or plot, the characters, and how the book or novel ends. ... It summarizes what happens and who changes from beginning to end of the story.

”



WRITER'S DIGEST



# 4. Treatment

## How To Write a Treatment

This two to five page document should read like a short story and be written in the present tense. It should present the entire story including the ending, and use some key scenes and dialogue from the screenplay it is based on. **What Should Be in the Treatment?**

1. A Working title
2. The writer's name and contact information
3. A short logline (one or good sentences to summarise your script).
4. Introduction to characters/subjects
5. Who, what, when, why and where.
6. Scope of film.
7. Length, distribution and media.
8. Production elements.



# 5. Screenplay

INT. LIVING ROOM - DAY

Grandma sits on the couch. She calls out:

GRANDMA  
Susan? Where are you?

INT. KITCHEN - DAY

Susan is sitting at the table reading a book.

SUSAN  
I'm in the kitchen!

LIVING ROOM

Grandma rolls her eyes.

GRANDMA  
Well, come in here.

KITCHEN

Susan rolls her eyes.

SUSAN  
You come in here!

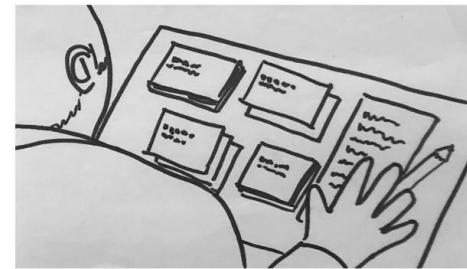
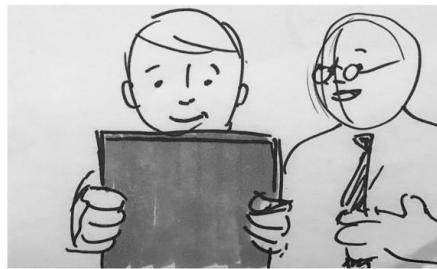
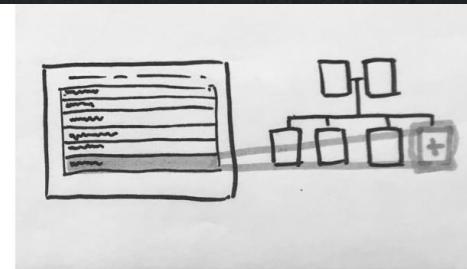
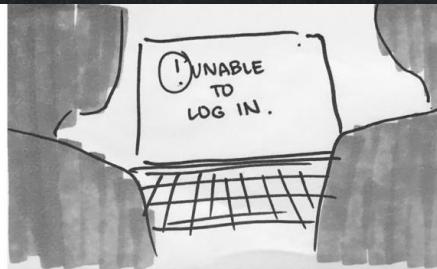


# 6. Shooting Script

DAY/DATE	SET/PAGE/DESCRIPTION	CAST	LOCATION
DAY 1	<p><b>**FILM SHOT**</b> <u>EXT. in the bedroom, beside table</u> <b>What Happens?:</b> strange objects placed on bedside table, pills, book and red nail varnish. <b>Techniques:</b> extreme close up/ panning</p>		In the bedroom
	<p><b>**FILM SHOT**</b> <u>EXT. in the bedroom</u> <b>What Happens?:</b> girl walking in room round to her candle. Sits on the bed and her doctor walks in. <b>Techniques:</b> worms eye view/ low angle, medium shot x2.</p>	Chloe and Natalie	In the bedroom
	<p><b>**FILM SHOT**</b> <u>EXT. in the bedroom</u> <b>What happens?:</b> doctor and Eva have a conversation and then doctor leaves the room. <b>Camera Techniques:</b> shot reverse shot, medium shot</p>	Chloe and Natalie	In the bedroom



# 7. Storyboard





# Format



pain.

How To Format A Screenplay - 5 Basic Elements : FRIDAY 101  
INT. FREMONT CITY TAXI - NIGHT - MOVING

## #1 Slug Line



Buildings and street scenes go by, as seen through a dirty car window. WILLIAM, an older, gruff-looking gentleman who looks like he'd be more comfortable on a western film set, is in the back seat of a RATTLING taxi, looking out the window at the passing urban decay. The CABBIE has a rough but friendly voice and speaks to William with a nostalgic tone.

## #2 Action

### CABBIE #3 Character Name

(adjusts rear view mirror to see William easier)

I've been livin' in this city almost thirty years, y'know? Seen it all. My parents, god rest their souls, moved us here so I could be in a good school system. The school system! Ha! Can you believe it ta look at this place?

### #5 Parentheticals

## #4 Dialogue

► William | con 1:30 / 6:23 s staring out the window, unphased at the sights. If he is affected by anything, it is knowing the



**FRIDAY 101**

**#1**

**THE "SLUG LINE"**



How To Format A Screenplay - 5 Basic Elements : FRIDAY 101



nose. DRU inhales quickly, the powder stings as it enters his nasal passage. His head aches. His eyes roll up, his jaw drops, and he begins to feel pain.

INT./EXT.      Location      DAY/NIGHT      Additional

**INT. FREMONT CITY TAXI - NIGHT - MOVING**

Buildings and street scenes go by, as seen through car window. WILLIAM, an older, gruff-looking man, looks like he'd be more comfortable on a western frontier than in the back seat of a RATTLING taxi, looking out the window at the passing urban decay. The driver is



▶ ▶ 🔍 2:42 / 6:23

CC HD 720P



**FRIDAY 101**

#2  
**ACTION**



## How To Format A Screenplay - 5 Basic Elements : FRIDAY 101



The room is dimly lit, with a sickening glow from the fluorescent lights. Four chairs are set in a circle around a small table with a glass containing red liquid, alongside a pinkish-white powder piled on its surface. Three chairs are empty, and in the other sits DRU, about 20 years old, breathing heavy and looking extremely anxious. His head is down, but his eyes look up at something in front of him.

DRU IS SICK, SOOT BY AN UNKNOWN AND UNKNOWN FROM THE ROOM.  
DRU. DRU BEGINS SLOWLY WALKING TOWARDS DRU.

▶ ▶ 🔍 2:52 / 6:23

CC HD



How To Format A Screenplay - 5 Basic Elements | FRIDAY 101 powder stinging like glass  
as it enters his nasal passage. His head snaps back, his eyes roll up, his jaw drops, and he begins to scream from pain.

INT. FREMONT CITY TAXI - NIGHT - MOVING

### Main Character's Short Introduction

Buildings and street scenes go by, as seen through a dirty car window. WILLIAM, an older, gruff-looking gentleman who looks like he'd be more comfortable on a western film set, is in the back seat of a RATTLING taxi, looking out the window at the passing urban decay. The CABBIE has a rough but friendly voice and speaks to William with a nostalgic tone.

### Characters' Actions

CABBIE

(adjusts rear view mirror to see William easier)

I've been livin' in this city  
almost thirty years, y'know? Seen



3:18 / 6:23



FRIDAY 101

#3

CHARACTER NAME



## How To Format A Screenplay - 5 Basic Elements : FRIDAY 101



WILLIAM (O.S./V.O.)

O.S. = Off Scene

V.O. = Voice Over

▶ ▶ 🔍 4:01 / 6:23

CC HD ⏴



FRIDAY 101

#4  
DIALOGUE





CABBIE

I'm ..... guessin' where you're from,  
wherever the hell that is, you  
don't put up with this kind'a crap,  
eh?

WILLIAM

(grunts)

▶ ▶ 🔍 4:40 / 6:23

CC HD



FRIDAY 101

#5

PARENTHETICALS



## How To Format A Screenplay - 5 Basic Elements : FRIDAY 101



INT. FREIGHT CITY TAXI - CONTINUOUS - MOVING

ELLIE sits in the back seat of the cab, emotionlessly  
staring ahead. WILLIAM drives fast, trying to catch up.

WILLIAM

(intensely, without looking  
back)

Name's WILLIAM.

ELLIE

(without looking at him)

Ellie.

William holds up his revolver.



4:52 / 6:23

WILLIAM (Y-O-)





# Criteria for Screenwriting



# 4 Functions for Good Media

- Narrative
- Spectacular
- Emotional
- Enlighten





# How to Do Screenwriting





1 of 15



Compose



Inbox

7

## We need you to write a scene!

Inbox x

**Studio Executive** <realstudioexecutive@gmail.com>

11:59 AM (0 minutes ago)

to me ▾

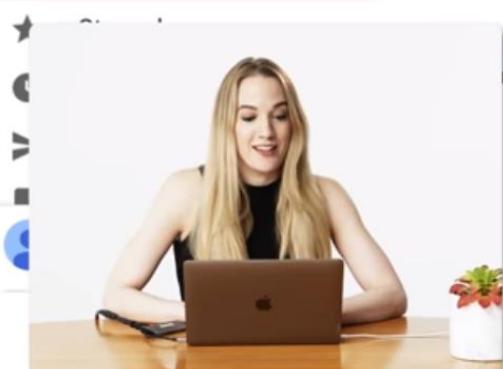
You have 7 minutes to create a scene with the following parameters:

1. The year is 2048 **When**
2. The main character has to encounter her old colleague **Where**  
at her local protein depository
3. There must be an object inside his jacket **What**
4. The scene must lead to a chase sequence **What Next**

Characters:

Haley (35) **Who**

Glenn (66)



No recent chats  
▶ Start new

0:34 / 26:08

CC HD 4:3



# Hollywood Screenwriter Attempts To Write A Scene in 7 Minutes | Vanity Fair

## OBJECTIVES:

1. BUILD SCI-FI WORLD
2. MAIN CHARACTER ENCOUNTER
3. OBJECT IN JACKET
4. END IN CHASE SEQUENCE
5. FINISH THE SCENE



06:28  
DRAFT:1

▶ ▶ ⏪ 2:17 / 26:08

## Slug Line

EXT. LINE IN FRONT OF PROTEIN PACKET DEPOSITORY - DAY

The surrounding cops draw weapons.

The weapons make an unearthly BUZZZZZZZ.

## Action

Character Name

GLENN

(almost in her ear)

Haley you better run.

Parenthetical

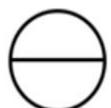
## Dialogue



CC HD



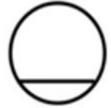
## ANGLE



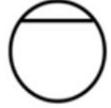
eye level



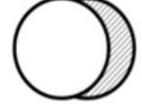
dutch



low angle



high angle, top angle



over the shoulder

## SHOT SIZE



close up, extreme



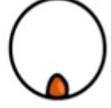
medium shot



long shot, extreme



single, two, three shot



POV

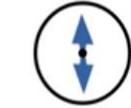
## MOTION



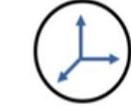
360-degree



zoom



pan, tilt



dolly, crane



random

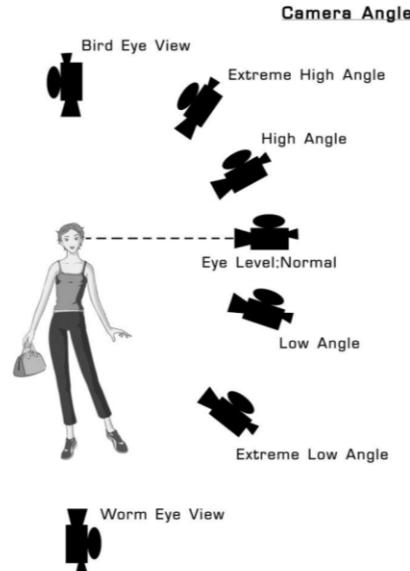
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## CAMERA ANGLE

Camera angles and movements combine to create a sequence of images, just as words, word order and punctuation combine to make the meaning of a sentence. You need a straightforward set of key terms to describe them.

The relationship between the camera and the object being photographed (ie the ANGLE) gives emotional information to an audience, and guides their judgment about the character or object in shot. The more extreme the angle (ie the further away it is from eye level), the more symbolic and heavily-loaded the shot.



## 1. BIRD'S EYE VIEW ANGLE



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.



## 2. EXTREME HIGH ANGLE



Sometimes the camera is tilted (ie is not placed horizontal to floor level), to suggest imbalance, transition and instability (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.)



### 3.HIGH ANGLE



Reserve shot. A high angle is employed to make the little girl appear weak and scared.  
*Matilda* (2006)



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.



#### 4.EYE LEVEL / NORMAL ANGLE



Eyelevel shot in *The Apartment* (1960).

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.



## 5. LOW ANGLE

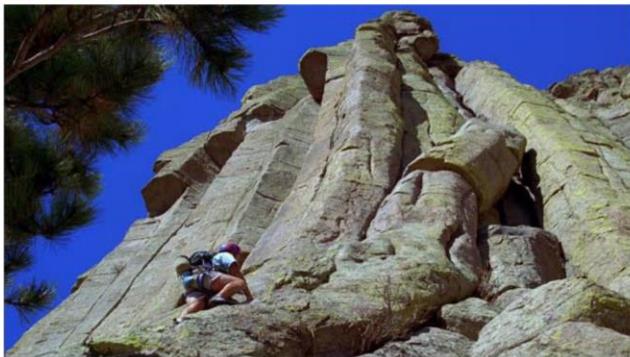


A low angle incorporated in this shot from *Matilda* (1996).  
The purpose is to make the audience share the little girl's perspective.

These increase height (useful for short actors like Tom Cruise or James McAvoy) and 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.



## 6. EXTREME LOW ANGLE



An Oblique/Canted Angle can be sometimes tilted which is used in many popular horror movies to indicate to the audience that the scene is unstable, or 'something is going to go wrong'. This shot suggests the 'point of view' of a character <- (even hand-held camera's could be used for this).



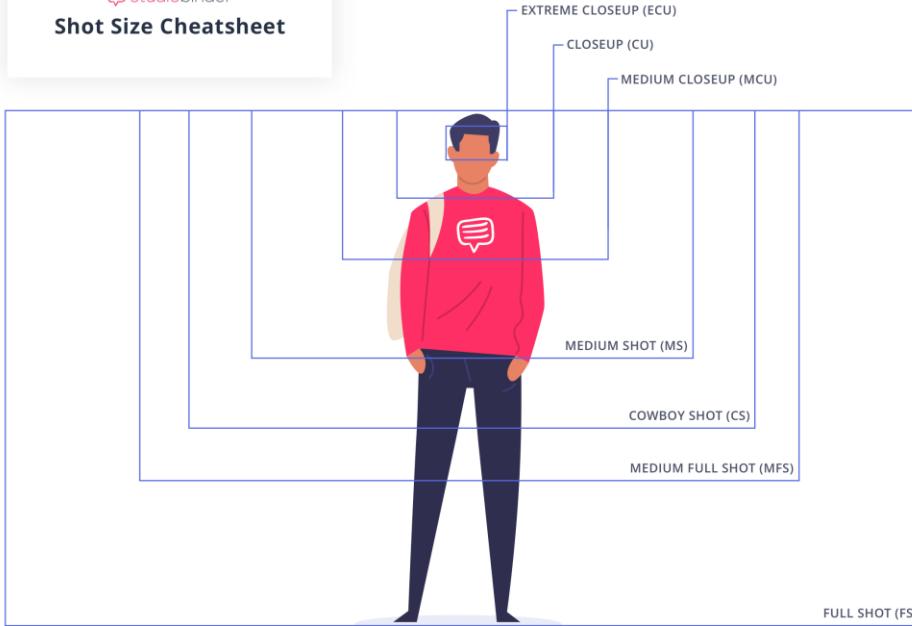
## 7. WORM EYE VIEW ANGLE



A **worm's-eye view** is a view of an object from below, as though the observer were a worm; the opposite of a bird's-eye view. A worm's eye view is used commonly for third perspective, with one vanishing point on top, one on the left, and one on the right.



 studiotbinder  
**Shot Size Cheatsheet**



Create free shot lists and storyboards on [studiotbinder.com](https://studiotbinder.com)





**EXTREME LONG SHOT XLS**



**VERY LONG SHOT VLS**



**LONG SHOT LS**



**MEDIUM LONG SHOT MLS**



**MID SHOT MS**



**MEDIUM CLOSEUP MCU**



**CLOSEUP CU**



**BIG CLOSEUP BCU**

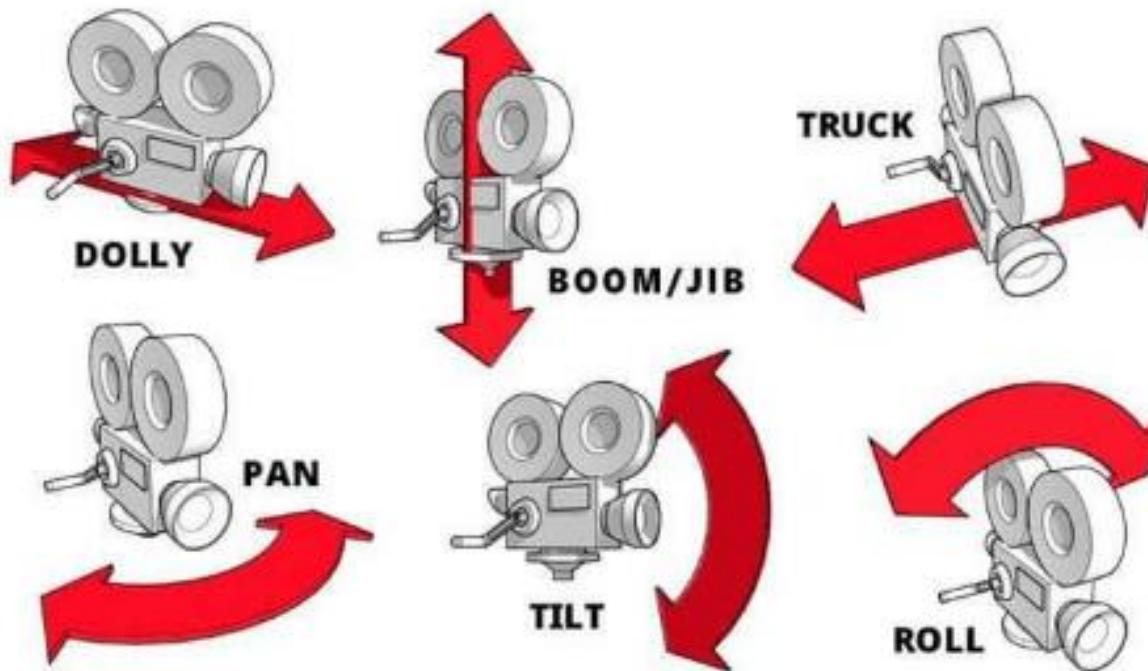


**EXTREME CLOSEUP ECU**

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## CAMERA MOVEMENT GUIDE



<https://me.me/i/camera-movement-guide-truck-dolly-boom-jib-pan-tilt-roll-client-39cef12db9624ef78fd71b38bb4f5f2b>



# Sound

- 1) Music
- 2) Dialogue
- 3) Sound Effects
- 4) Ambience/Background Noise

Reference: <https://milnepublishing.geneseo.edu/exploring-movie-construction-and-production/chapter/8-what-is-sound/#:~:text=Sound%20in%20a%20movie%20includes,to%20enhance%20the%20movie%20experience.>



Before Encode  
Try Decode  
FIRST



Decode Form

Scene	Int./Ext.	Location	Day/Night	Character(s)	Message	Remark





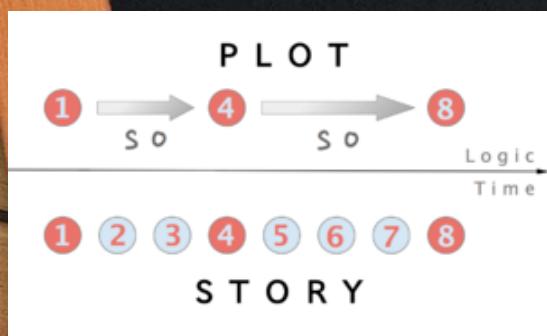
What are  
Important Thing for  
**Screenwriting**



# Plot      Characters      Scene Or Situation

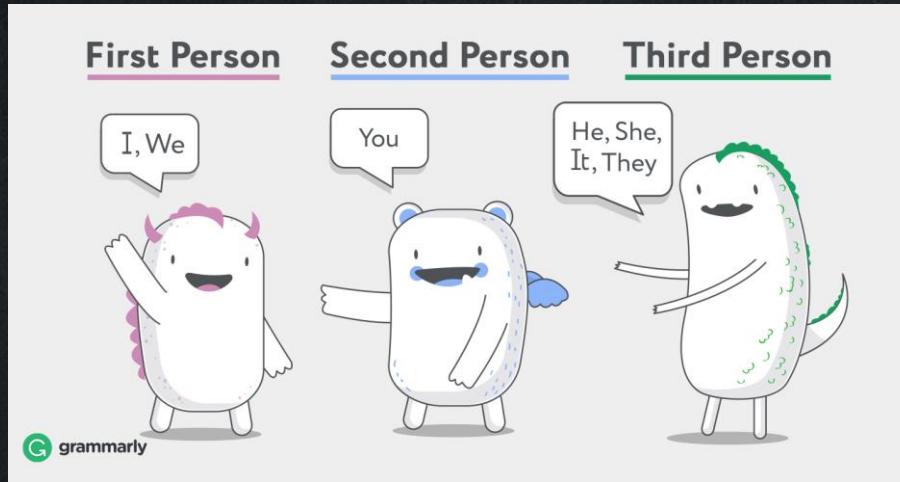


# Plot Characters Scene Or Situation



# Plot 1: Audience = 3<sup>rd</sup> Person

# Plot 2: Audience = 1<sup>st</sup>/2<sup>nd</sup> Person

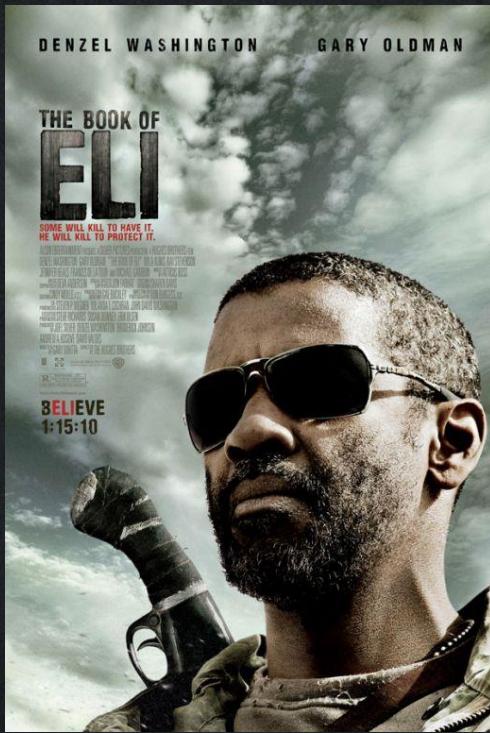


# Arch Plot/Classic Design

- 1) Logical
- 2) Realistic
- 3) Chronicle
- 4) Hidden Ending
- 5) Solo
- 6) Resistant
- 7) External Conflict



# Arch Plot/Classic Design

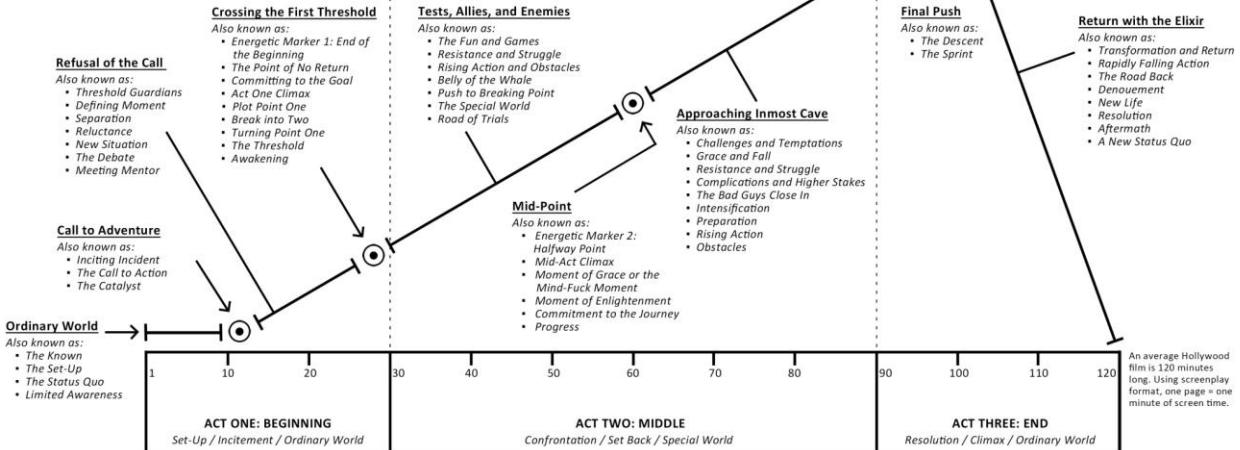


## ARCHPLOT STRUCTURE

(AKA: Classic plot, the hero's journey, goal-oriented plot, Aristotelian story shape, *energeia* plot, and Hollywood screenwriting structure)

Arcplot is a generic term for "a pattern of events that drives a character's effort of balance, arriving at him the conscious and unconscious desire for that which he feels will restore balance, launching him on a quest for his object of desire against forces of antagonism (inner, personal, extra-personal). He may or may not achieve it!" (McKee, 1996). **Film Examples:** Toy Story, The Godfather, Back to the Future, Star Wars, Etc. (Most American Hollywood films use arch plot). **Book Examples:** Harry Potter (Rowling), Hunger Games (Collins), Speak (Anderson), Pride & Prejudice (Austen), Hamlet (Shakespeare), The Odyssey (Homer), etc.

"I took a master class with Billy Wilder once and he said that in the first act of a story you put your character up in a tree and the second act you set the tree on fire and then in the third you get him down." - Gary Kurtz (Film Producer)



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Information on this handout comes from the following sources: *The Plot Whisperer* (Alderson), *The Hero with a Thousand Faces* (Campbell), *Novel Writing Help* (Chapman), *Screenplay* (Field), *The Sequence Approach* (Guiliano), *Writing Screenplays that Sell* (Hauge), *Inside Story* (Marks), *Story* (McKee), *Tools for Analyzing Prose Fiction* (McManus), *Solve the Cat* (Snyder), *Three Act Structure* (TV Tropes), *The Writer's Journey* (Vogler), and *The Moral Premise* (Williams).

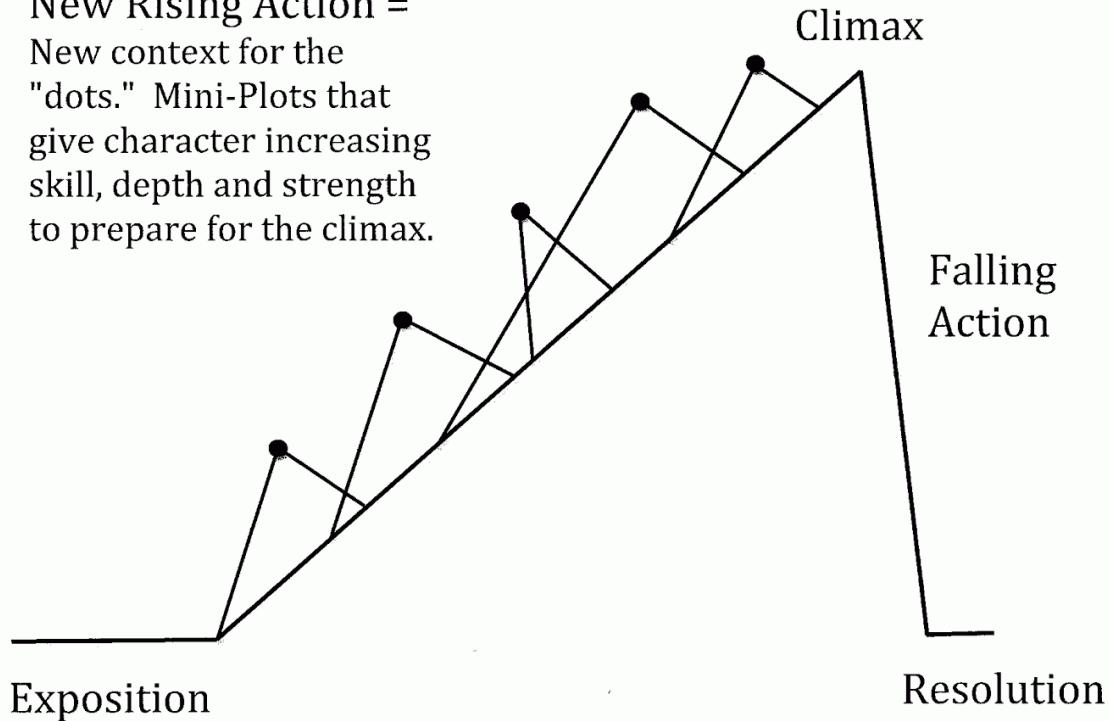


# Mini Plot/Minimalism

- 1) Disclosed Ending
- 2) Multi Characters
- 3) Not Resistant
- 4) Internal Conflict

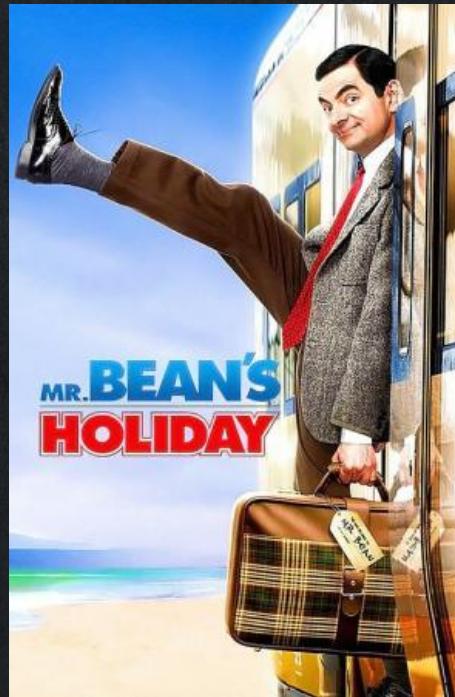


**New Rising Action =**  
New context for the  
"dots." Mini-Plots that  
give character increasing  
skill, depth and strength  
to prepare for the climax.

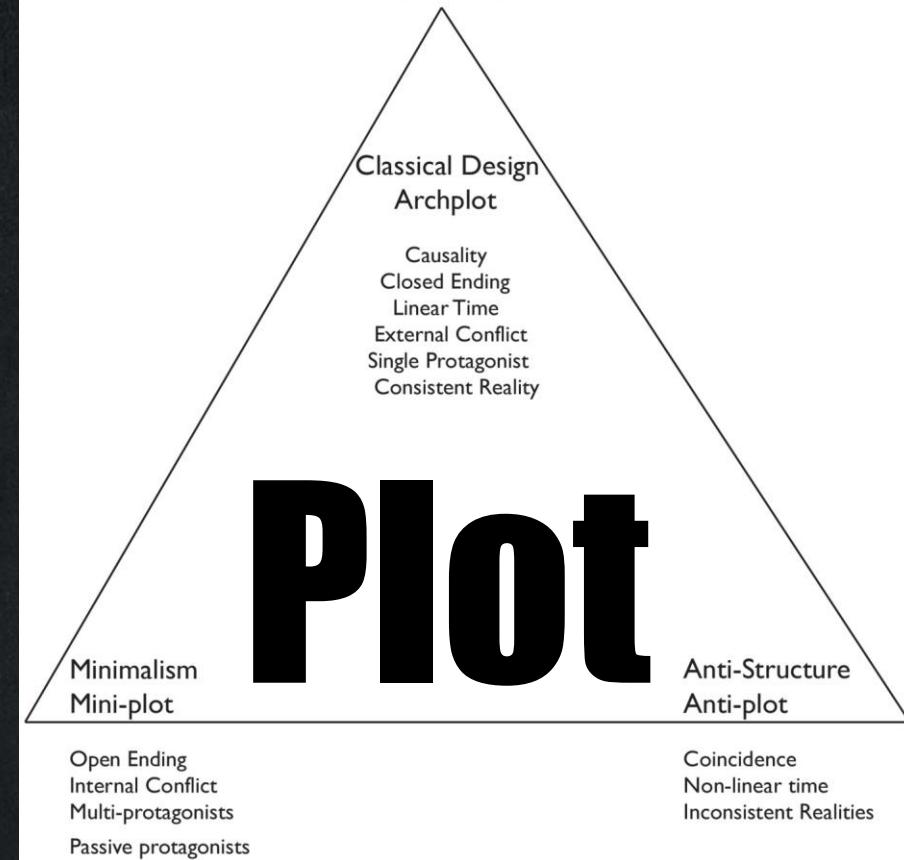


# Anti Plot/Anti Structure

- 1) Not Logical
- 2) Not Realistic
- 3) Not Chronicle



**Robert McKee's  
Story Triangle**



# Plot

ARCH  
PLOT

MULTI  
PLOT

MINI  
PLOT

ANTI  
PLOT

NON PLOT



# Characters

- 1) Physical
- 2) Mental
- 3) Attitude
- 4) Behavior
- 5) Goal
- 6) Decision
- 7) Result



# Scene/Situation

- 1) Storytelling
- 2) Characters Introduction
- 3) Theme Disclosure
- 4) Audience Understanding



# Scene Design

- 1) Right Beat
- 2) Visual > Audio
- 3) Static Scene Vs. Action Scene
- 4) Montage Scene

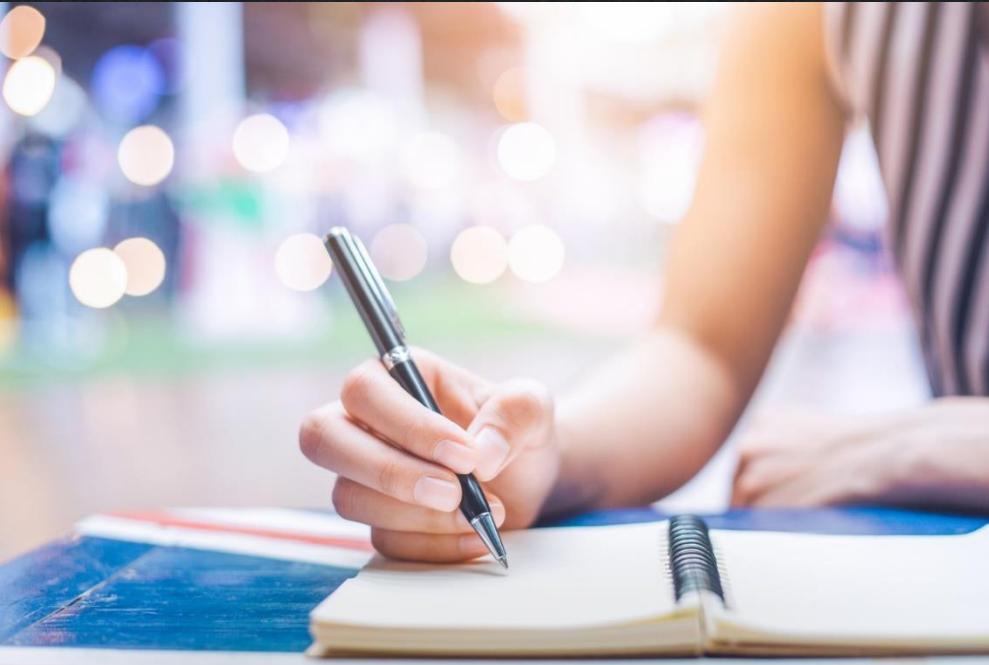




# Easy Process of Screenwriting



# 1. Write Your Message



## 2. Visualize Your Message

Love =



Love =

