

Visual Language And Film Analysis

Instructor: Kent Beeson

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**Syllabus, schedule, homework, and
all updates on Moodle.**

****Read carefully***

****Check Moodle twice weekly***

Weekly Assignments

Weekly Assignments

1. Film Analysis

Weekly Assignments

1. Film Analysis

2. Visual Language:

- Screenwriting
- Storyboarding
- Photo-boards (still films)
- Video production

Film Analysis

Ways to view the weekly film:



Film Analysis

Ways to view the weekly film:

- *DigiPen Library rental*
- *Online*

Film Analysis

- 1. Research*
- 2. Watch the film*
- 3. Take notes with time stamps*
- 4. Answer analysis question*
- 5. Cite examples with time stamps*
- 6. Notate **at least 3** research references as 'works cited'*

Film Analysis

Technical Specifications

1. Follow Directions on Moodle
2. document = .doc .docx .rtf
3. image = .jpg

Film Analysis

Submitting Assignments:

1. Naming convention

F16_FLM151b_KBeeson_YourName_A01

Film Analysis

Submitting Assignments:

1. Naming convention

F16_FLM151b_KBeeson_YourName_A01

2. Submit Twice

Moodle Link

FLM151b Course folder, N: drive

Quizzes:

On Moodle

20 multiple choice

30 minutes

What is a **Screenplay** ?

What is a **Screenplay** ?

- **Blueprint**
- **Plan**
- **Narrative map**
- **Script**

What is a **Screenplay** ?

- Blueprint
- Plan
- Narrative map
- Script
- In approx 1 page per minute

Body Heat

**Scene Transition: Fade In
from black to opening shot**

FADE IN:

EXT. NIGHT SKY

Flames in the night sky. Distant SIRENS. PULLING BACK, we see that the burning building is mostly hidden by dense, black shapes that define the oceanside skyline of Miranda Beach, Florida. We're watching from across town. The sound of a bathroom SHOWER comes to a dripping stop at about the same time we see the naked back and head of NED RACINE. We continue to PULL BACK INTO --

RACINE'S APARTMENT - NIGHT

Racine, dressed in undershorts, is standing on the small porch off his apartment on the upper floor of an old house. Racine lights a cigarette and continues to stare off at the fire. We've passed him now, into the bedroom of the apartment, and the shape of a young woman, ANGELA, flashes by, drying her body with a towel.

ANGELA (O.S.)

My God, it's hot. I stepped out of the shower and stared sweating again. ... It's still burning? Jesus, it's bigger! And I thought you were making me hear those sirens.

(she giggles)

What is it?

RACINE

The Seawater Inn. My family used to eat dinner there twenty-five years ago. Now somebody's torched it to clear the lot.

Angela reappears briefly, gathering her clothes. She sits on an unseen bed to get dressed.

ANGELA (O.S.)

That's a shame.

RACINE

Probably one of my clients.

ANGELA (O.S.)

I'm leaving.

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The scene title, or **slug line** designates whether the scene is:

- Interior (INT.) or Exterior (EXT.)
- Day or Night

Plus, gives a brief description of the locale, such as: Betty's house; Kitchen; Ballroom; Doyle's Cadillac;

If the same location is used more than once, it has the same slug line.

I'm leaving.

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The **Scene Description** or Action is always written in visual terms with as few music, actor or camera directions as possible. Motivations are not described unless visual.

Show, don't tell.

sits on an unseen bed to get dressed.

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I'm leaving.

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My God, it's hot. I stepped out of the shower and started sweating again. ... It's still burning? Jesus, it's bigger! And I thought you were making me hear those sirens.
(she giggles)
What is it?

RACINE

The Seawater Inn. My family used to eat dinner there twenty-five years

The first time a speaking **Character** appears, the name is CAPITALIZED.

RACINE

Probably one of my clients.

ANGELA (O.S.)

I'm leaving.

RACINE

(back still turned)

It's four a.m.

On the bed, Angela snaps on her bra.

ANGELA

I go on duty at Miami Airport at seven.

(MORE)

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RACINE'S APARTMENT - NIGHT

Racine, dressed in undershorts, is standing on the small porch off his apartment on the upper floor of an old house.

**Sound Effects (SFX) are always
CAPITALIZED.**

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When Camera Movement is indicated, it is CAPITALIZED

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Each time a Character speaks, their name is centered and CAPITALIZED.

Racine lights a cigarette and continues to stare off at the fire. We've passed him now, into the bedroom of the apartment, and the shape of a young woman, ANGELA, flashes by, drying her body with a towel.

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Dialogue is kept to a minimum and blocked under the character's name. Dialogue follows the action.

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Parenthetical notations can relay key emotional or directorial information. The more visual that information is, the better.

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My God, it's hot. I stepped out of the shower and stared sweating again.

Jesus, it's
we were making

**Scene description continues as
needed between dialogue.**



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Storytelling

- **Informs**
- **Entertains**
- **Records History**

What makes film unique?

What makes film unique?

Diegetic World

The world within the confines of the frame

What makes film unique?

Diegetic World

The world within the confines of the frame

Diegetic elements:

*Setting, Actors, Wardrobe, Props, Sound
efx, In-scene music*

What makes film unique?

Diegetic World

The world within the confines of the frame

Diegetic elements:

*Setting, Actors, Wardrobe, Props, Sound
efx, In-scene music*

Non-Diegetic elements:

*Camera moves, Musical score, Lighting,
Color correction, etc.*

What makes film unique?

Diegetic World

The world within the confines of the frame

Is it Real?

What makes film unique?

Diegetic World

The world within the confines of the frame

Is it Real?

It can be, if we *suspend disbelief*

What makes film unique?

Diegetic World

The world within the confines of the frame

Is it Real?

It can be, if we *suspend disbelief*

Must the Diegetic world be accurate?

What makes film unique?

Diegetic World

The world within the confines of the frame

Is it Real?

It can be, if we *suspend disbelief*

Must the Diegetic world be accurate?
Truthful?

What makes film unique?

Diegetic World

The world within the confines of the frame

Is it Real?

It can be, if we *suspend disbelief*

Must the Diegetic world be accurate?

Truthful? Authentic?

Unique film attributes

Unique film attributes

The ability to manipulate:

Unique film attributes

The ability to manipulate:

Space

Time

Juxtaposition

What contextual meaning do we perceive when two images are placed in juxtaposition?

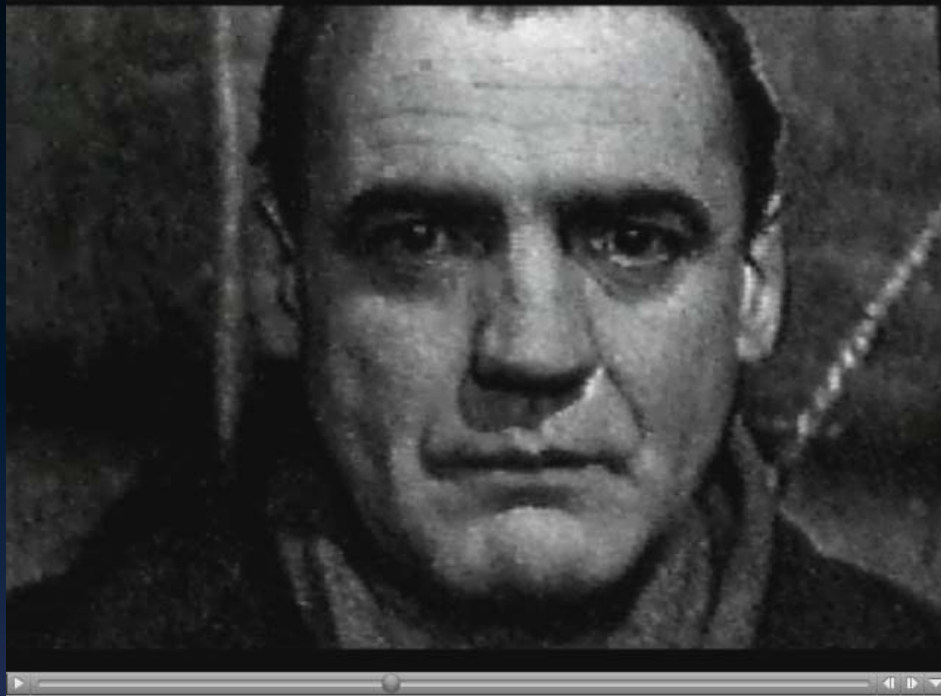
What contextual meaning do we perceive when two images are placed in juxtaposition?

Contextual meaning

The *Kuleshov Effect* is a montage effect demonstrated by Russian filmmaker Lev Kuleshov in the 1910s and 1920s.

It is a mental phenomenon by which viewers derive more meaning from the interaction of two sequential shots than from a single shot in isolation. Created through editing.

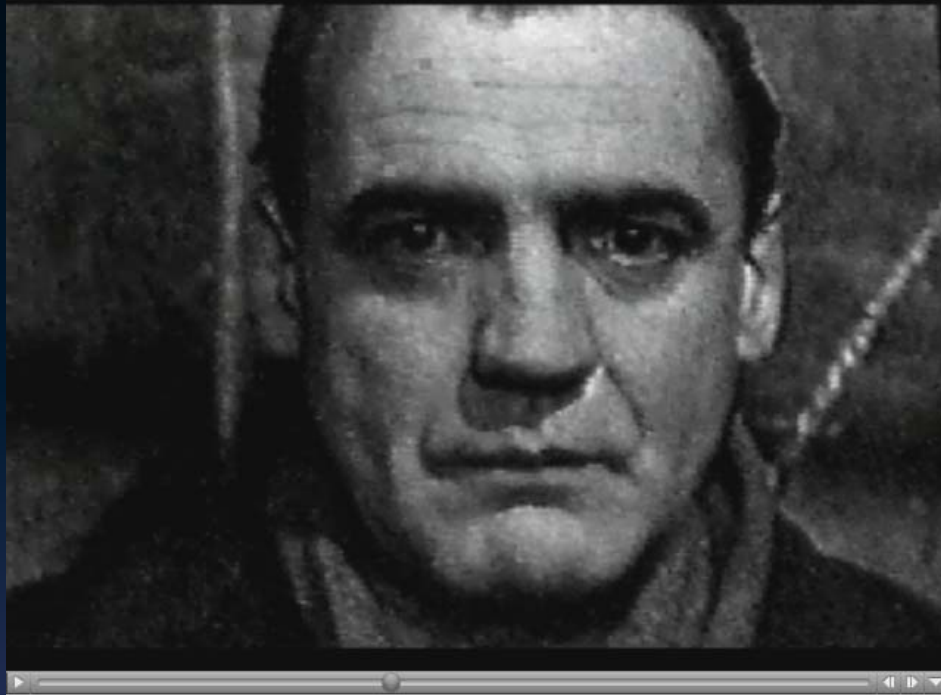
The Kuleshov Experiment



The Kuleshov Experiment



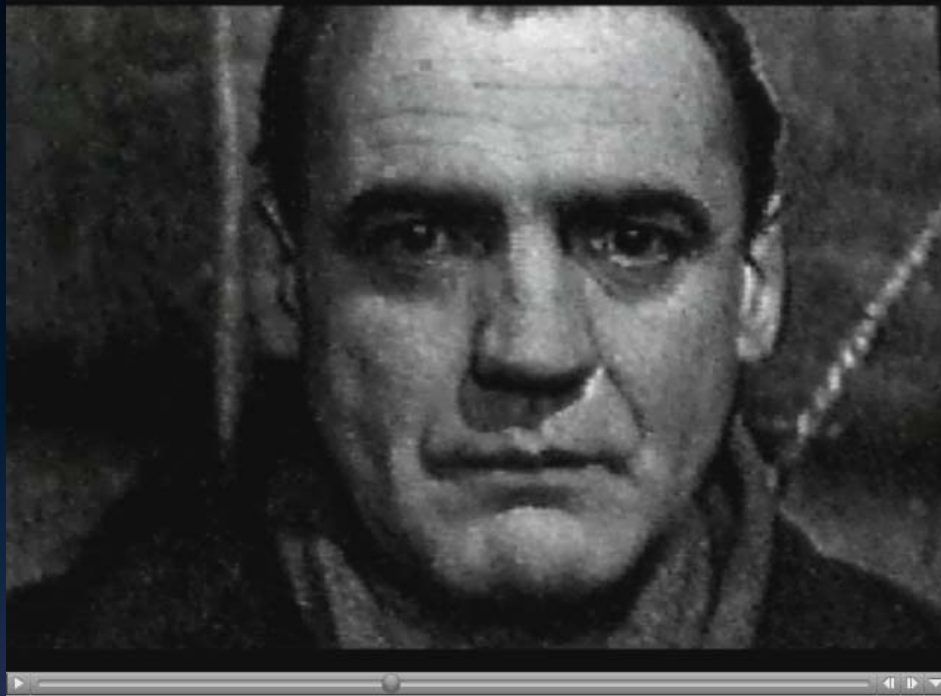
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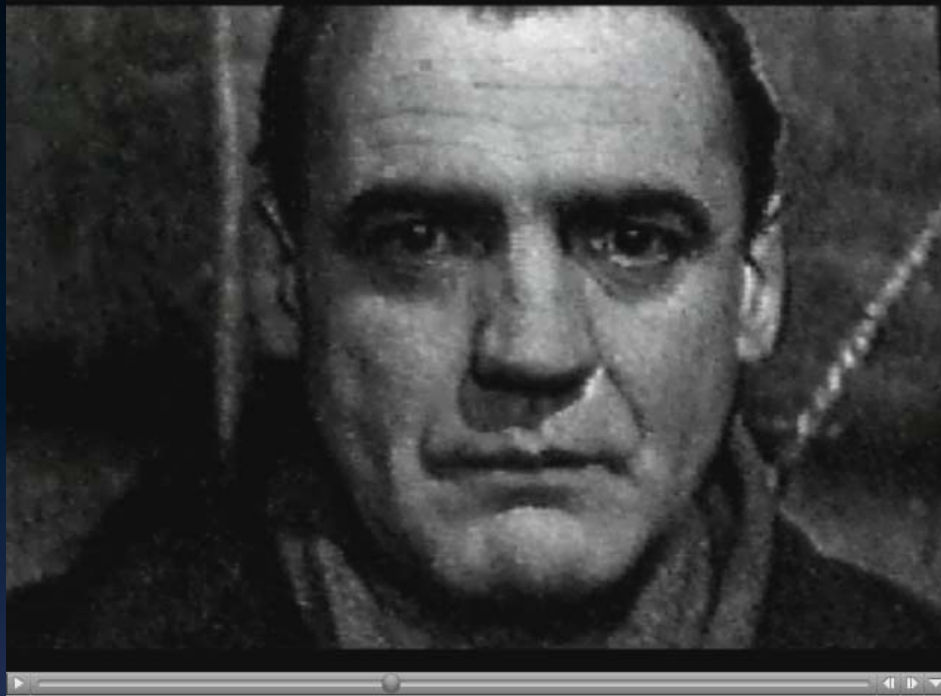
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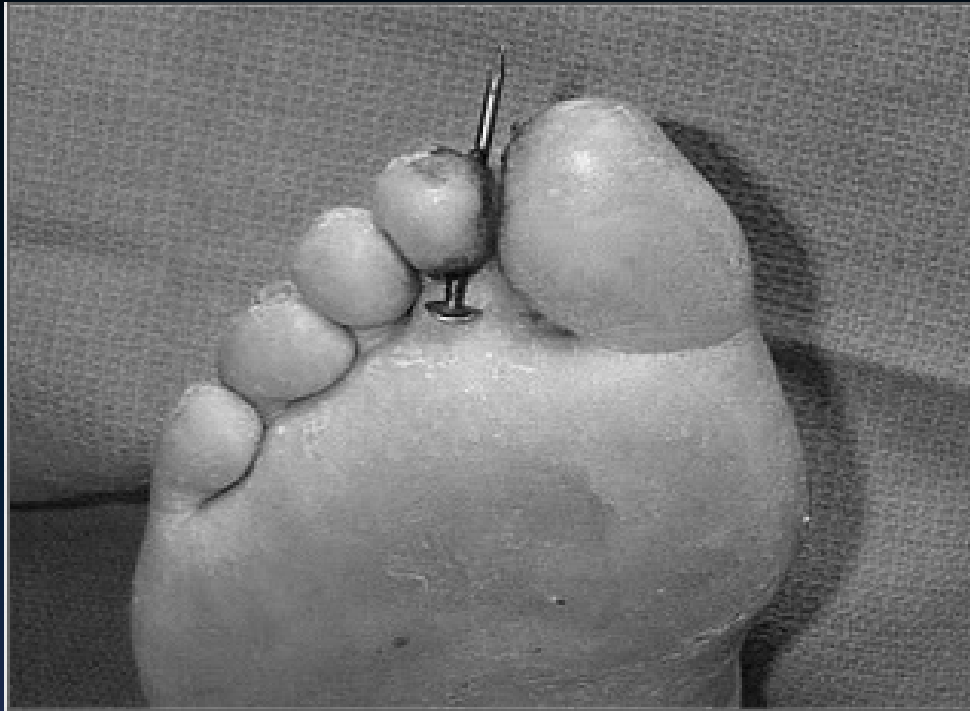
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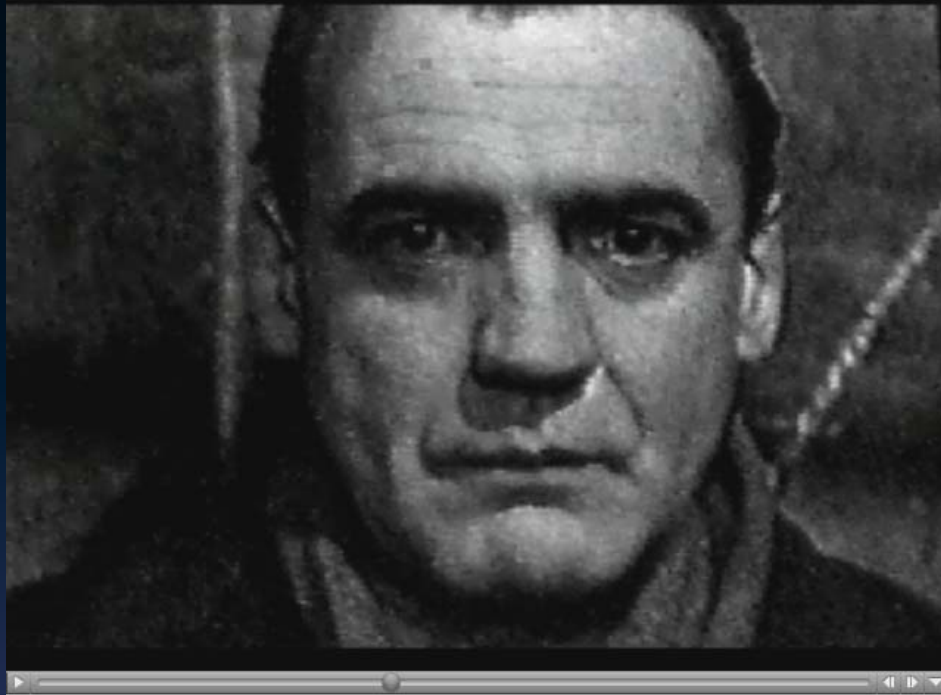
The Kuleshov Experiment



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The Kuleshov Experiment



Armature

Armature

What IS Armature?

Armature

Every good film has a spine. Think of this visually, like an armature in a piece of sculpture. It's not something you always see, it's the little bundle of wire that gets balled up and covered with clay. It's the steadfast center that supports the working material. It gives you parameters within which to work.

Armature

Ask yourself:

What is the film about?

Armature

Ask yourself:

What is the film about?

We're looking for its:

- Spine
- Thematic pattern
- Glue binding one scene to the next
- *Unifying Central Concern*

Armature

What is the film about?



Three Days of the Condor

Sydney Pollack

Armature

What is the film about?



Three Days of the Condor

Sydney Pollack

In a single word:

Armature

What is the film about?



Three Days of the Condor

Sydney Pollack

In a single word:

“Suspicion”

Armature

What is the film about?



Tootsie

Sydney Pollack

Armature

What is the film about?



Tootsie

Sydney Pollack

In a sentence:

Armature

What is the film about?



Tootsie

Sydney Pollack

In a sentence:

“A man dresses up as a woman and thereby learns to be a better man.”

Armature

What is the film ultimately about?



More
examples

Armature

What is the film ultimately about?



More
examples

Moral Implication:
Crash / 21 Grams

Armature

What is the film ultimately about?

More
examples

Moral Implication:

Crash / 21 Grams

Truth About Human Nature:

Groundhog Day / Requiem for a Dream

Armature

What is the film ultimately about?

More
examples

Moral Implication:

Crash / 21 Grams

Truth About Human Nature:

Groundhog Day / Requiem for a Dream

Comment on Social Problems:

Do the Right Thing / Natural Born Killers

Armature

What is the film ultimately about?



More
example
s

Moral Implication:

Crash / 21 Grams

Truth About Human Nature:

Groundhog Day / Requiem for a Dream

Comment on Social Problems:

Do the Right Thing / Natural Born Killers

Struggle for Humanity:

Schindler's List / Children of Men

Armature

What is the film ultimately about?

Complexity of Human Relationships:
Brokeback Mountain / Magnolia



How
about

Armature

What is the film ultimately about?

Complexity of Human Relationships:
Brokeback Mountain / Magnolia

Coming of Age/Loss of Innocence:
Empire of the Sun / Finding Nemo



How
about

Armature

What is the film ultimately about?

Complexity of Human Relationships:
Brokeback Mountain / Magnolia

Coming of Age/Loss of Innocence:
Empire of the Sun / Finding Nemo

Moral/Philosophical Riddle:
Memento / Run Lola Run



How
about

Armature

What holds the film together?

What's the clay?

Mood: the overall *feel* or *tone*

Armature

Mood



Rumblefish

Armature

What holds the film together?

What's the clay?

Mood: the overall *feel* or *tone*

Character: Protagonist, Antagonist, Ensemble

Armature

What holds the film together?

What's the clay?

Mood: the overall *feel* or *tone*

Character: Protagonist, Antagonist, Ensemble

Style: Setting, Art Direction, Cinematography

Armature

Style



Guardians of the Galaxy



Inception

Armature

What holds the film together?

What's the clay?

Mood: the overall *feel* or *tone*

Character: Protagonist, Antagonist, Ensemble

Style: Setting, Art Direction, Cinematography

Plus: Acting, Props, Locations...

Armature

What holds the film together?

What's the clay?

Mood: the overall *feel* or *tone*

Character: Protagonist, Antagonist, Ensemble

Style: Setting, Art Direction, Cinematography

Plus: Acting, Props, Locations...



It's
all...

Mise en Scène

Storytelling

Storytelling

What is a narrative?

Storytelling

What is a narrative?

The representation in art of an event or story.

- Merriam-Webster

Storytelling

What is a narrative?

The representation in art of an event or story.

- Merriam-Webster

A spoken or a written account of connected events; a story.

- Oxford Dictionaries

Storytelling

Narrative = Storytelling

Storytelling

Narrative = Storytelling

- **Beginning / Middle / End**
 - chain of events

Storytelling

Narrative = Storytelling

- **Beginning / Middle / End**
 - chain of events
- **Cause ~ Effect Relationship**
 - one event causes another

Storytelling

Narrative = Storytelling

- **Beginning / Middle / End**
 - chain of events
- **Cause ~ Effect Relationship**
 - one event causes another
- **Causal relationships create change**
(one character creates change in another character)

Story and Plot

What and How

Story and Plot

What and How

Story

- what happens

Story and Plot

What and How

Story

- what happens

Plot

- how it happens

Story and Plot

What and How

_____ + _____ = plot?

Story and Plot

What and How

Character + conflict = plot?

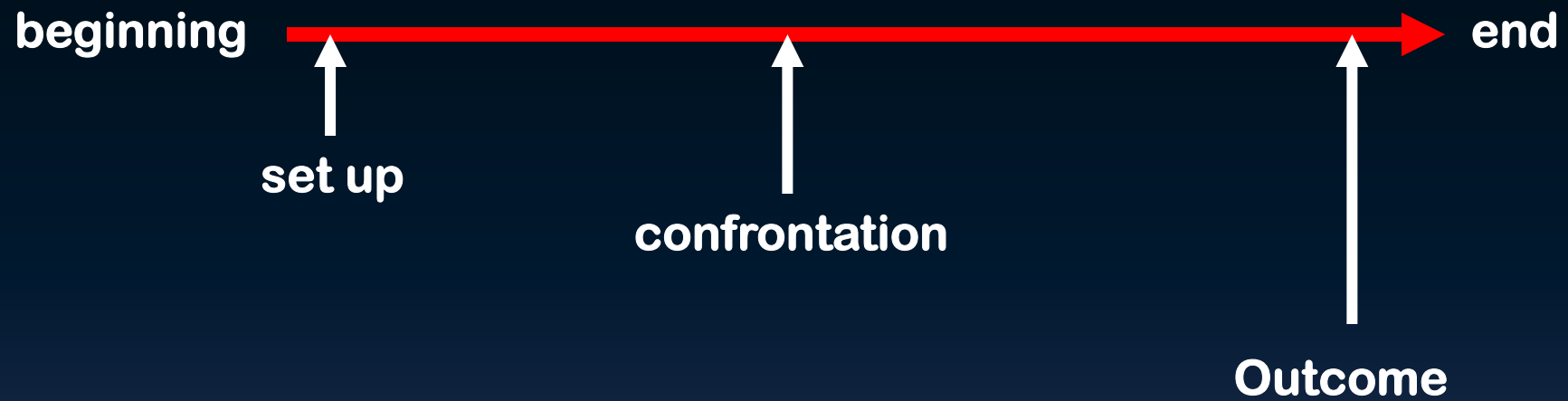
Plot Patterns

beginning  end

Plot Patterns



Plot Patterns



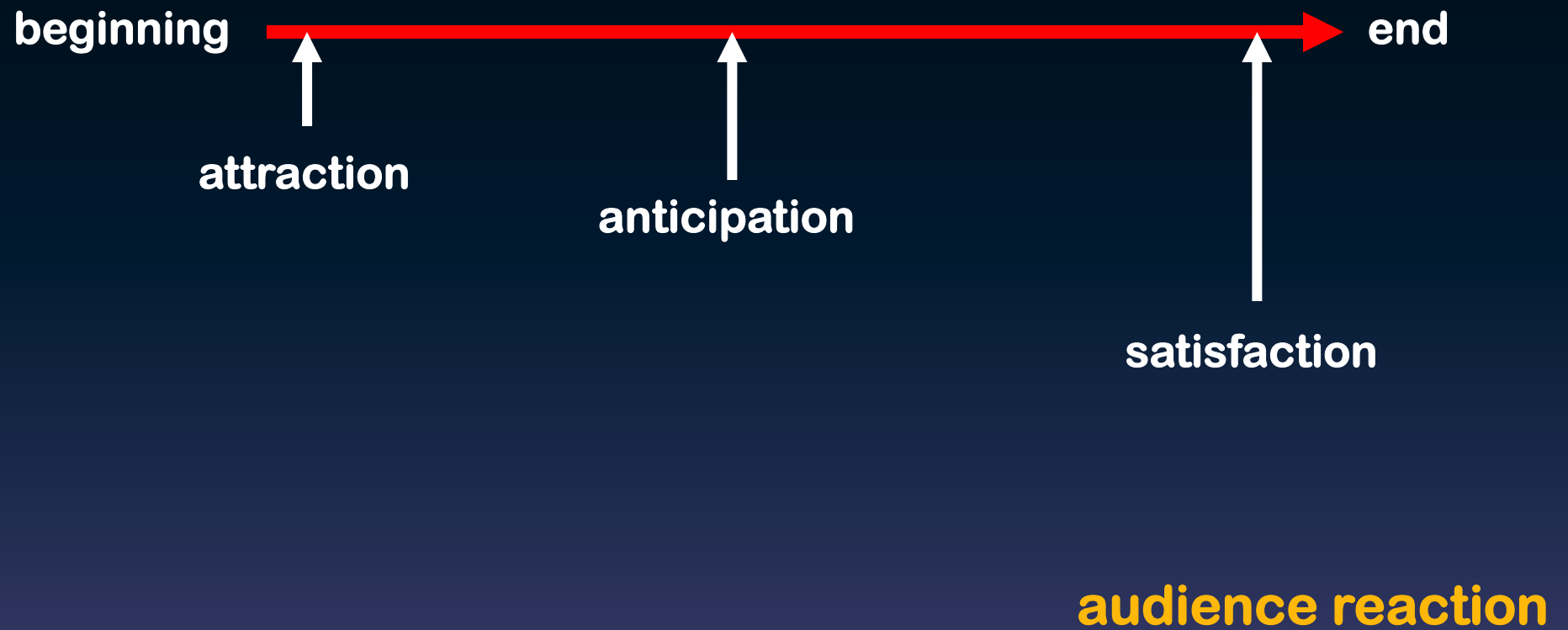
high concept

Plot Patterns



low concept

Plot Patterns



Seven step story exercise

1. Once upon a time there was a _____
who _____
2. And every day _____
3. Until one day _____
4. And because of this _____
5. And because of that _____
6. Until finally _____
7. And ever since that day _____

Seven step story exercise

1. Once upon a time there was a *(protagonist)*
who *(character trait)*
2. And every day... *(Initial state, status quo)*
3. Until one day...
(Introduce change, problem, conflict, Catalytic Event)

Seven step story exercise

4. And because of this... (*protagonist takes ACTION*)
But... (*failing or unintended result*)
5. And because of that... (*more drastic action*)
But... (*new result*)

Protagonist works to:

- *Change back to initial state*
- *Solve the problem*
- *Resolve the conflict*

Make it ACTIVE, not passive. Cause and effect relationships between each step.

Seven step story exercise

6. Until finally...
(protagonist does the unexpected to solve the problem)

Shows character change

Resolution of conflict

Point of maximum tension and excitement

Protagonist cannot die until this point

7. And ever since that day... *(new status quo)*
Success or failure
Happiness or sorrow

Seven step story exercise

exposition

1. Once upon a time there was a _____
who _____

2. And every day _____

**catalytic
event**

3. Until one day _____

**rising
action**

4. And because of this _____

5. And because of that _____

climax

6. Until finally _____ **(crisis)**

resolution

7. And ever since that day _____

Screenplay Structure

Screenplay Structure

- Act**
- Largest structural component
 - Divided by plot points
 - Series of sequences

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- Act**
- Largest structural component
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- Sequence**
- Series of scenes
 - Has beginning, middle and end
 - Conceptual unit of plot

Screenplay Structure

- Act**
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 - Divided by plot points
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- Sequence**
- Series of scenes
 - Has beginning, middle and end
 - Conceptual unit of plot

- Scene**
- action at time / place
 - plot building block
 - includes action and dialogue

Three Act Form

Three Act Form

Action Line

Three Act Form

Action Line

Emotive Line

Three Act Form

Action Line

What they're doing

Emotive Line

Three Act Form

Action Line

What they're doing

Emotive Line

What they're feeling

Three Act Form

High Concept

Low Concept

Three Act Form

High Concept

Action line dominant

Emotive line minimized

Low Concept

Three Act Form

High Concept

Action line dominant

Emotive line minimized

Low Concept

Emotive line dominant

Action line minimized

Three Act Form

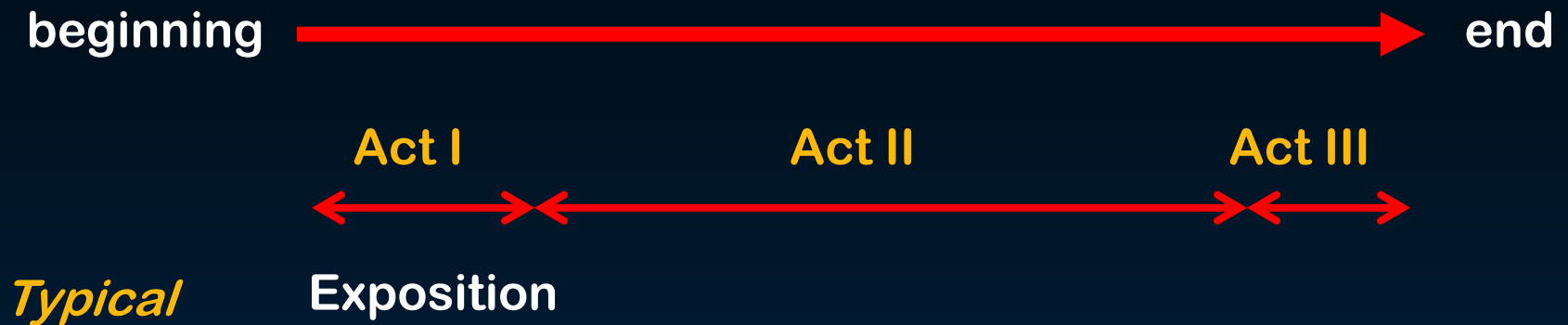
Three Act Form

beginning  end

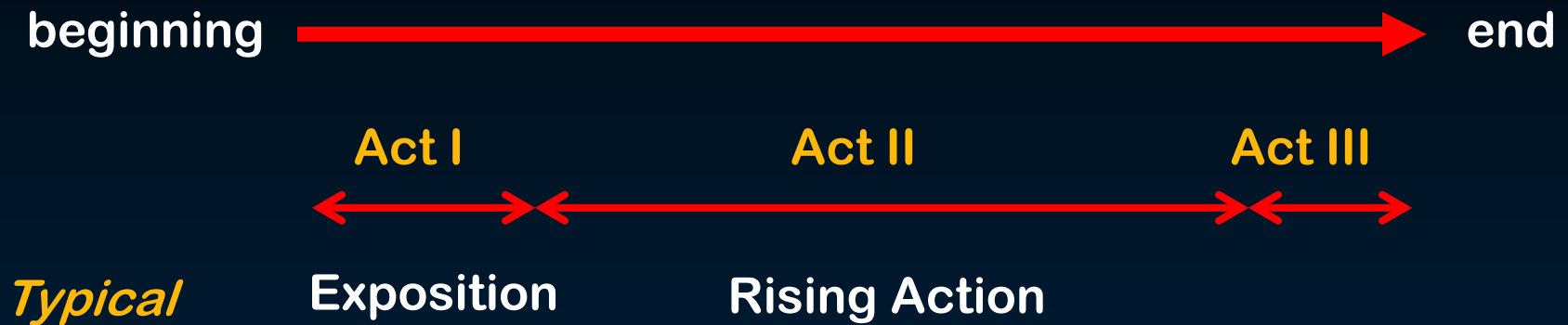
Three Act Form



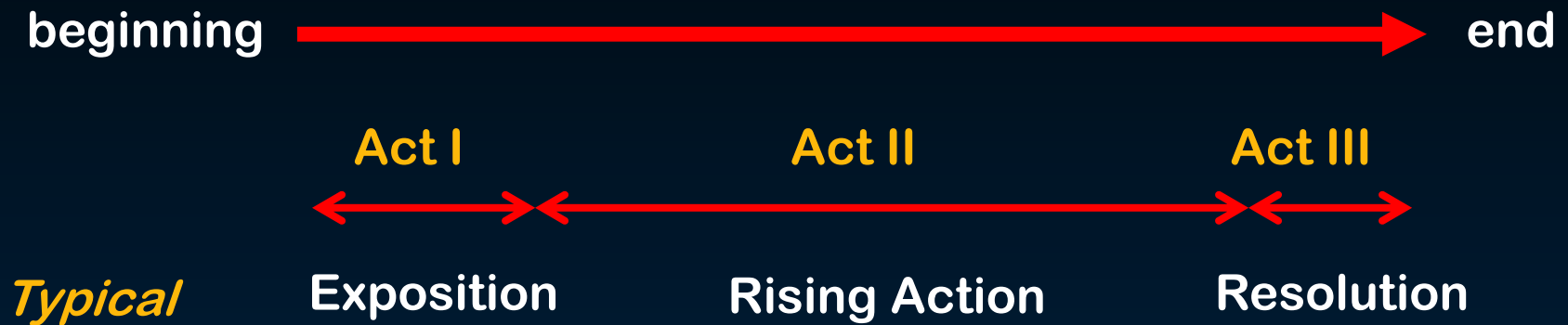
Three Act Form



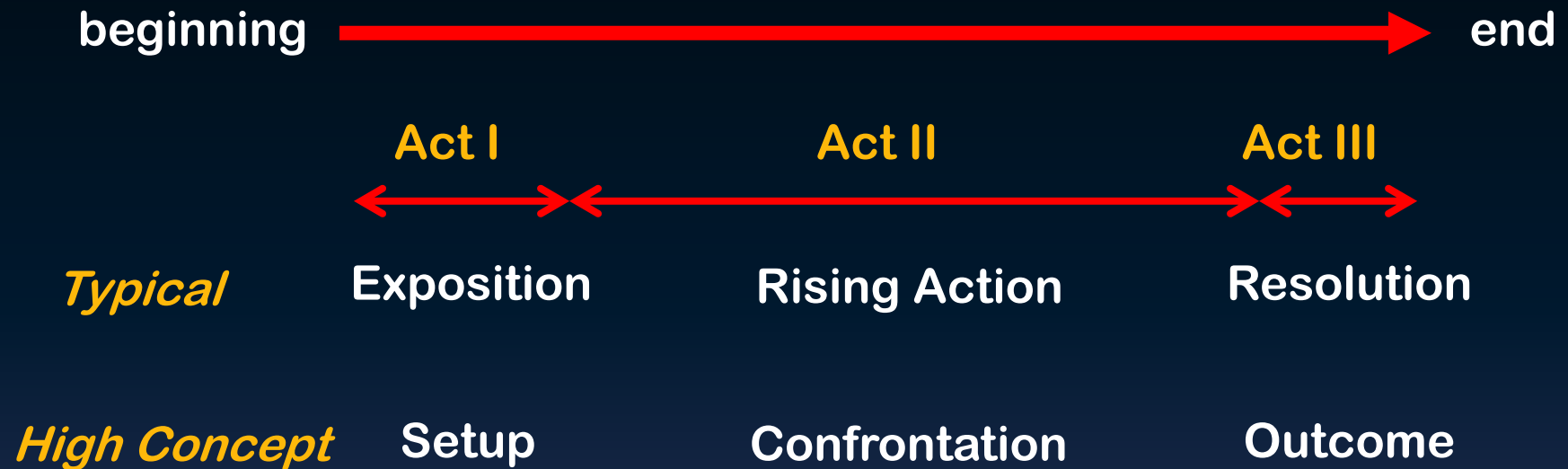
Three Act Form



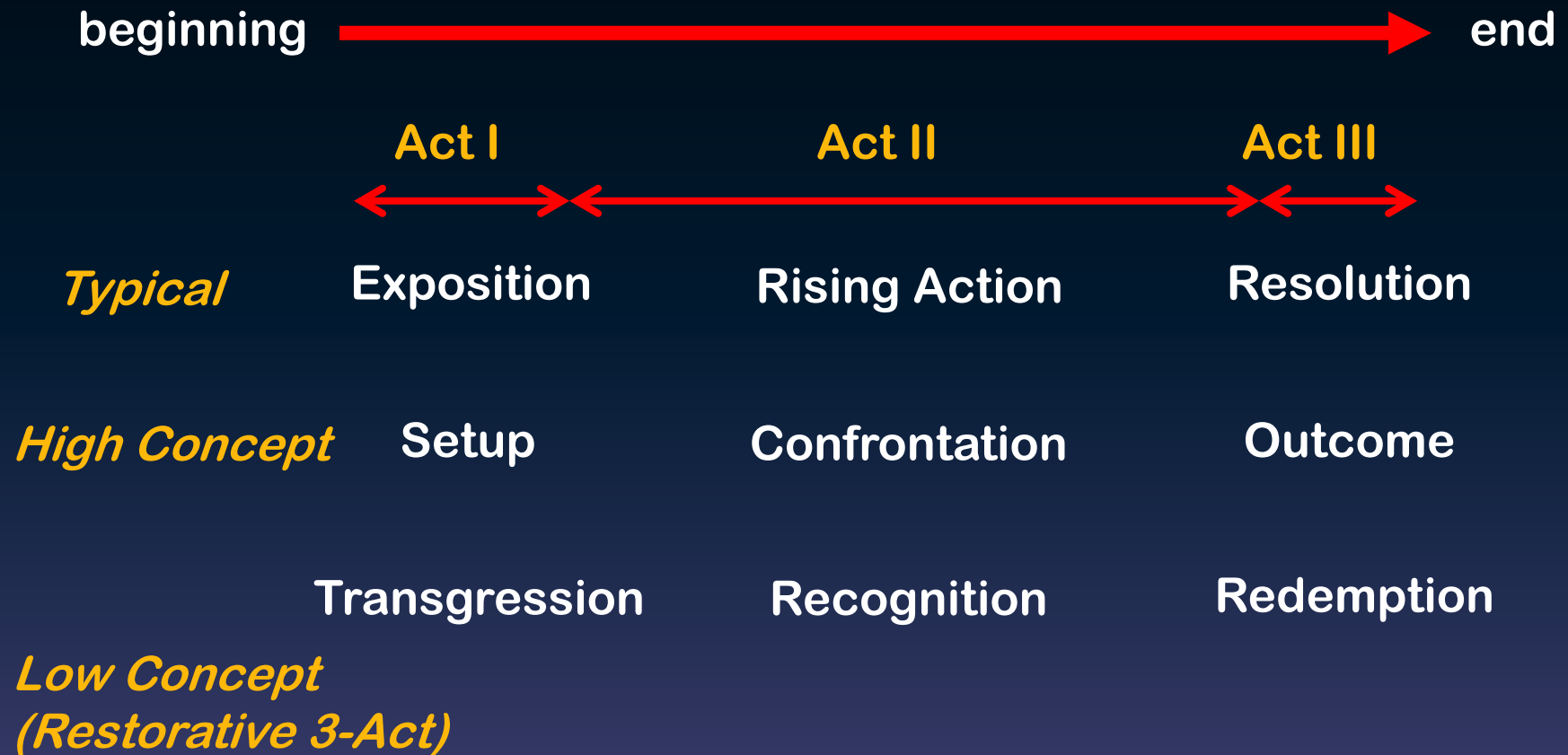
Three Act Form



Three Act Form



Three Act Form



Three Act Form

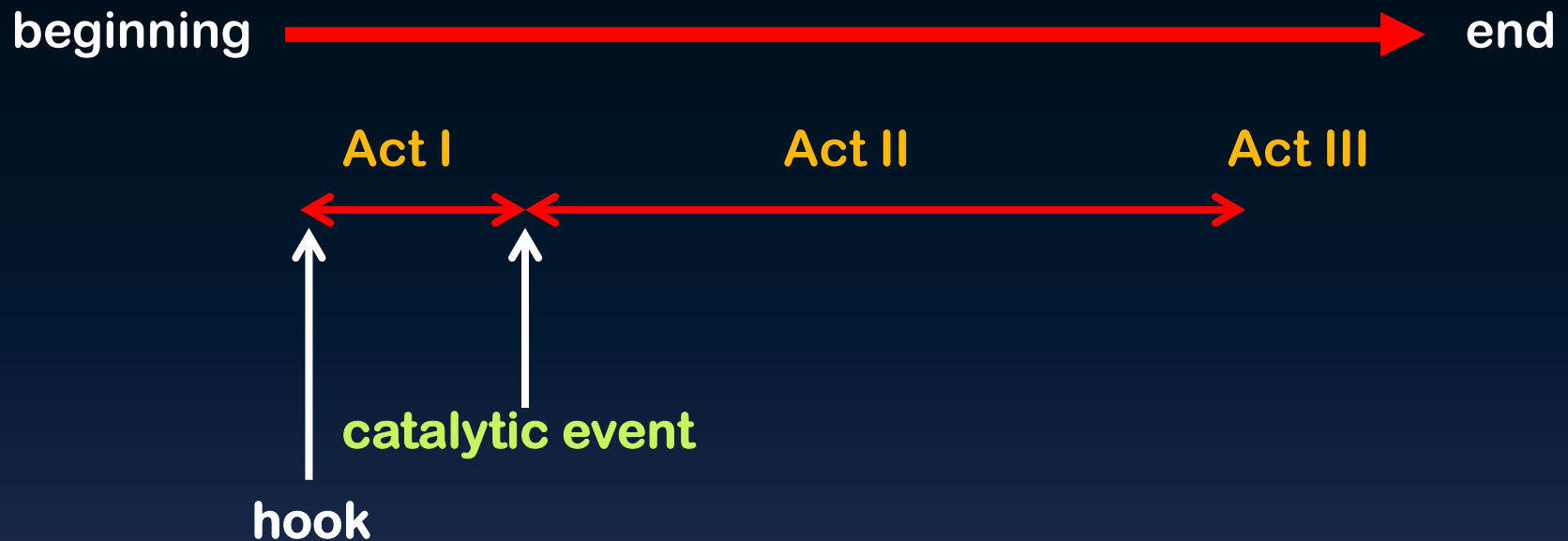


Three Act Form



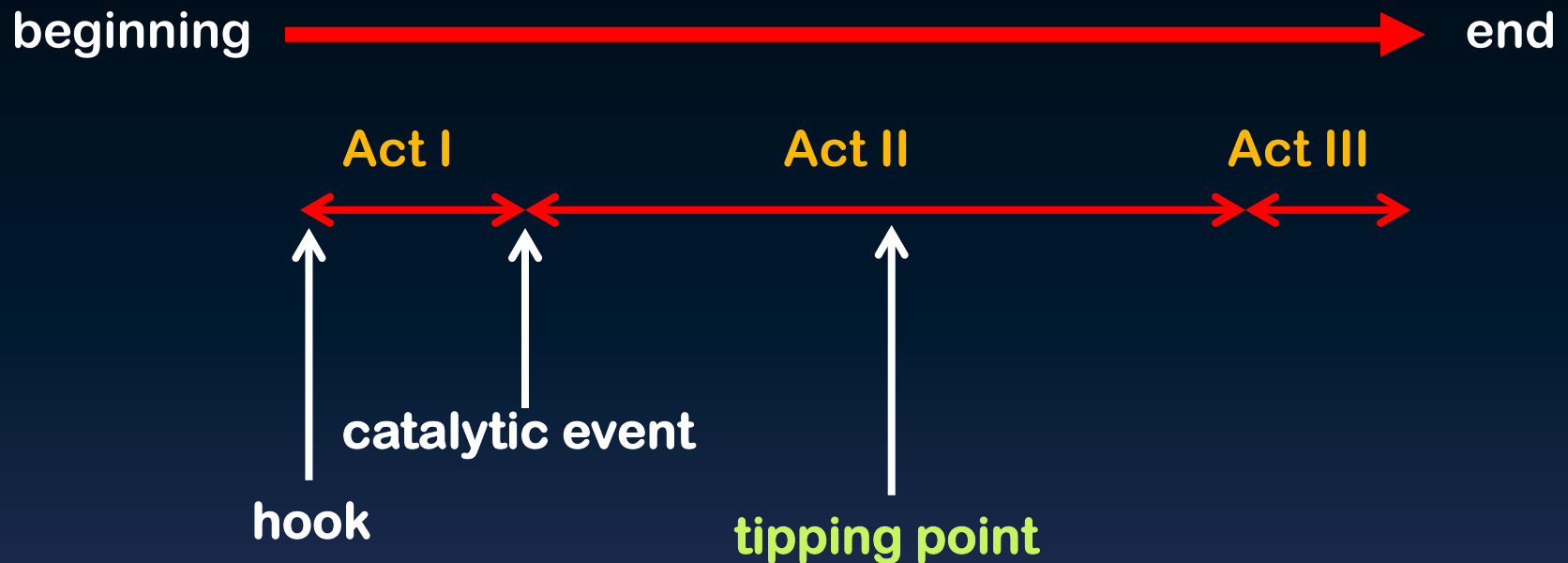
Before pg 10. Grabs the audience. Most likely theme oriented.

Three Act Form



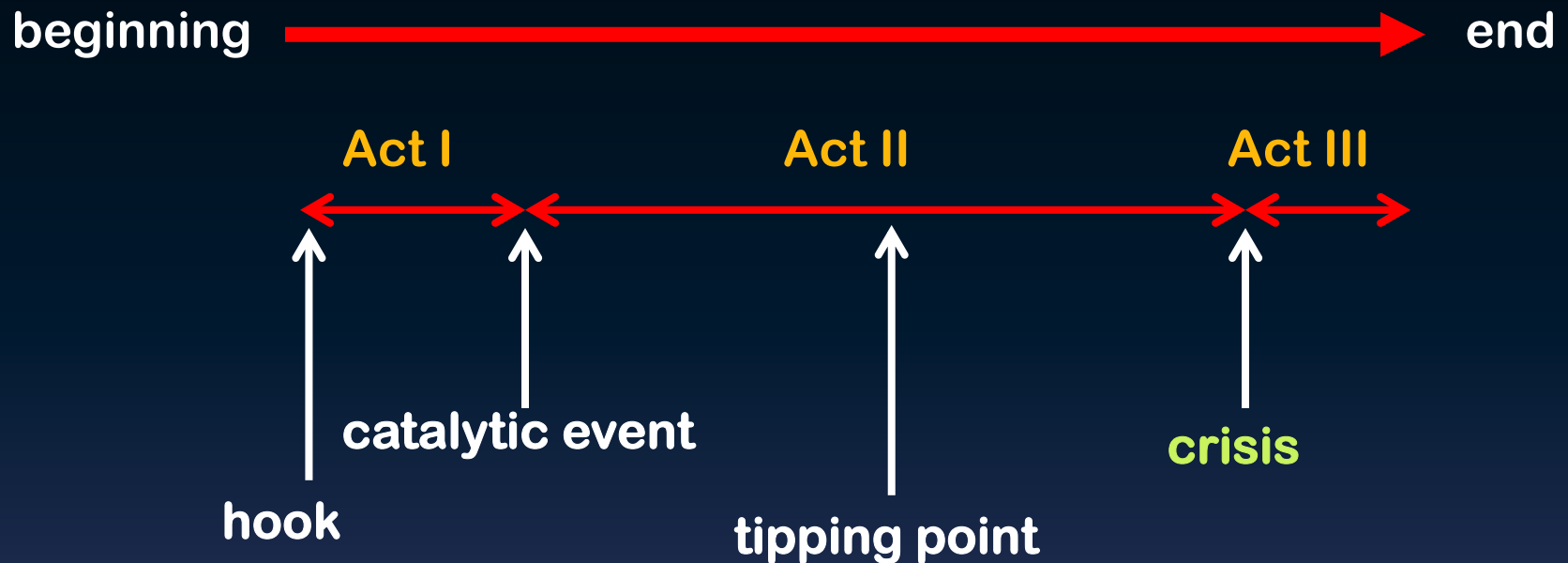
End of Act I. Sometimes called the *Inciting Incident*, or distinct from it. Propels the protagonist out of their ordinary world. Throws everything off balance.

Three Act Form



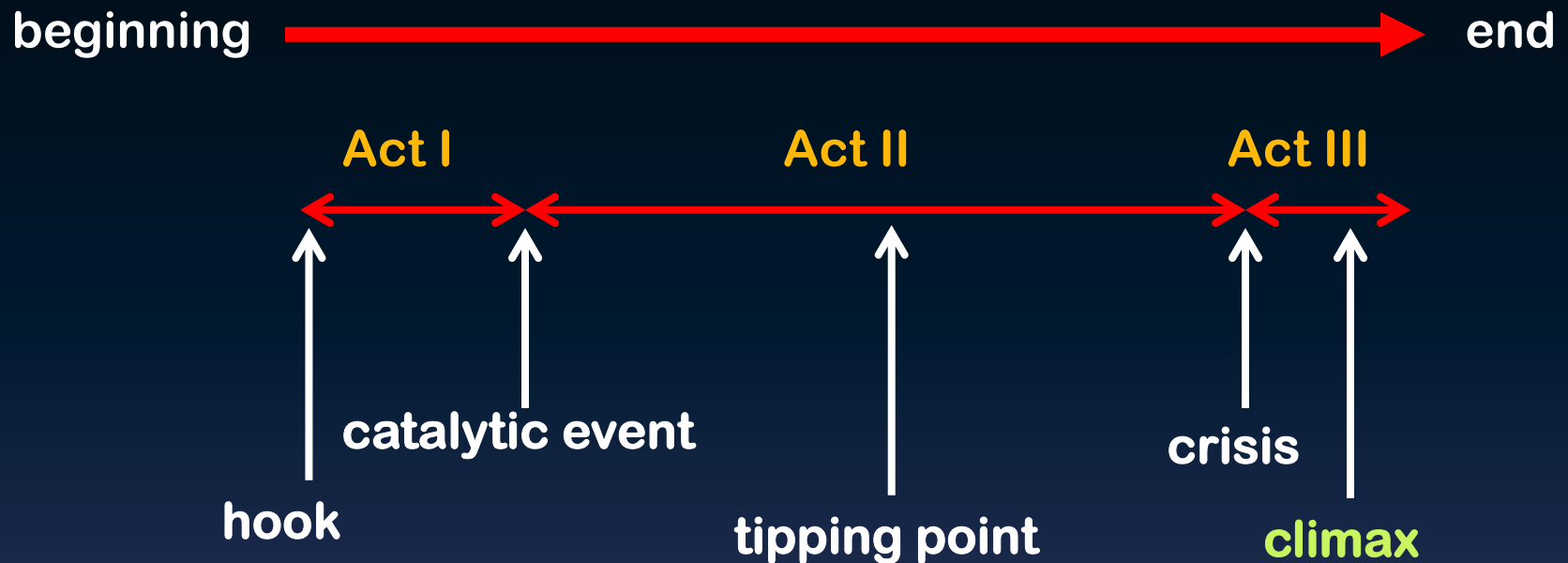
Middle of 2nd act. Events irrevocably lead to the crisis.

Three Act Form



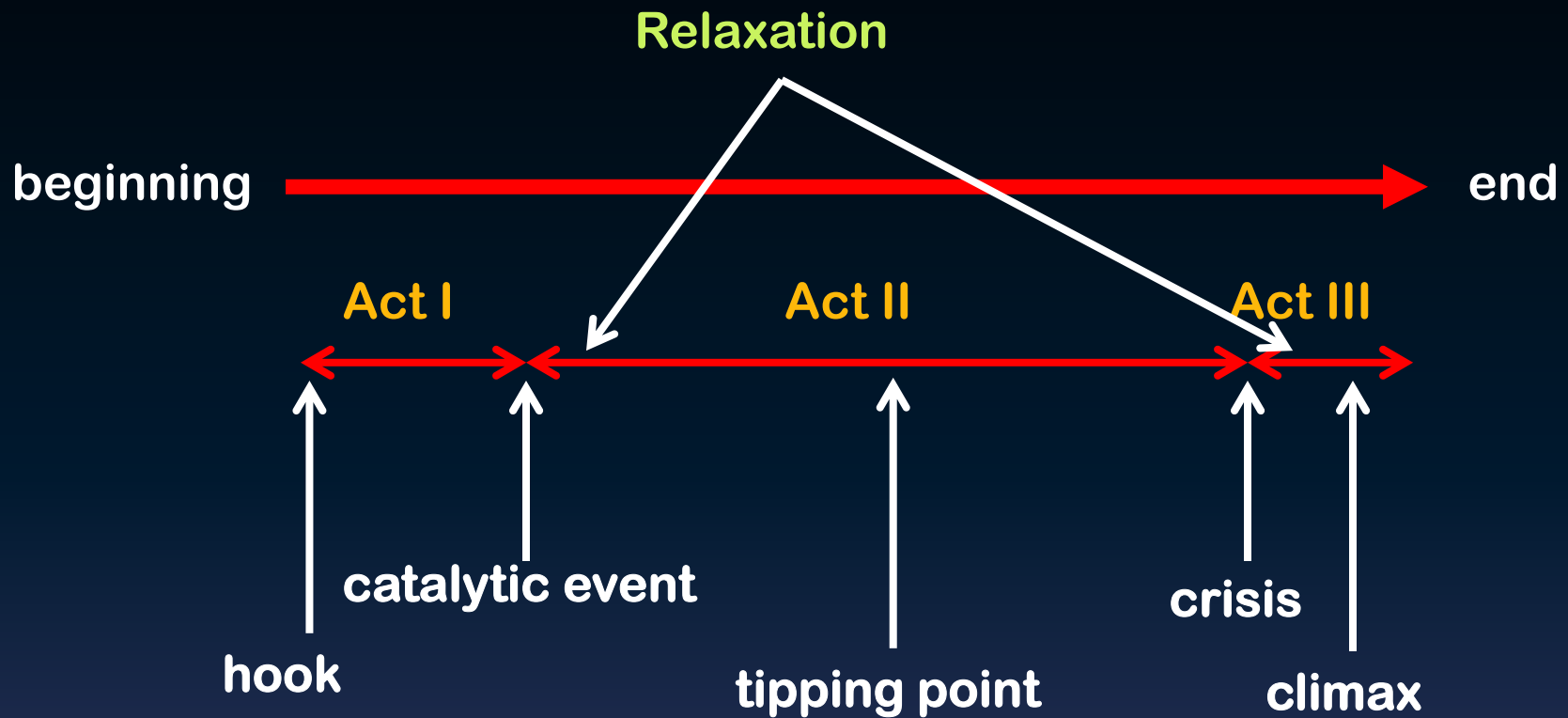
End of Act II. All Is Lost. The hero has reached the end of his wits, often facing actual or symbolic death. Dark night of the Soul.

Three Act Form



Pinnacle of Act III. Protagonist risks it all, often alone.
Triumphs or faces defeat.

Three Act Form



Breathing points. Allows for a rebuilding of drama and tension.

Film Analysis Homework

Film Analysis Homework

Analyze,

Film Analysis Homework

Analyze, Don't Criticize

Film Analysis Homework



The Third Man 1949 Carol Reed

- What is the Armature of *The Third Man*?
- What are the main filmic elements expressing the armature?
- Follow directions on Moodle



And
also

Production Homework

- Write **3 potential First Acts** of your mini screenplay
- :10 “Pieces of Time”
- Follow Moodle directions

FIN