

AKE FILMS

VIDEOOTIT ry

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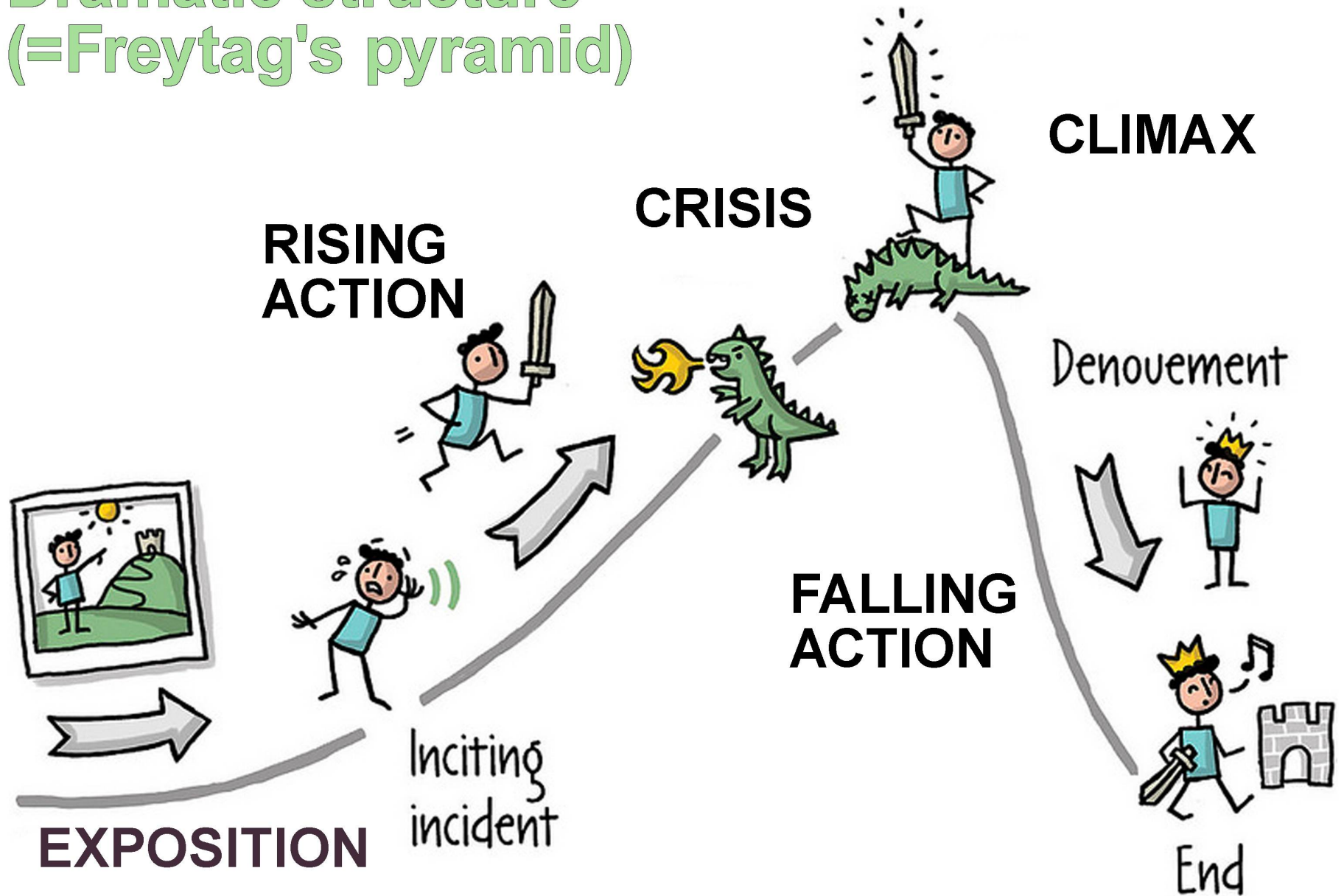
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Dramatic structure (=Freytag's pyramid)





01. Exposition

The exposition is the portion of a story that introduces important background information to the audience;
for example, information about the setting, events occurring before the main plot, characters' back stories, etc.

Exposition can be conveyed through dialogues, flashbacks, characters' thoughts, background details, in-universe media, or the narrator telling a back-story.





02. Rising action

In the rising action, a series of events build toward the point of greatest interest. The rising action of a story is the series of events that begin immediately after the exposition (introduction) of the story and builds up to the climax.

These events are generally the most important parts of the story since the entire plot depends on them to set up the climax and ultimately the satisfactory resolution of the story itself.





03. Climax

The climax is the turning point, which changes the protagonist's fate.

If the story is a comedy and things were going bad for the protagonist, the plot will begin to unfold in his or her favor, often requiring the protagonist to draw on hidden inner strengths.

If the story is a tragedy, the opposite state of affairs will ensue, with things going from good to bad for the protagonist, often revealing the protagonist's hidden weaknesses.



04. Falling action

During the falling action, the conflict between the protagonist and the antagonist unravels, with the protagonist winning or losing against the antagonist.

The falling action may contain a moment of final suspense, in which the final outcome of the conflict is in doubt.



05. Dénouement

The dénouement comprises events from the end of the falling action to the actual ending scene of the drama or narrative. Conflicts are resolved, creating normality for the characters and a sense of catharsis, or release of tension and anxiety, for the reader.

The comedy ends with a dénouement (a conclusion), in which the protagonist is better off than at the story's outset.

The tragedy ends with a catastrophe, in which the protagonist is worse off than at the beginning of the narrative.



SHOT SIZES

Extreme Long Shot

(ELS) **Wide Shot, WS, Distant shot**

A scene photographed to give the effect of the camera being at a great distance from the action to be photographed. Includes the entire set or its exterior equivalent.



Long shot (LS)

A scene photographed to give the effect of the camera being at a great distance from the action to be photographed.



Full Shot (FS)

Medium long shot (MLS)

Typically shows the entire object or human figure and is usually intended to place it in some relation to its surroundings.



Long Medium Shot (LMS)

Three-quarters shot

Frames the whole subject from the knees up. Shows the subject in relation to the surroundings.



Medium Shot (MS)

Framing the human figure from waist up, or corresponding size of any scene.



Medium Close Up (MCU) Semi-close-up

Framing the human figure from the chest upwards, or corresponding size of any object.



Close Up (CU), Close shot

A photo- or video image which appears to have been obtained with a camera close to the subject.



Extreme Close Up (ECU), Big Close Up

A shot in which only a minor part of the subject fill the most of the frame.



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Composition – framing your shots 1

Composition means how you arrange things in the shot.

Your film will look a lot better if you compose the shots carefully.

Pay attention to where things are in the shot, what's happening at the edges of the frame, and what's going on in the background.



Composition – framing your shots



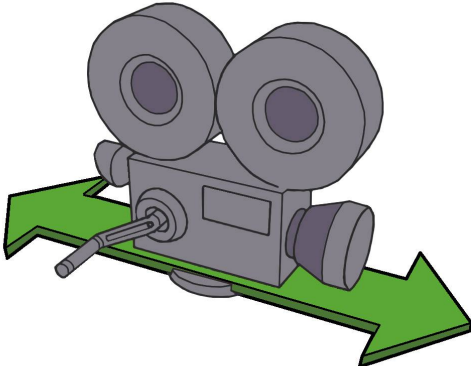
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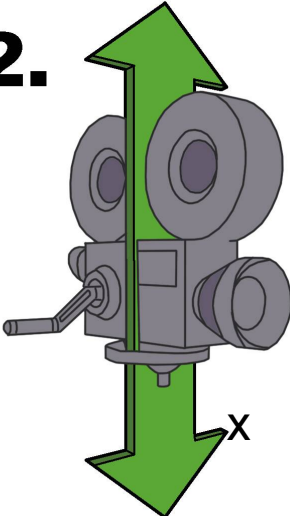
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CAMERA MOVEMENT

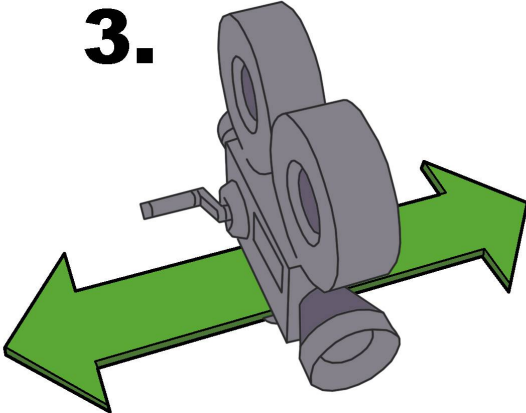
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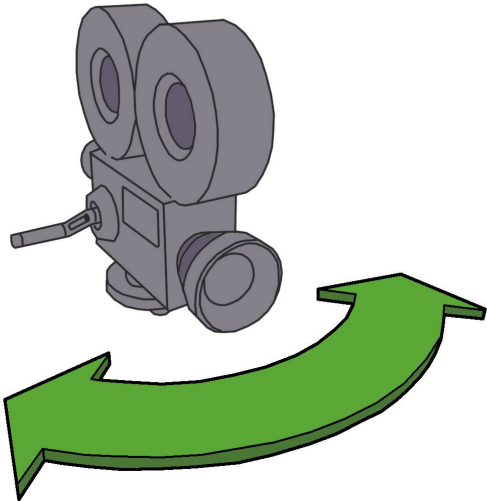
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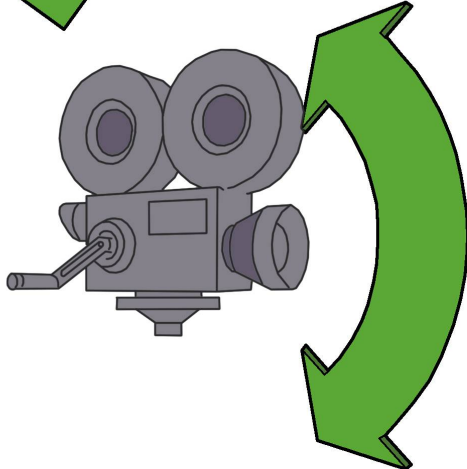
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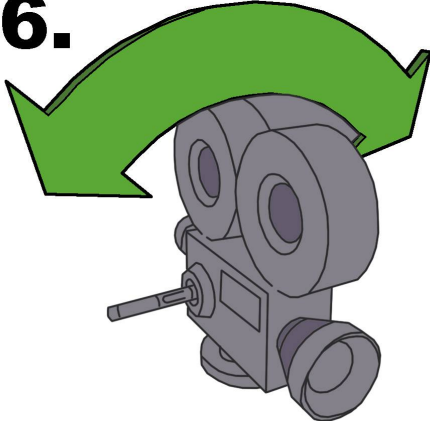
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5.



6.





Camera movement 1/2

1. Tracking shot

Where the camera is rolled along laid tracks in order to follow someone walking or running.

2. Crane shots

The camera is mounted on a crane moves at a height above ground level.

4. Panning shots

Where the camera slowly moves side to side across the scene from a fixed axis.

5. Tilt shots

The camera moves up and down from a fixed axis



Camera movement 2/2

5. Tilt shots

The camera moves up and down from a fixed axis

6. Rolling shot

The camera moves diagonally making the image slanted.

Ariel shots

Where the camera is placed on a helicopter / drone to create a bird's eye shot. Usually used to show a city / landscape.

Arc

Using the camera to move around an object in a circular motion.

Zoom

Using the camera lens to go from a long shot to a close up or from a close up to a long shot (zooming out) in a single shot.



Camera angles





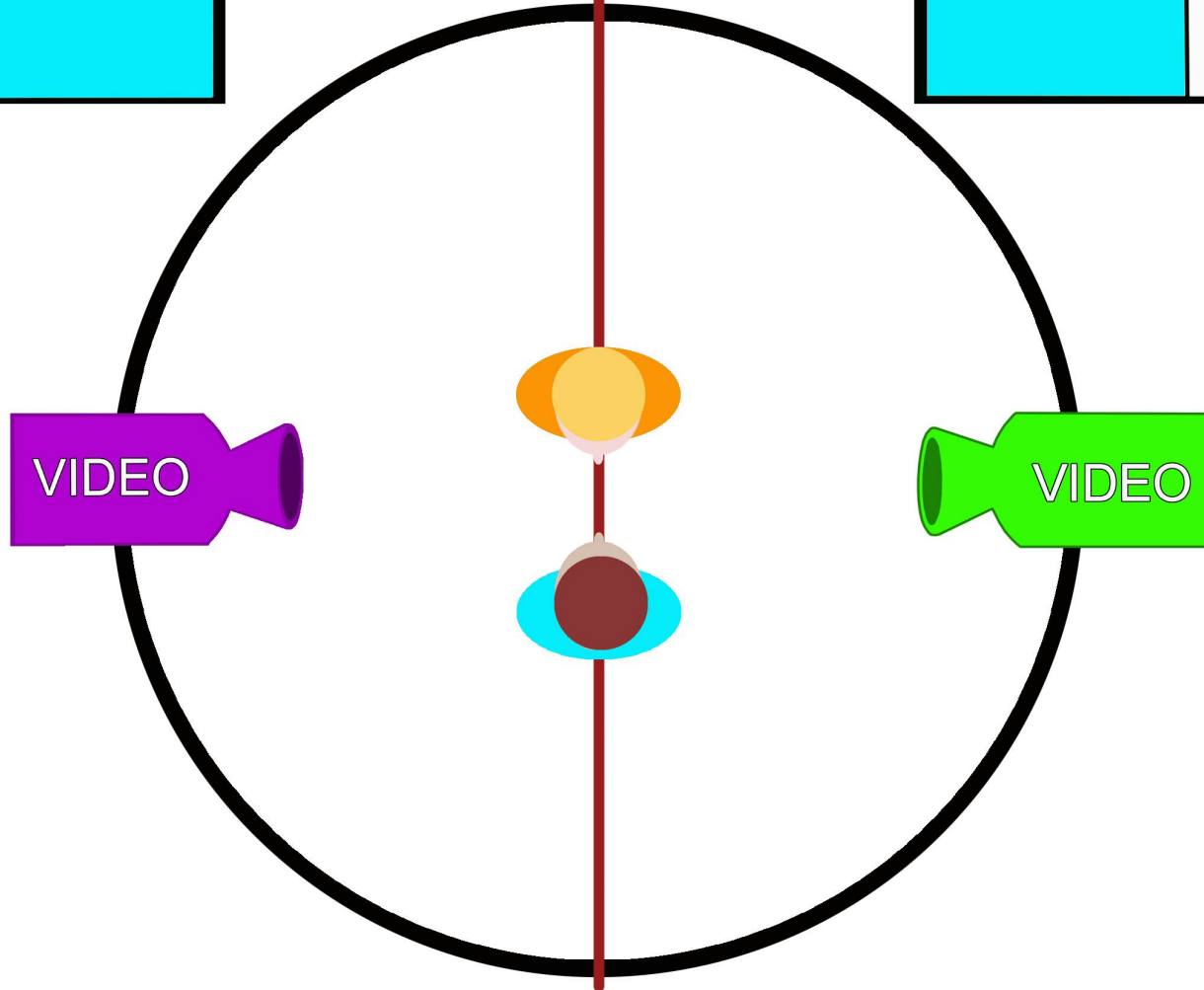
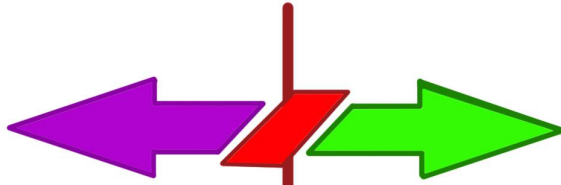
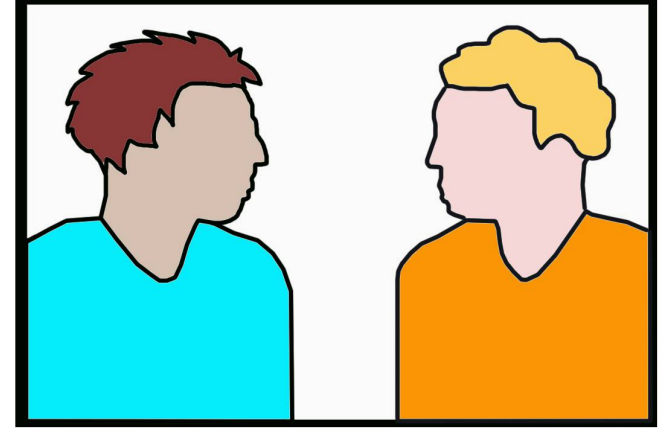
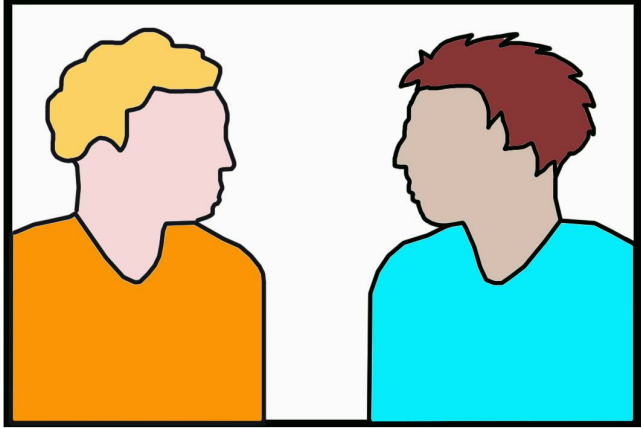
LINE OF ACTION = 180 Degree rule

In film making, the 180-degree rule is a basic guideline regarding the on-screen spatial relationship between a character and another character or object within a scene. An imaginary line called the axis connects the characters, and by keeping the camera on one side of this axis for every shot in the scene, the first character is always frame right of the second character, who is then always frame left of the first. The camera passing over the axis is called jumping the line or crossing the line; breaking the 180-degree rule by shooting on all sides is known as shooting in the round.

The 180-degree rule enables the audience to visually connect with unseen movement happening around and behind the immediate subject and is important in the narration of battle scenes.



180 Degree rule





AN EXERCISE

- 4 x small groups
- Each group plan / write a script for a short film
 - based on 10 – 16 shots
 - remember dramatic structure (surprise) and shots sizes
 - pictures more important than a sound
- Draw a storyboard
- Shoot the film
- Edit the film

LINKS

<http://learnaboutfilm.com/film-language/sequence/180-degree-rule/>

