



Erasmus+



Erasmus+ Program -Strategic Partnership

Project No: 2019-1-TR01-KA229-077131_6

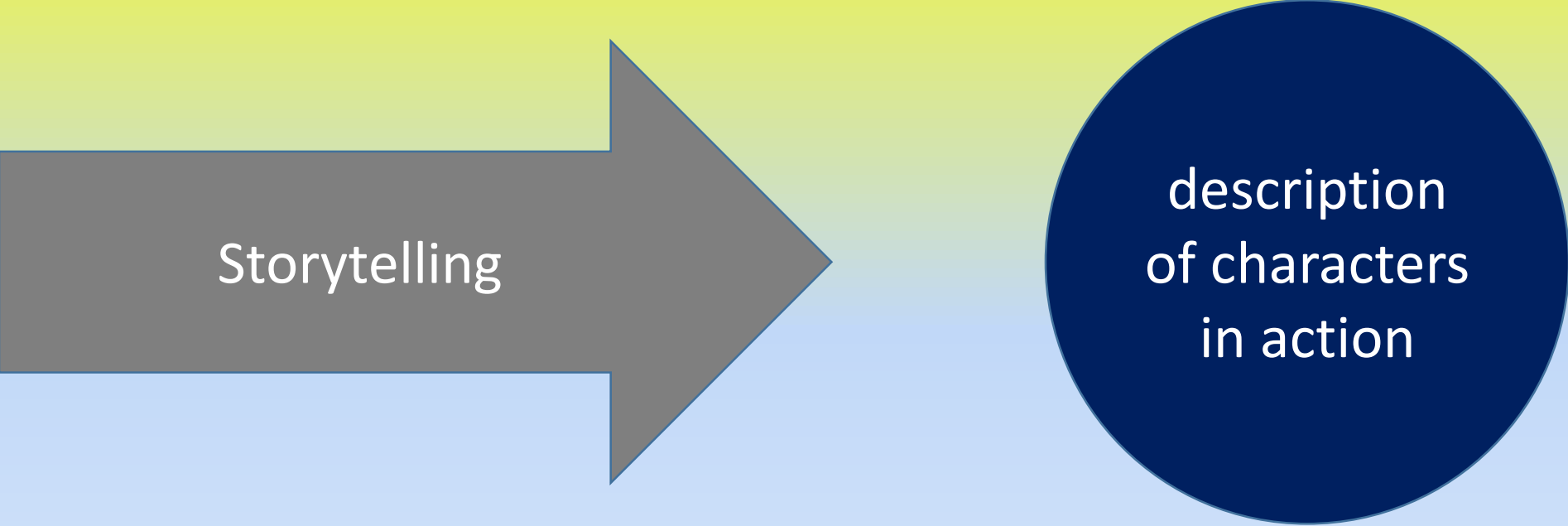
“European Values with Manga” (Erasmus+ KA229)

SCENARIO: an approach

Film and television narration

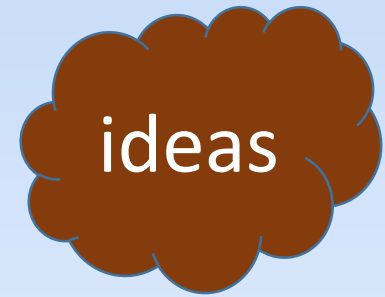
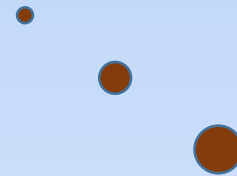
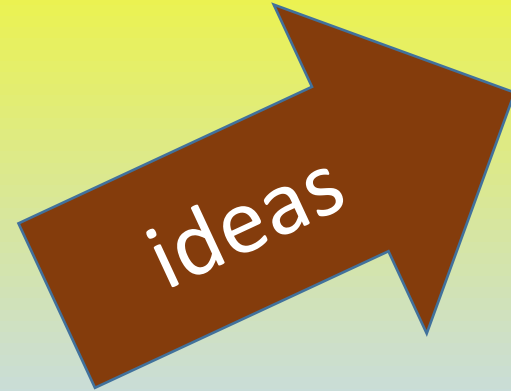
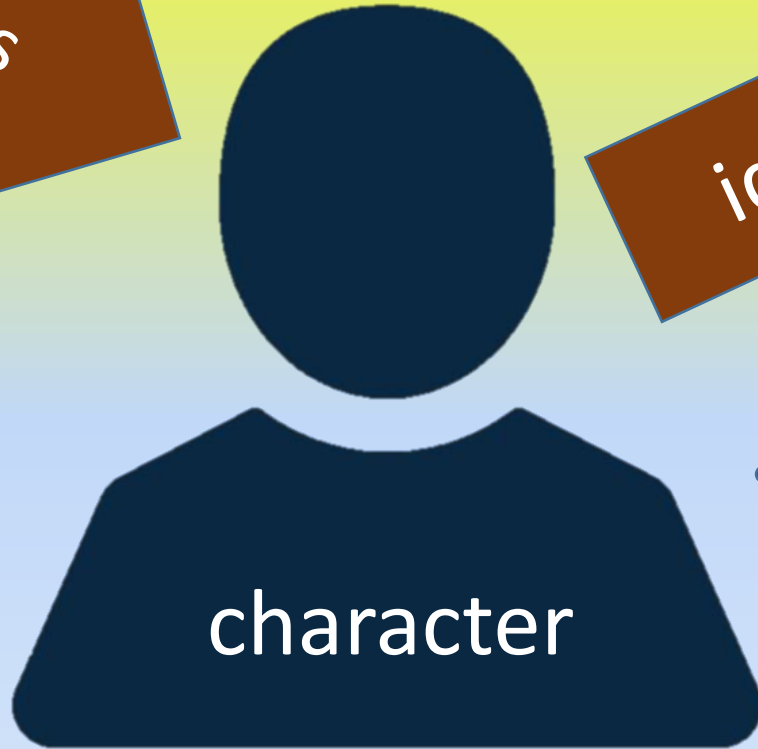
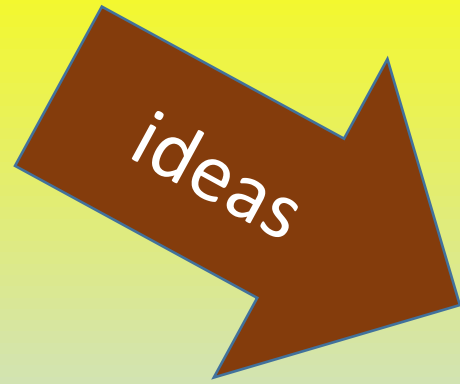
1
Narrative

2
Audiovisual media



Storytelling

description
of characters
in action



Events alter an initial state
of things or actions

Event 1

Event 2

Event 3



Heterogeneity of television and film narration

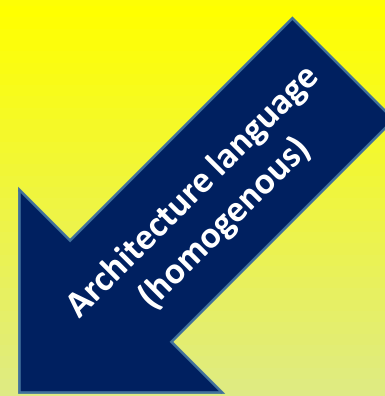
moving
photography

graphic
design

dialogue

noise

music



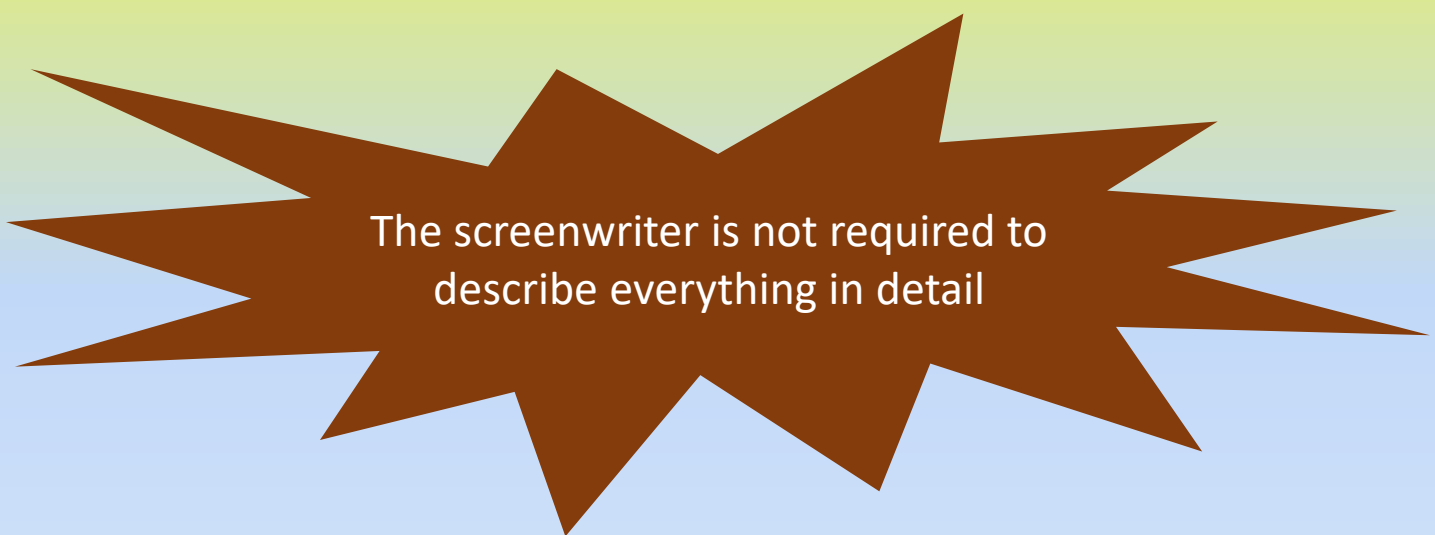
The story is formed by images – a person(s) acting within a given space and time.

A complete and independent art that uses the written word and contains everything about the content of a film.

The script is a written text. It may be an original or a copy of the pre-historic text (literary, theatrical, etc.). The script contains all the movements, actions, expressions and dialogues of the characters.

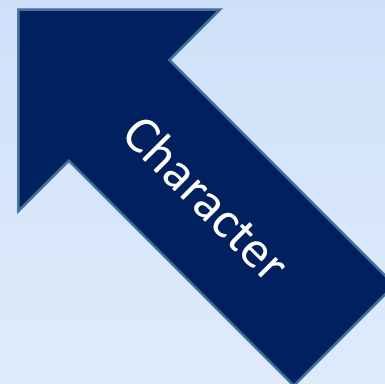
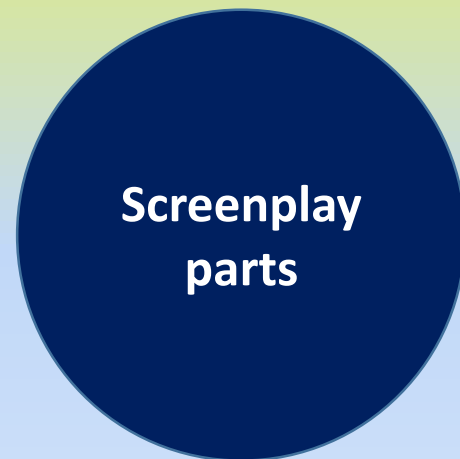
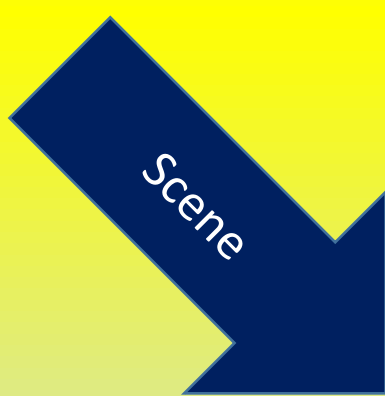
"The scriptwriter is to make movies on paper".





The screenwriter is not required to
describe everything in detail

Cinema is a collective art



Scene

It changes every time space and time in the story, change.

Capitalized: the number of the stage, whether it is indoors (INT.) or outdoors (EXT.) - what space it is - whether it is day or night

E.g. SCENE 1 - INT. - NICK'S ROOM - NIGHT.

Description

Always in the present. The action is described, only what the viewer can see and hear.

No emotions, character's or scriptwriter's, thoughts are described and generally anything that cannot be visualized (with some exceptions).

Everything included in the descriptions must exist for some reason.

The name of each significant character is capitalized the first time it is mentioned in the script.

When the description is too big, it may be subdivided into individual paragraphs.

Description (tips)

- No more than 5 rows for each description paragraph.
- Think of the description of the scene more as poetry than prose.
- You don't need to use whole sentences in the descriptions.
- Use visual descriptions.
- Use strong verbs.
- Aim to create a deep sense of space, mood and atmosphere.
- 'Fewer words, more impact'

Character

Each time a character speaks, his/her name is capitalized in the center of the page, above his/her dialog.

If the character is not in the scene where the action takes place, but what he says can be heard, next to his name is written (O.S.), that is, off screen. E.g., George (O.S.).

If the character does not say what he says but only thinks and we hear it, next to the name is written (V.O.), that is, voice over. E.g., George (V.O.).

In certain cases and only when necessary, under the name of the character can be bracketed to clarify what the character will say or a small action he/she is doing.

If the clarification is big, it will come in as a description, but a few words can also be in brackets. E.g. (screaming), or, (to Police Officer # 1) in case there are many people in the room and the character is addressed only to Police Officer # 1.

Dialogue

It is written in the center of the page, under the name of each character that says it.

Very large dialogues are usually avoided.

Avoid multiple punctuation and capital (!!?!)

If one character interrupts another when he speaks, then the dialogue of what he is talking about ends in –(dash) and the dialogue of the speaker begins (dash)-.

GEORGE

I want to go-

PETER

-I don't care.

Form

In one scenario there are lines of action and lines of dialogue. The action lines cover the entire length of the page; the dialogs are centered in the middle of the page. The key sounds and objects that play a significant role in the play are recorded in capital letters.

It is important to note that these various rules (of script writing) are intended to control the possible duration of the film. So a script page is estimated to last about one minute.

Links for free and legitimate script site access.

1.

IMSDB - Internet Movie Screenplay Database

<http://www.imsdb.com/>

2.

Simply Scripts <http://www.simplyscripts.com/movie.html>

3.

The Script Lab <https://thescriptlab.com/>

Short film

“The dignity of an iceberg when moving is due to the fact that only one eighth of it is above the water.”

-Ernest Hemingway

"If it helps, I always try to write in accordance with the rule of the iceberg. The seven-eighths of an iceberg are under the water.

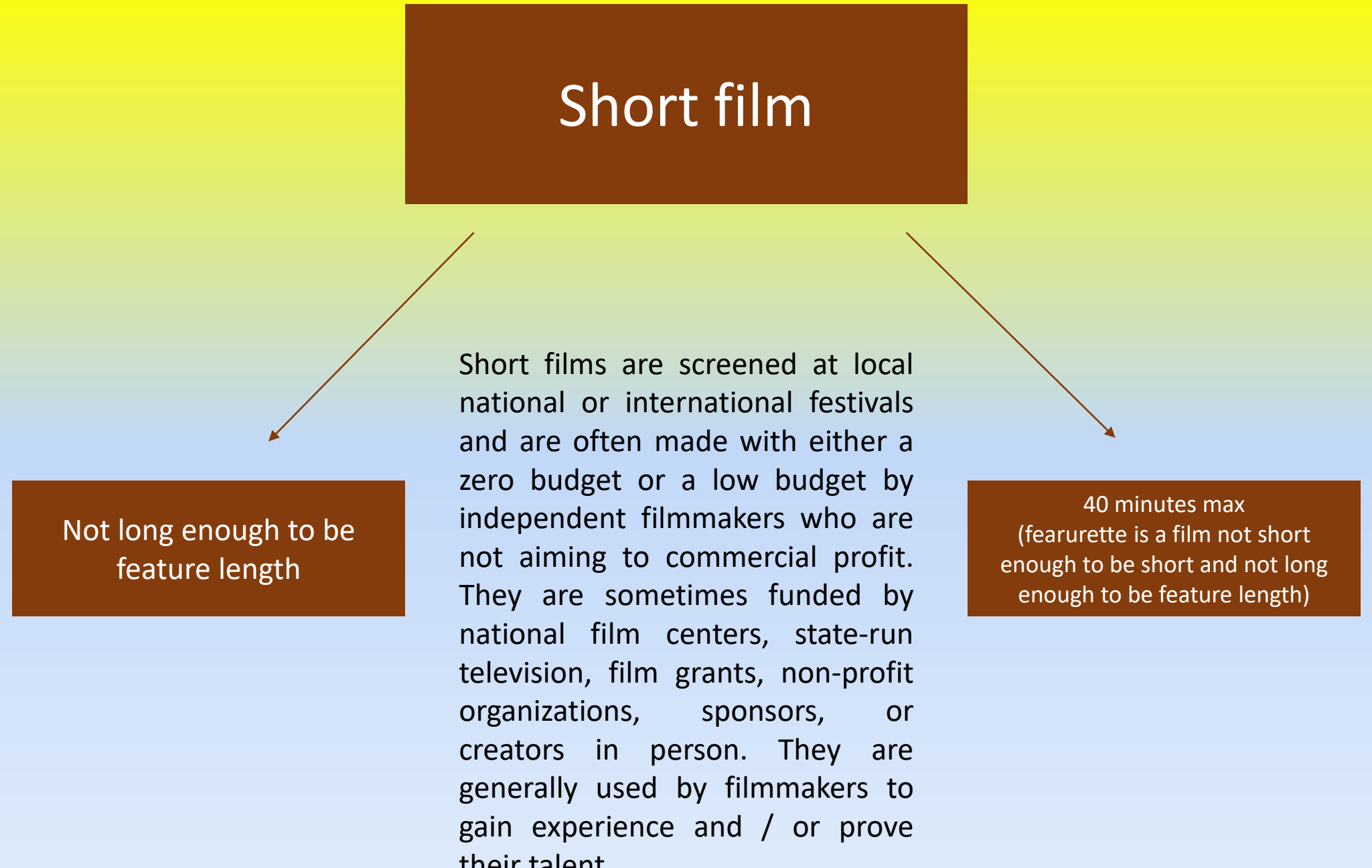
Remove anything that has nothing to do with the story. If you say in the first chapter that there is a rifle hanging on the wall, in the second or third chapter it must definitely detonate. Otherwise, it should not be hanging there. "

-Anton Chekhov

Tips of Kurt Vonnegut

1. Make the time of a person you do not know in a way that does not feel wasted.
2. Give the reader at least one character that they can identify with.
3. Every character must have a desire, even if it is a glass of water.
4. Each sentence must do two things: reveal a character and promote action.
5. Get as close to the end as you can
6. Be sadistic. No matter how sweet or innocent your main character is, awful things must happen to him so that the reader can understand what kind of person he is.

Short film



```
graph TD; A[Short film] --> B[Not long enough to be feature length]; A --> C[40 minutes max<br/>(featurette is a film not short enough to be short and not long enough to be feature length)];
```

Not long enough to be
feature length

Short films are screened at local national or international festivals and are often made with either a zero budget or a low budget by independent filmmakers who are not aiming to commercial profit. They are sometimes funded by national film centers, state-run television, film grants, non-profit organizations, sponsors, or creators in person. They are generally used by filmmakers to gain experience and / or prove their talent.

40 minutes max
(featurette is a film not short
enough to be short and not long
enough to be feature length)

Differences

```
graph TD; A[Differences] --> B[Fewer characters, simpler script]; A --> C[More artistic]; A --> D[Smaller budget]
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Fewer characters, simpler
script

More artistic

Smaller budget

Basic storytelling tool 1

Conflict.

The melody of dramaturgy. Man against a man, man against an environment, man against himself.

The conflict for the narrative is just as the sound for music. Conflict is more than an aesthetic beginning: it is the soul of the story. The story is a metaphor for life, and to be alive you have to be constantly in some form of conflict. As Jean Paul Sartre said, the sense of reality is terrifying, a global and enduring lack. There's nothing enough in the world. There's not enough food, enough love, enough justice and there's never enough time. Time, Heidegger says, is the main category of existence. We live in its ever-shrinking shadow, and if we want to achieve something in our short time, we must clash with the forces that deny us our desires.

R. Mc Kee

Drama means conflict (...) conflict, struggle, overcome obstacles are the primary ingredients with which dramas and tragedies are made.

S. Field

Conflict is the heart of drama (...) a work without conflict creates an atmosphere of despair, the immediate danger of decay (...) the technique of writing is simply a copy of the general law that governs the individual or some constellation in the sky.

L. Egri

Types of conflict

(The three levels of the collision)

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graph TD; A[Types of conflict<br/>(The three levels of the collision)] --> B[Internal: conflict with ego]; A --> C[Personal: conflict with persons]; A --> D[Out personal:<br/>conflict with the environment];
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Internal: conflict with ego

Personal: conflict with persons

Out personal:
conflict with the environment

Basic storytelling tool 2

Twists

The twists create tension and interest in the protagonist's fate. They must be used in moderation, as many twists in a scenario end up weakening each other.

Basic storytelling tool 3

Turning points

They bring surprise, intensity and help to maintain the viewer's interest. In general, it is argued that there are greater or lower intensity turning points, while twists tend to be the most powerful turning points.

Ken Dancyger & Jeff Rush

Basic storytelling tool 4

Character

He or she must have a great will., a conscious desire, but also an unconscious desire (which in many cases contradicts the conscious).

The Protagonist has those human qualities to pursue the Object of His Desire.

The Protagonist must have at least one chance to achieve what he's after.

The Protagonist has the desire and ability to chase the object of his conscious or unconscious desire to the end, in human boundaries, as defined by the genus and the particular circumstances of the film.

The Protagonist must be associated with the audience with a relationship of empathy: it may or may not be likeable.

Story, Robert McKee.

Basic storytelling tool 5

Want / Need

The protagonist's goal is also known as the want, i.e. the will – a term used to describe what the character wants and tries to achieve, trying to defeat the resistance of his competitor. But it can also represent what he thinks he wants and which during history finally proves that he doesn't need him or that he's the wrong target.

In contrast to the goal of the central hero lies his true need, the need, expressing his conscious or unconscious desire or nostalgia. It is what pushes the character, what the character needs to complete and be happy as a human being. The character understands his need as he pursues his goal. The need lies on the opposite pole from the target (...) in the classical resolution of this contrast the goal is achieved but is abandoned voluntarily because it has lost its importance since the character realized his need

Basic storytelling tool 6

Change Arc (Bow)

So, what is the arc of character transformation? Our hero at the beginning of the story is presented with some specific characteristics. During the story, and as the plot pushes him to overcome various obstacles in order to reach his final goal, the hero will display some other features that will help him overcome the specific obstacles. At the end of this personal trip he will no longer be the same. Overcoming the obstacles presented to him in the course of the drama will bring to the surface another side; it will help him change his original characteristics, which may have been the cause of the obstacles that were presented to him initially. In short, our character has matured, now confronts things from another perspective.

Basic storytelling tool 7

Theme

Poetry has a theme of "not at all", i.e. situations that refer to standing and fundamental human reactions and moods: thirst for revenge, pain from abandonment, wounded honor and dignity, devoted love, unbridgeable hatred, uncontrollable love passion with its consequences. So while history is interested in a particular event and the persons involved in it, whether they act or suffer, poetry is free from specific spatial constraints and is interested in permanent and overtime. The subject is an idea that is presented in history and which concerns the meaning of life or the human condition. By its very nature, the subject embodies the author's view of what the script deals with.

The subject develops through the inner history of character, the plot that discusses the development of character and his/her relationships that it concludes with those around him/her. In a traditional narrative scenario, the action intensifies as the conflict of the protagonist and his/her competitor, escalates. At the same time, the subject expands as the protagonist's values are revealed and tested.

If the issue is obvious, it will dominate the story and will give it the concept of schematics and sophistication. That is why it must be aptly integrated into the story. The use of symbols, transport and patterns must be integrated into a second level of storytelling. The least effective way to uncover the issue is through direct dialogue.

The Structure of the Script and the Poetics of Aristotle

Prologue: The foreword or First Act covers about 1/5 of the total project. We're running all the myth data. Identify the central hero (or heroes) as well as who and the magnitude of the problem that concerns them. The conditions for the evolution of the myth are therefore presented and the dramatic situation is introduced. Often, at the end of the first act there is a critical scene. This is an episode or event that enters the flow of myth and turns it in a different direction.

Episode: In the episode or Second Act, the obstacles must be confronted for the realization of his/her goals to appear. From the confrontation of obstacles to the purpose or goal of the hero, conflict is born. The obstacles to be overcome are the dramatic dynamics of the myth. At the end of the second act there is a critical scene that leads, uninjured, to the solution of the myth.

Exit: At the exit or in the third act we have the solution of the problem (exit from the impasse, the no-way-out) and the impact it has on each of our heroes, unequal or tragic.

Punchline structure

Its structure mostly used by stand up comedians.

It is structured by two elements: a set up and a punchline (otherwise, pay off).

The set up gives the listener/viewer all the information, all the elements that the viewer must have for the characters and the context of the story. The core (**the premise** as is customary to be said in English) of the story. Set up also creates anticipation. We can say that it is the installation of an open shape in the mind of the viewer. This open shape closes with the punchline.

The author's ability lies in managing the punchline to be unexpected. So while the set up seems to lead the viewer in one direction, the punchline surprises him and leads him in a direction different from the one he expected. It is the narrator's duty to surprise the viewer, creating a subversive/unexpected end. As J. Corley says, founder of standup comedy, the number one element that makes people laugh is surprise. In the same way that a magician surprises the audience by doing his trick, the comedian has to do it with his words. If the viewer understands the end before the end, the author has failed. Like any form of storytelling, shorts are a race that if the viewer wins the narrator, the narrator has lost.

The short films that follow this structure last five minutes or less. They focus on an event - a moment in time and space and grow at a fast pace. They are not necessarily comedies, as this structural shape can suit a plethora of cinematic genres (Nash, Short films, 36).

(...) Our next issue is what the structure of the case should be, as this is the first and most important part of the tragedy. We have accepted that a tragedy is an imitation act, which is complete. "Complete" means having beginning, middle and end. While this beginning does not necessarily follow anything else, it is followed by definition by something else. The end, on the other hand, follows something else by definition, either always or in most cases, but nothing else comes after that. The middle follows something else and it is followed by something else. In order to make up a nice case, one must not begin or shouldn't end by chance but make the right use of these parts.

Aristotle

Scenario Structure I

The script must have a beginning, middle, and end. Each of these elements corresponds to an act. The beginning in the first act (where the bundles of myth), the middle in the second (where the conflict), the end of a scenario in the third act (where the solution).

Syd Field

In the tradition of Japanese theatre No, the narrative of the story is also made in three parts, always in the same chronological order. It is the Son (introduction), The Ya (development) and Kiu (end).

Kalogeropoulou Christina

The dramaturgical structure develops in three phases: 1. The insertion (set up), 2. Development, 3. Resolution.

Linda Seger

Scenario Structure II

The dramaturgical structure, almost from the inconsistencies of drama, develops into three acts. Whether it's an ancient Greek tragedy, a five-act Shakespearean drama, a four-act TV drama or a seven-act telemovie, we can trace the basic three acts, beginning, middle, end or otherwise: the introduction (set up), the development and the resolution.

Linda Seger

There are different views on what the three-act structure contains. Some people argue that in the first act, we tie a knot, in the second we tighten it more and in the third we solve it. Another view is that the first act requires inspiration, the second hard work and the third, philosophy. Finally, it is said that in the first act we create a "commitment" with the audience that is watching, in the second we extend and deepen in this relationship and in the third act we free the public from the commitment we have created.

David Howard

Beginning

1. The original setup
2. A hook, a catalytic fact /what makes the story go ahead?
3. Introduction of the protagonist-what does he/she want?
4. Introduction of the problem, dilemma, predicament of the protagonist
5. Introduction of the competitor and his/her need. Why is he/she colliding with the protagonist?
6. Introduction of the framework of story-place and time
7. What kind of story is it? The genre, the genus, the style
8. What is the key question? Is there an issue?
9. Show what the protagonist is risking
10. Insert the basic conflict to start the action

It may seem a lot, but some can be done at the same time. A powerful image at the beginning of the film can instantly introduce us into its world. The appearance of the character and location e.g. can reveal a lot about the frame of the film. Viewers usually identify and follow the first main character they see, so the protagonist is introduced first. If you can, make for him/her a strong scene and put him/her right away in the heart of the story.

The beginning should also ask the basic question and give an idea on the subject of the film. It is love, survival, justice, the remedy of an injustice, revenge, adulthood, the protection of what you love, dignity, resistance, glory and success.

Middle

1. It should not get longueur (i.e.: slow-paced) to rhythm (a frequent problem of the second act)
2. Characters must continue to be active, in action
3. Risks/stakes are growing
4. Continue to increase tension and anticipation
7. Make the life of the protagonist hell but give him/her strength to endure until the end
8. To add difficulty, uncertainty and intensity use obstacles and twists



End

The last part of our scenario must contain the following important elements:

1. Solving the story.
2. The end of the arc of the transformation of the central character.
3. The final exposure of the subject and perhaps some emphasis on the conclusions on its negotiations.
4. A strong climax moment.
5. The answer to the problem or the answer to the central question put in the introduction.
6. The hint of a new story after the final outcome (if we want to have a sequel).

**Let me finish with the words of the great
Alfred Hitchcock**

Screenwriting is all about ending