OIRFET

Open innovative resources for filmmaking, education and training

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- The Polish National Film, Television and Theatre School in Lodz (PWSFTviT)

  Lodz, Poland

- The Film and TV School of the Academy of Performing Arts in Prague (FAMU)

  Prague, Czech Republic

- The Academy of Dramatic Art (ADU)

  Zagreb, Croatia

- Academy of Performing Arts - Film and Television Faculty (VSMU)

  Bratislava, Slovakia

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Erasmus+

Point of View

Narration can be understood as regulation and distribution of information that determines when and how the reader/viewer receives the content of the text/film. The word narration means telling a story and also indicates that there will be a narrator.

The subjectivity of art

Art is, by its very nature, generally subjective. It is the author's perception of reality expressed in the language of the particular work of art. The film is no exception. However, the subjectivization of film narration does not only concern the author, but is important at the level of the characters as well.

In the film, already in the stage of creating the script, we choose a point of view, when we define the main character through which we will be telling the story. In this way, we give the viewer the opportunity to connect to the character and live the story through its eyes. Stylistic approach, composition of the shots and sound design must be in accordance with subjective storytelling. We receive information through the movie screen and a plot is created in our head. Creating a point of view, the way the viewer will look at the story, is one of the tools that the editor has in his hands. Many times, the story can be told from many different perspectives, and the choice of the best one determines how interesting the whole film will be for the viewer. The editor should use the visual language of the scene to express the emotional impact of the scene through the mental and emotional perspective of the character.

Film must use framing, blocking (choreographing the subject and camera), and editing to keep the eye where it needs to be. In realism, film most often uses an omniscient POV with occasional forays into individual characters' viewpoints.
(Michael Rabiger –Directing Film Techniques and Aesthetics)

Basic categorization of the types of point of view in literature – used in film as well.

The first person - the narrator is the character in the story, usually the main character of the film and the story is told from his point of view. The character is acting, speaking, observing… being a part of the story.

The viewer always learns what the main character knows and when we learn new facts it always comes through the optics of the main character.

As spectators, we are not part of a world that takes place on the screen, so we live the story via someone through whom it is told. From this perspective, the character becomes a kind of an agent, always revealing new facts in the story.

The character can speak directly to the viewer as if the viewer was another character in the film, thus tearing down the so-called fourth wall between the character and the viewer.

Third person - the narrator is not a character directly involved in the action of the story, but it is told through his perspective. Mainly used in the literature.

The character is not directly participating in the story

Omniscient narrator - tells the thoughts and actions of all the characters as if he always looked at the action from up close, but is not directly involved in the story. It has no restrictions in terms of moving in time and space.

Narrator with limited vision - retells only some thoughts but all the action

Objective, unbiased storyteller - describes only action and dialogues without expressing the thoughts of the characters

<u>POV shot</u>

In the academic literature, the issue of subjectivization of storytelling in film and point of view is often reduced only to the subjectivization of the character's point of view - to the POV shot itself. However, this approach to interpreting these concepts is slightly misleading and simplistic. Nevertheless, we should define the POV shot.

Subjective shot (POV shot) - helps us to better experience the situation. We get into the skin of the protagonist. We see the story through his or her vision. It is common for such a shot to be shot by a handheld camera, at eye level.

The inner world of the hero can be expressed in both image and sound. By filtering out all the diegetic noises and focusing on the particular sound that the specific prop

creates to which the character draws its attention. Or the character hears sounds that are not in the external environment, but he or she is internally experiencing a different place of imagination.

“Surprise”
Exercise for editors

This story, a short movie called “Surprise” was filmed from the point of view of the three main characters. Choose your preferred character and try to build up the story from her/his perspective. Be aware that your selection can affect the genre of your short film too.

Story

The film is a short story from the perspective of three people – the ex-husband, the husband and the wife. It’s evening, shortly after twins’ birthday party. Ex-husband is coming to visit his two children to his ex-wife’s house to bring them some presents. He tries to call her, but she doesn’t respond. With the great desire to see the children, he climbs over the fence and sneaks to the house’s window. Seeing perfect family time with her new husband the evil plan is born. He runs to the small garden house next to the house, where he used to dress for the Clown to entertain the children during their past birthday parties.

Meanwhile the wife convinces her new partner to continue with the family tradition. And so, the new husband arrives to the garden house. As the hidden ex-husband sees his costume is in the wrong hands he hits his rival with the shovel. The new husband falls unconscious. Ex-husband takes the Clown clothes including rubber face mask and goes inside the house to see the children, pretending to be the new husband. Everything seems to be perfect. The Clown is giving presents to children, the wife is very happy. After a while the wife starts to feel suspicious. She tries to take off Santa’s mask, but he escapes her. He tries to flee, meeting the new husband with the shovel, waiting next to the main door. All characters meet in front of the house and they realize who is who.

Suggested steps to follow for the editing exercise "Point of view - Surprise"

Use your generous coverage to edit and make the audience identify with a different POV, such as a secondary character's or omniscient Storyteller's POV.

1. Analyse the footage and the connection between the characters (wife, husband, ex-husband, children). Evaluate the potential of the footage.
2. Choose your preferred character and a point of view. Explain your understanding of the story and motives based on your selection. Try to write a basic plot from a perspective of your character.
3. Re-analyse the footage based on the chosen main character. Select shots and angles that are connected to your character.
4. Define your genre (comedy, drama, horror, thriller...). What attributes define this specific genre? Make a preselection of the footage based on your genre.
5. Rough cut of a scene – build the story following your character – which action and shots can define your character? Introduce the space to the viewer, create a dramatic time of the scene, work on the performances (professional actors and children - non-actors)
6. Develop and accentuate the motives and the story-lines.
7. Create your specific storytelling following your story, use ellipsis, jump cuts, develop your editing style.
8. Underline the psychology of the characters by editing. Focus on relationships between characters (father/kids, wife/husband, wife/ex-husband, exhusband/new husband). Create the subjective time. Use editing to heighten emotion.
9. Final cut - focus attention on sound and vertical montage. Feel free to use music based on your genre, use basic sound effects to accentuate your motives, story and character feelings.
10. Evaluate the end result and compare within the group.

Authors:

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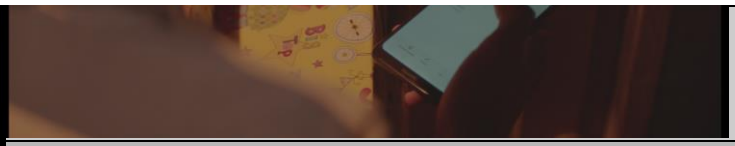

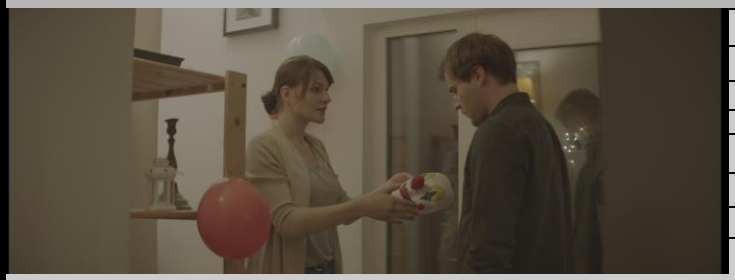

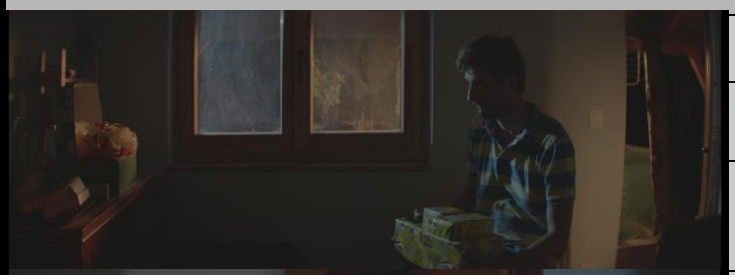

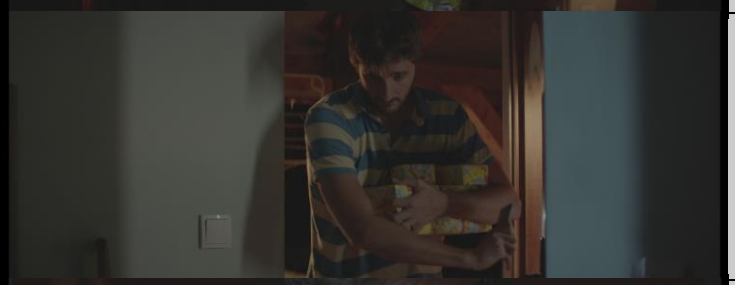

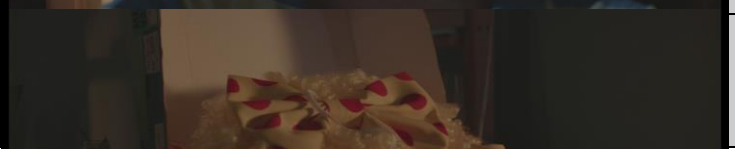

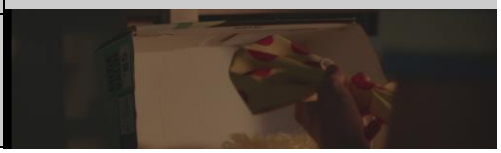

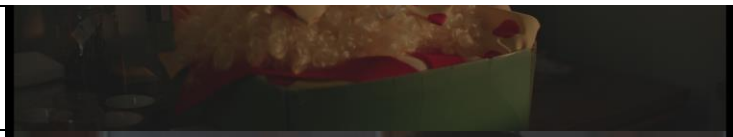
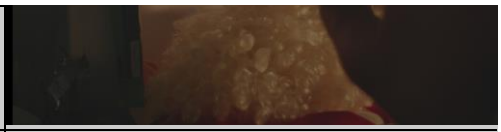
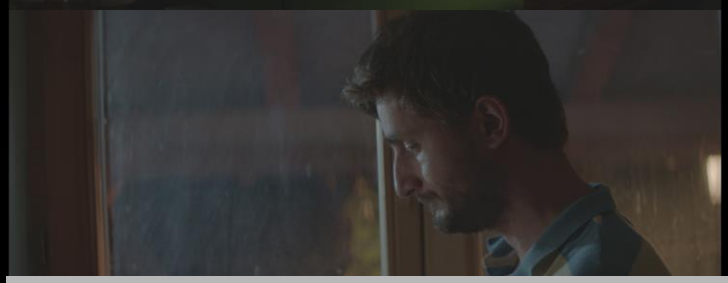
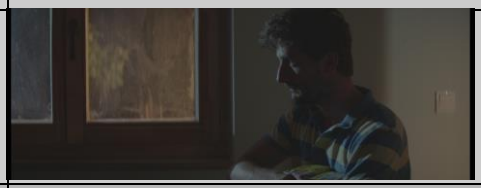
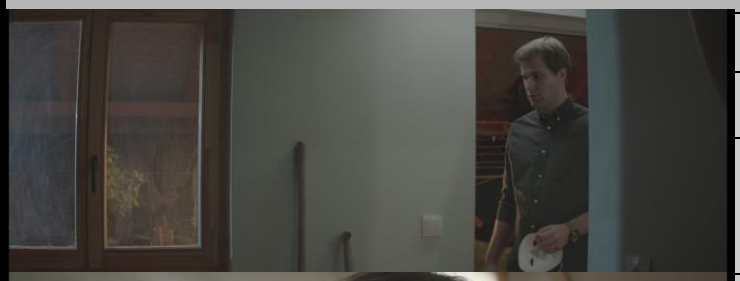

	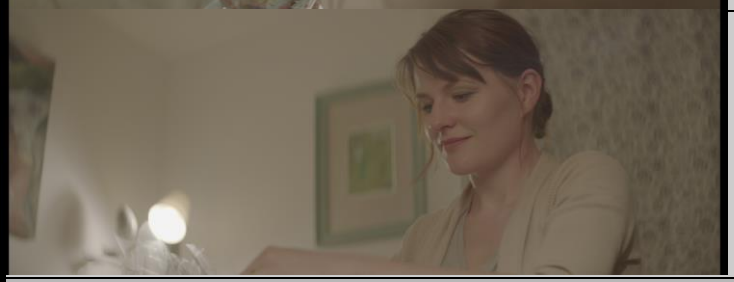	
	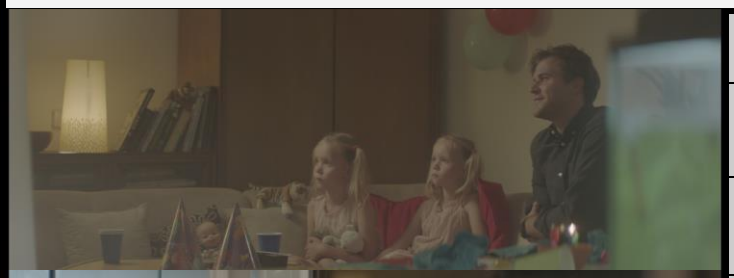	A004C001_200821_A21X
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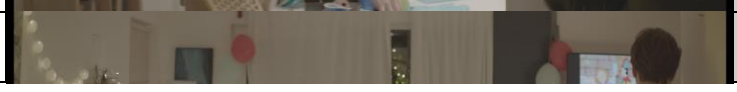
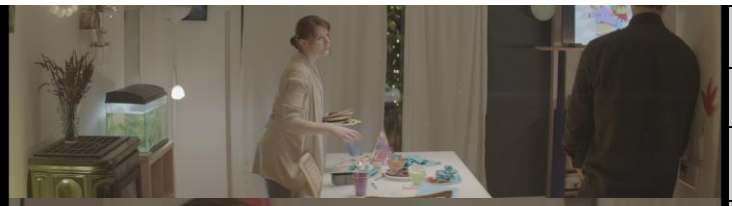
	A005C004_200822_A21X

			A005C005_200822_A21X
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	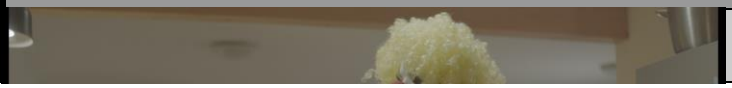		A005C029_200822_A21X

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	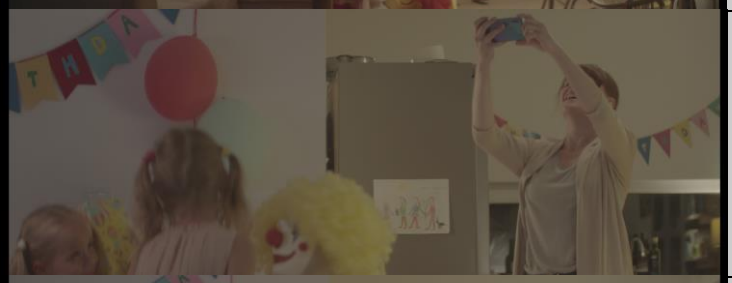		A006C004_200822_A21X
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	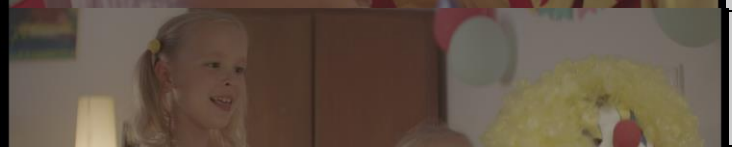		A006C008_200822_A21X

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	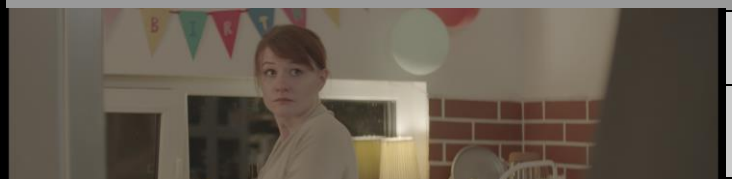	A006C021_200823_A21X
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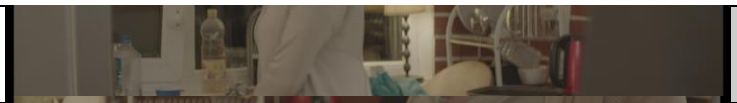
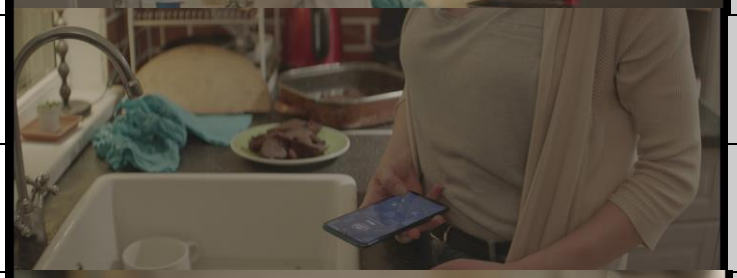
		A006C023_200823_A21X
		A006C024_200823_A21X
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	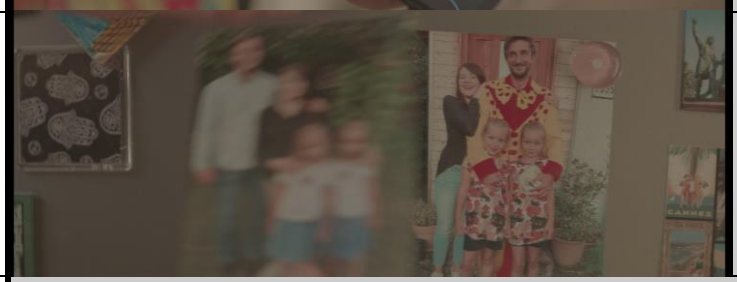	A006C027_200823_A21X novy manzel
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	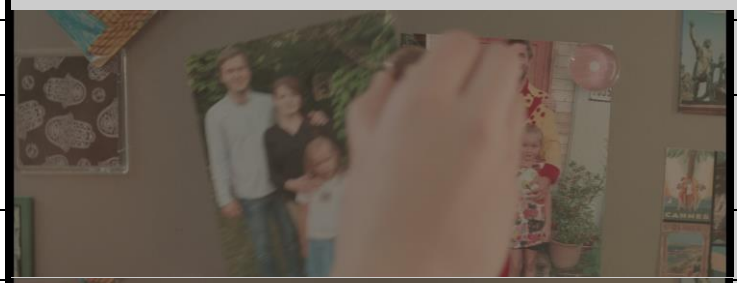	A006C028_200823_A21X zena
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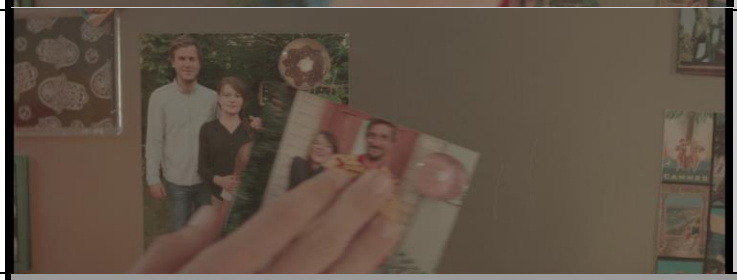
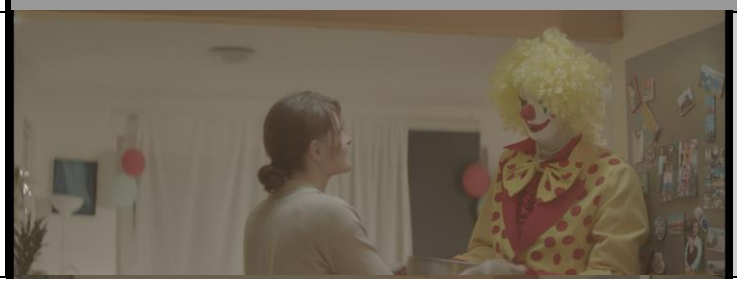
		A006C031_200823_A21X stary manzel
		A006C032_200823_A21X subjektivny

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	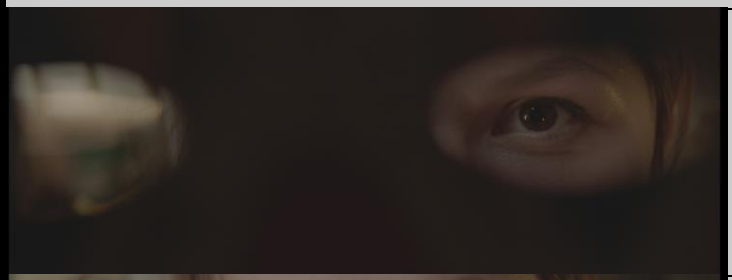		A008C001_200823_A21X
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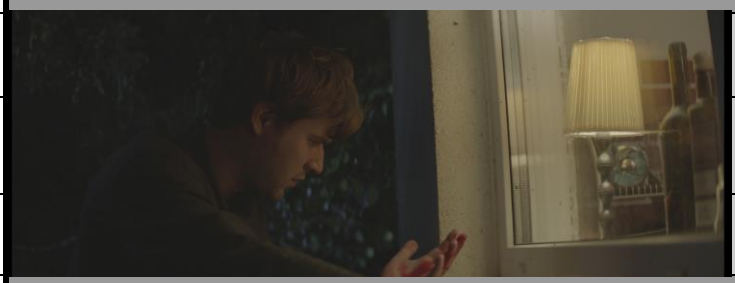

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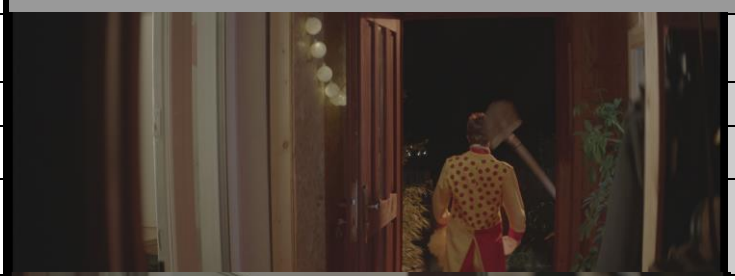

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	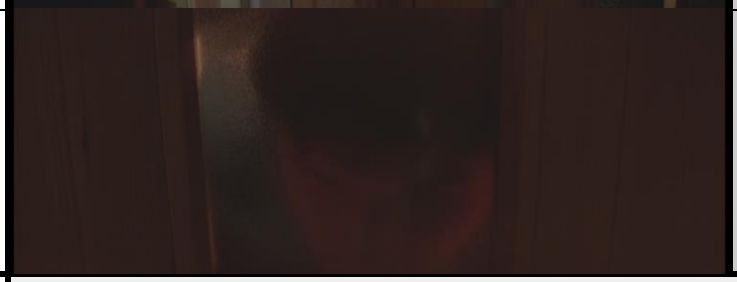	A008C011_200823_A21X
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	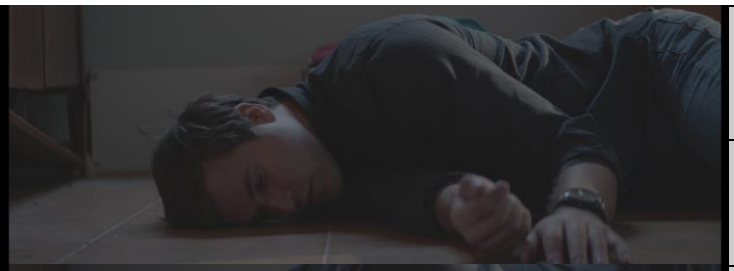	A009C010_200823_A21X
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	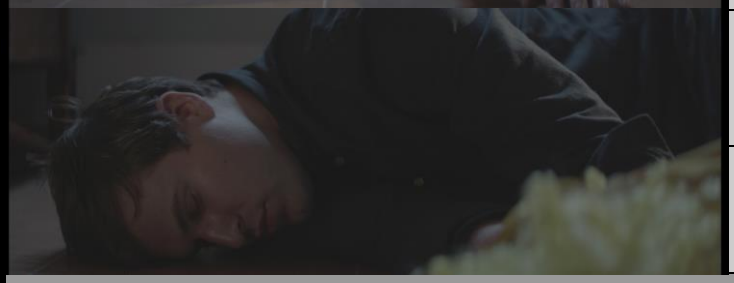	A009C012_200823_A21X
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	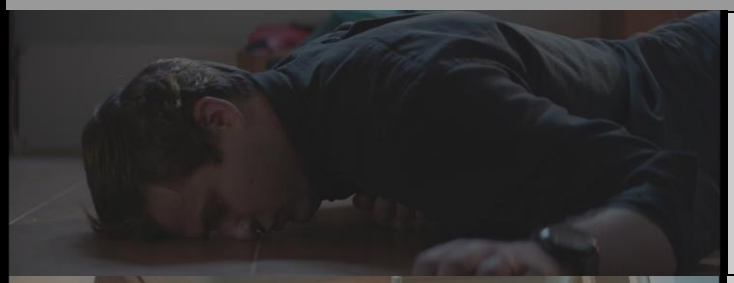	A009C014_200823_A21X
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	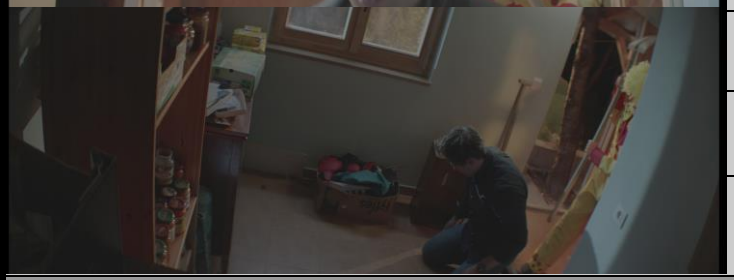	A009C018_200823_A21X
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	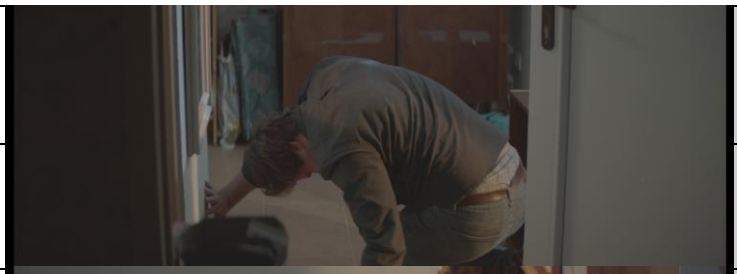	A009C026_200823_A21X
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	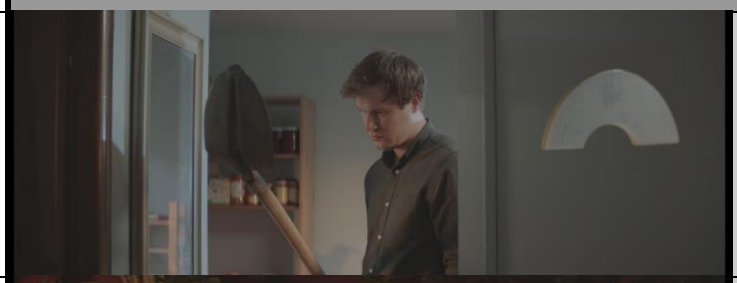	A009C030_200823_A21X
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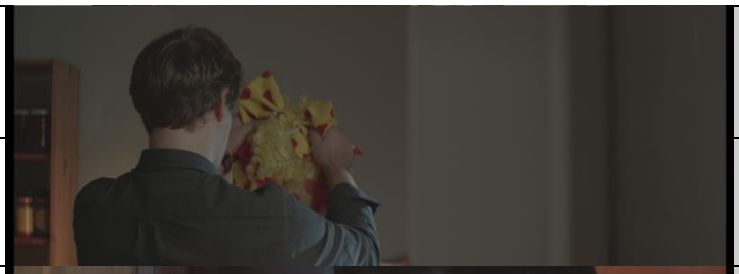	A009C033_200824_A21X
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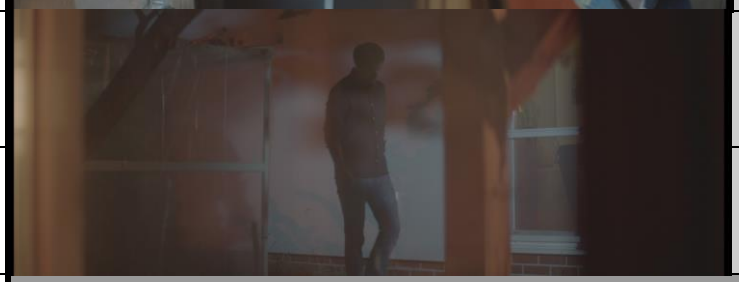	A009C037_200824_A21X
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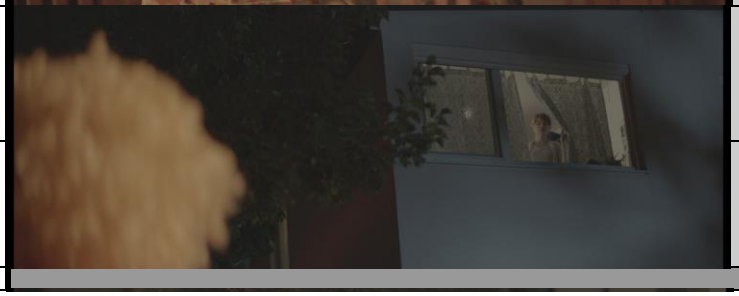	A010C008_200824_A21X
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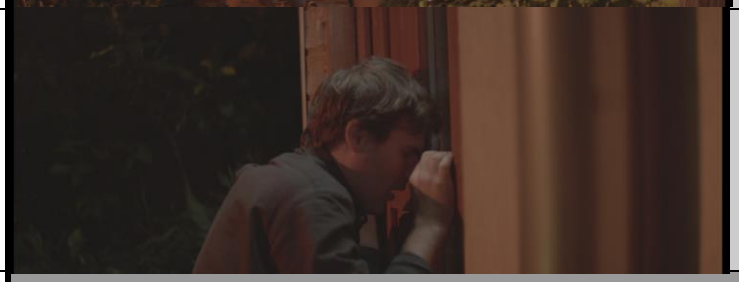	A010C017_200824_A21X
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	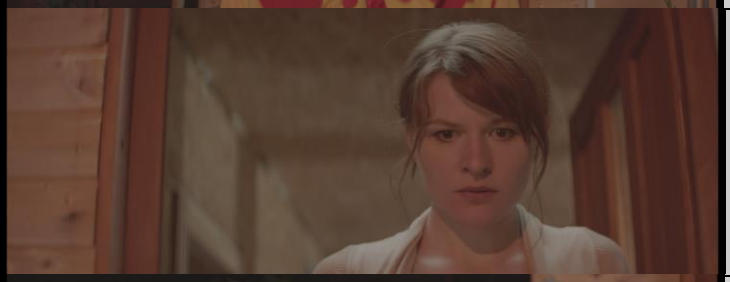		A011C009_200824_A21X
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