

AUDIOVISUAL INTERPRETATION OF REALITY

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CHARLES UNIVERSITY PRAGUE

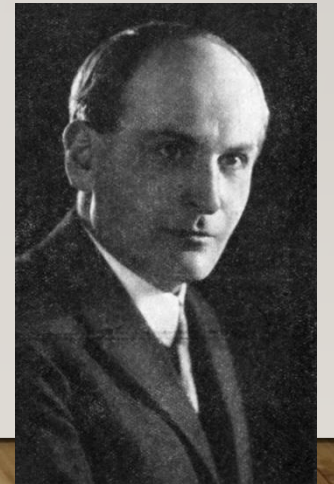
IMPORTANCE OF THE END

AUTHOR'S SOLUTION

SEMANTIC GESTURE

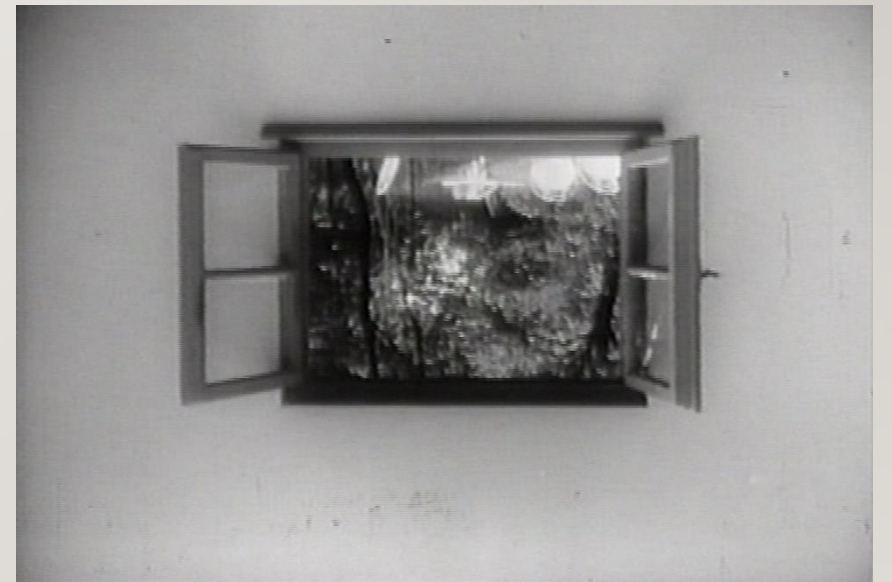
The principle of shaping meanings and meaning (e.g. discursive, aesthetic, symbolic), by which **author combines elements of his work into a meaningful unity**, and which re-induces perception.

Jan Mukařovský



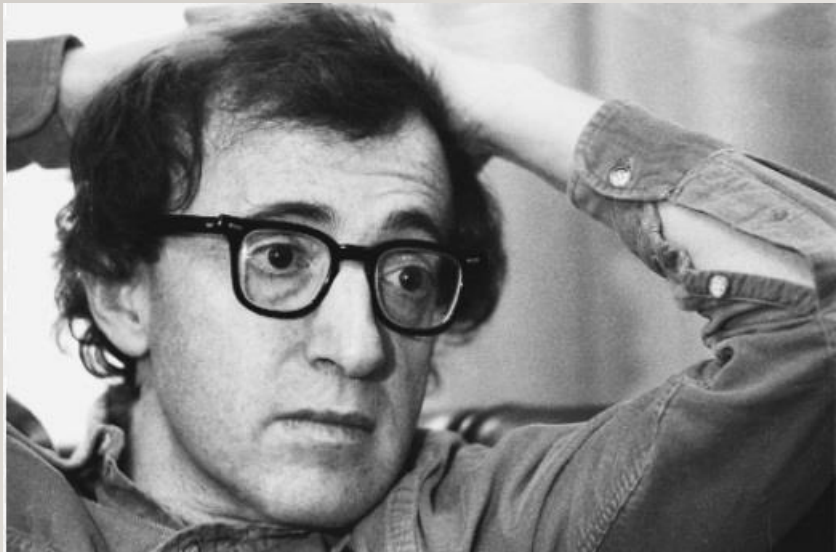
REALITY.....FILM REALITY

TRANSLATION



REALITY.....FILM REALITY

AUTHOR'S OBJECT/SUBJECT



AUTHOR'S POSITION

The essential need for creation

crochet



knitting



AUTHOR'S POSITION



JOY OF CREATION

A MAGICAL TOUCH

JOSEF ČAPEK (1887-1945):



JOSEF ČAPEK (1887-1945):



Josef Čapek
Černošský král
1920



Josef Čapek
Studie hlavy
1914



Josef Čapek
Harmonikák
1913



JOSEF ČAPEK (1887-1945):



Josef Čapek



Josef Čapek
Hlava
1914 - 1915

Josef Čapek
Námořník
1917



Josef Čapek
Děti v zahradě
1928



Josef Čapek
Oheň
1938

JOSEF ČAPEK (1887-1945):



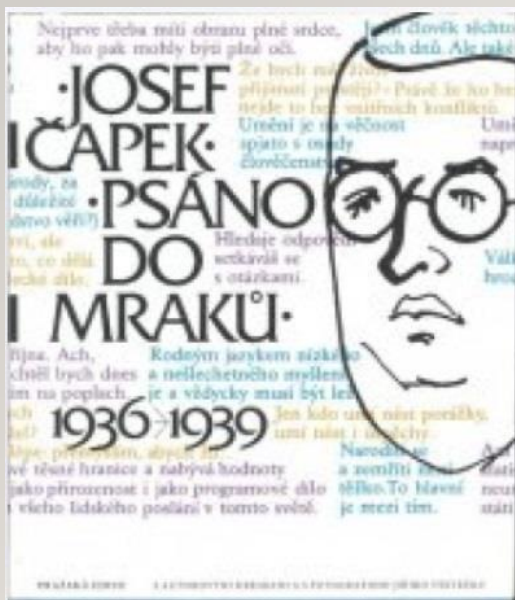
Josef Čapek: Děti pod stromy, 120 000 – 200 000 Kč



535 000 Eur

JOSEF ČAPEK: WRITTEN TO THE CLOUDS (1946)

"The artist is given the rarest of human possibilities: **to define himself in his work**".



"The artist is **whole** in his work."

"I am not an observer, but a **participant**."

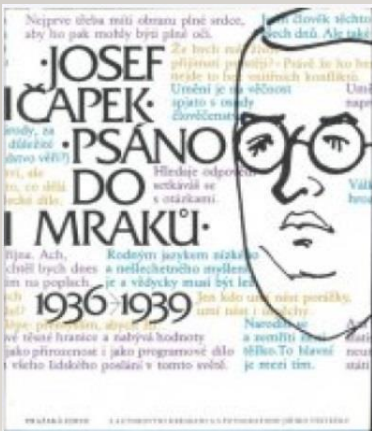
"I'm not in front of phenomena, **I'm in reality**"

JOSEF ČAPEK: WRITTEN TO THE CLOUDS (1946)

"The creative means that the artist uses must be gifted with an ability that is absolutely not imitative, but fundamentally expressive."

"Not mastery but mystery is what makes a high work of art."

"Kitsch is artisanal, art essential. Kitsch is a product, art is an expression. Kitsch is a commodity, art is a person."



AUTHOR'S POSITION

The basic question:

WHAT'S MY POSITION IN THEME/TOPIC?

SELF-POSITIONING IN THE TOPIC

The reason for creation

AUTHOR'S POSITION

Dialog?

Monolog?

Convince someone?

Convince yourself of your own truth?

Manipulate?

AUTHOR'S POSITION

**The author
cannot be
completely omitted**

AUTHOR'S POSITION

**At the same time,
creation is an elusive
and complex activity**

What does the creative process actually consist of?

- 1. FINDING A TOPIC**
- 2. JUSTIFICATION OF TOPIC CHOICE**
- 3. SELF-POSITIONING IN TOPIC**
- 4. DETERMINING THE GOAL WHAT WE WANT TO COMMUNICATE/EXPRESS**
- 5. SURVEY AND MATERIAL COLLECTION**

**What does the creative process actually
consist of?**

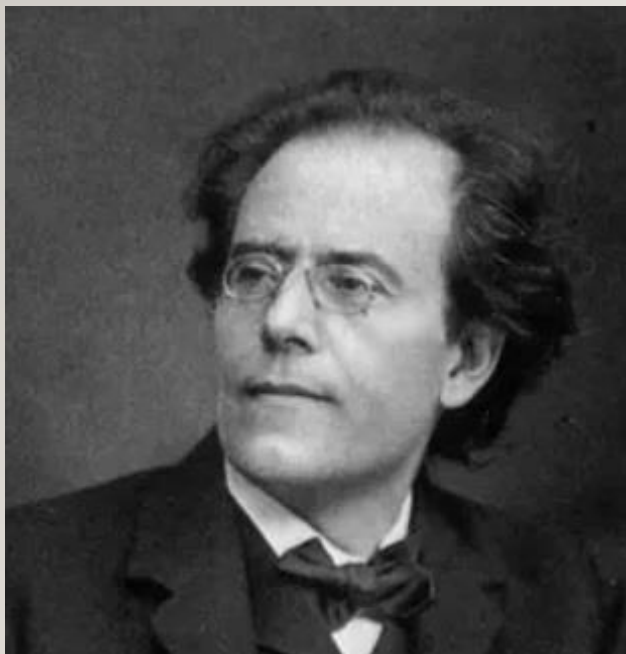
SEEKING THE SHAPE

LOOKING FOR THE IDEAL SHAPE

**TAKING SHAPE
(FIGHTING FOR THE SHAPE)**



GUSTAV MAHLER (1860-1911)



178 *Stück* *50* *III.* *Adagio* *1. B. Diese Adagietto nur für die Holzer*
4. Adagietto. *Liebeserklärung an Anna! Statt eines*
Triebes dankte er ihr Liebes in mannsichig
weiblichem Wort. Sie hat es bezaubert
u. schrieb ihm: Er solle kommen! Sie
beide haben mir dies erzählt!
W.H.

Sehr langsam. **molto rit.** a tempo (molto Adagio)

Harfe. *Wie ich dich liebe,*
in meine Sonne dich nicht
kann nach Worten sagen
in meine Schmelze
in ich dich klagend
in meine Liebe
in Wärme!

Erste Violinen. *Liebe, innige, zarte, aber*
heidlich!

Zweite Violinen.

Violen. *seelenvoll*

Violoncelle. *pp subito*

Bässe. *pp subito*

Nicht schleppen.
(etwas flüssiger als zu Anfang.)

60 *at*

A handwritten musical score for Gustav Mahler's 4th Adagietto. The score is written on aged paper with various musical notations, including staves for Harfe, Erste Violinen, Zweite Violinen, Violen, Violoncelle, and Bässe. The score is heavily annotated with blue and red ink, including tempo markings like 'molto rit.' and 'a tempo', dynamic markings like 'pp' and 'pp subito', and handwritten notes in German. There are also some numerical annotations like '50' and '60'. The score is set in 3/4 time and features a key signature of one flat (B-flat). The overall appearance is that of a working draft or a personal manuscript.

JIŘÍ KYLIÁN (1947)



EXTRACT I

Jiří Trnka

Dir.: Jiří Lehovec,
Krátký film, 1967

EXTRACT II

Live your life

Dir.: Evald Schorm,
Krátký film, 1964

What does the creative process actually
consist of?

SEEKING THE SHAPE

LOOKING FOR THE IDEAL SHAPE

TAKING SHAPE
(FIGHTING FOR THE SHAPE)



SEEKING THE SHAPE MEANS: PERMANENT ARRANGEMENT OF MATERIAL

What should we use and what shouldn't?

What do we want to express?

Whom do we want to tell it?

(Role of producer, author, distributor, spectator)

What tool (device) do we want (need) to use?

CREATION IS A PERMANENT SEEKING OF
ADEQUATE TOOLS FOR EXPRESSING
AND THEIR IDEAL PROPORTION

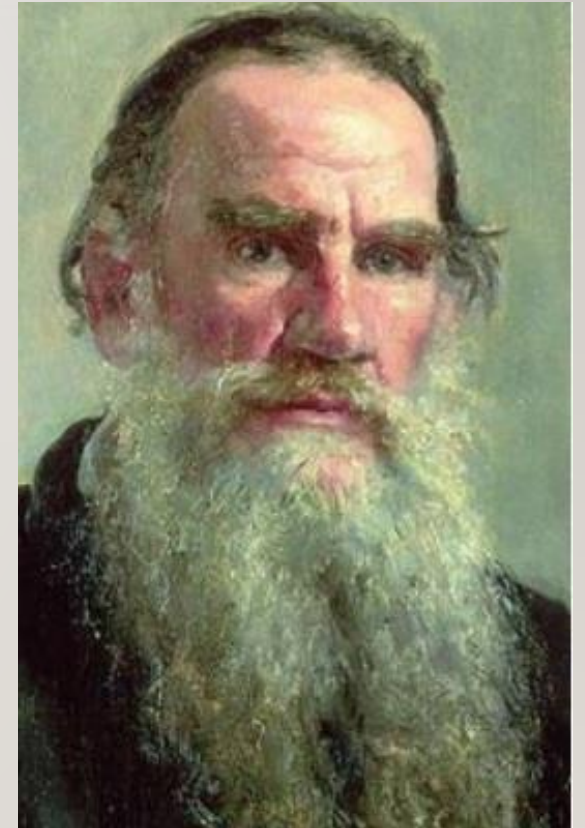
REALITY IS THE MATERIAL

We must seek in it. To collect. To
select. To choose. To pick out. To
throw away.

THE REASON FOR USING.
EVERYTHING MUST HAVE ITS
ROLE.

(Anna Karenina...) 😊

Lev Nikolayevich Tolstoy



*„If there is a gun hanging on wall in
the 1st Act,
the gun must shoot,
at the very latest
in the 3th Act.“*

Anton Chekhov

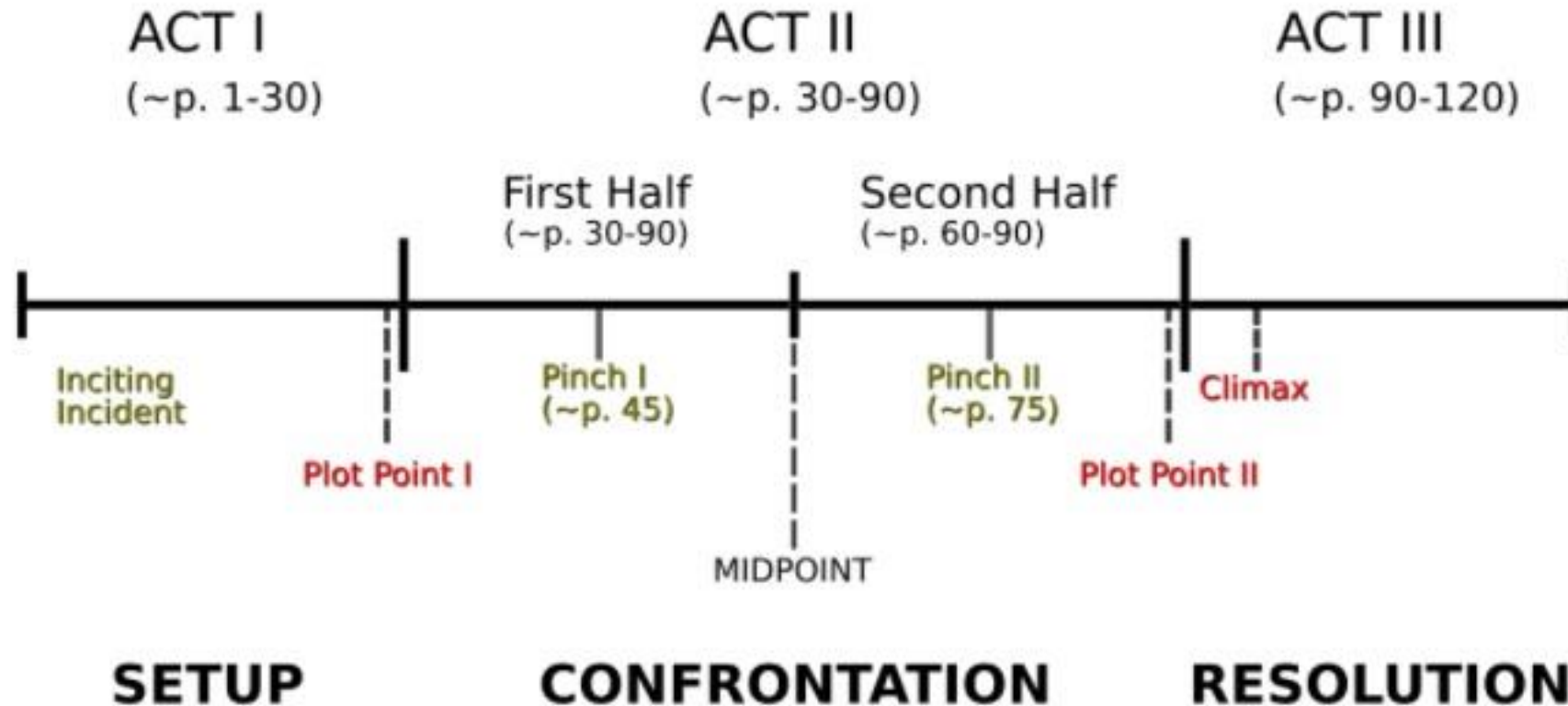


MAIN RULE

**THERE MUST BE A CHANGE.
CHANGE IS THE ENGINE OF THE SCENARIO.**

**THE CHARACTER WANTS
TO ACHIEVE SOMETHING,
BUT HAS TO OVERCOME OBSTACLES**

The Syd Field Paradigm



Legend:

Inciting Incident: sets the story in motion, usually knocks the character off balance

Pinch: concentrates the story toward the point which comes next

Plot Point: significant event that spins the action around in another direction

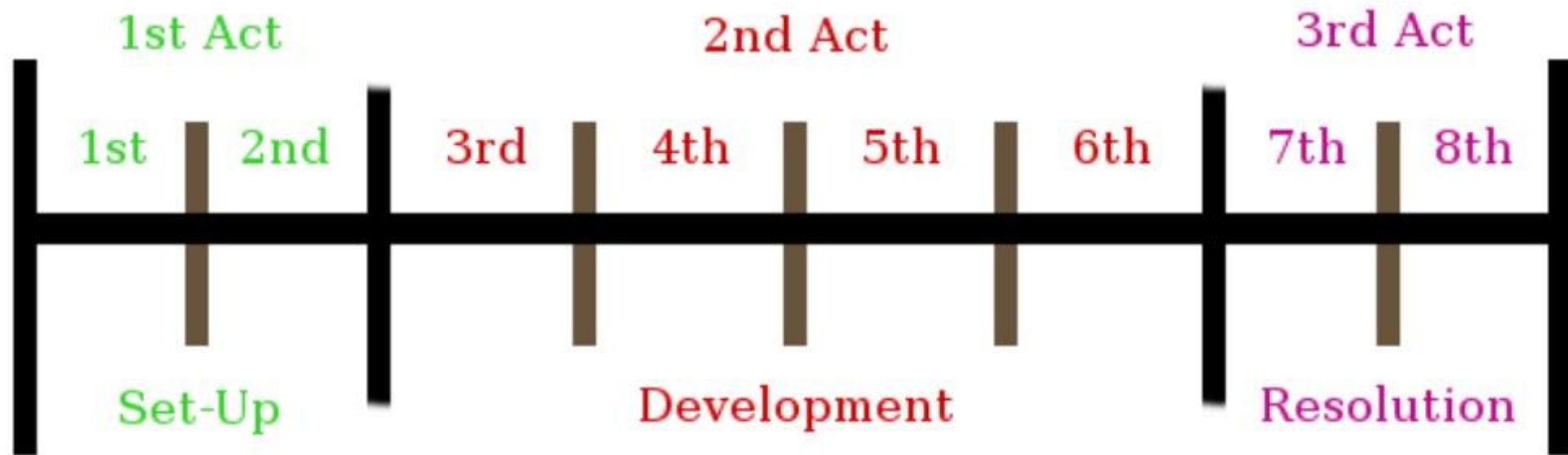
Plot Point I: the main character embarks on the journey and the story actually begins

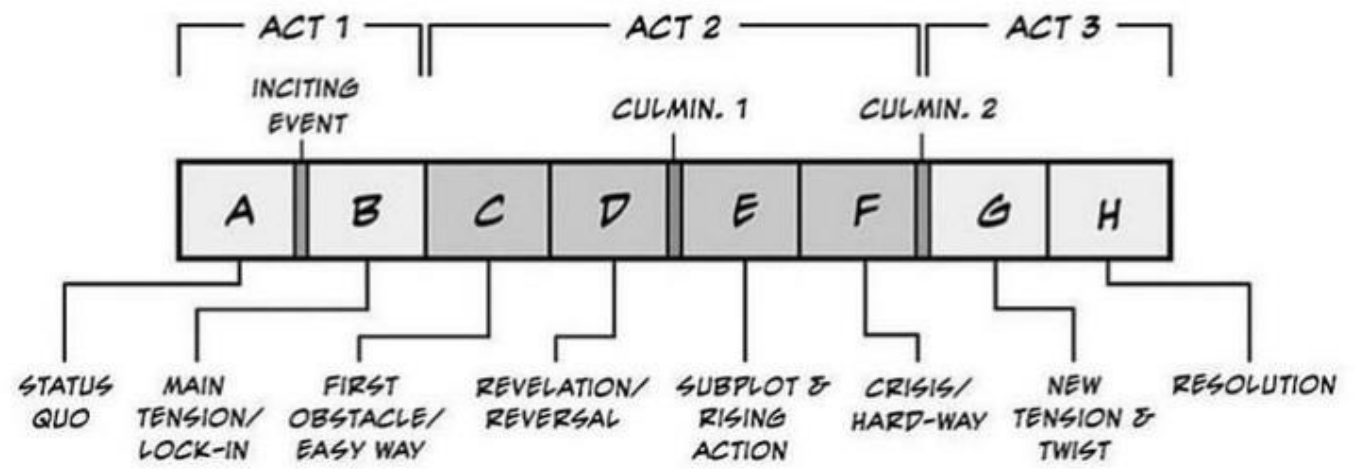
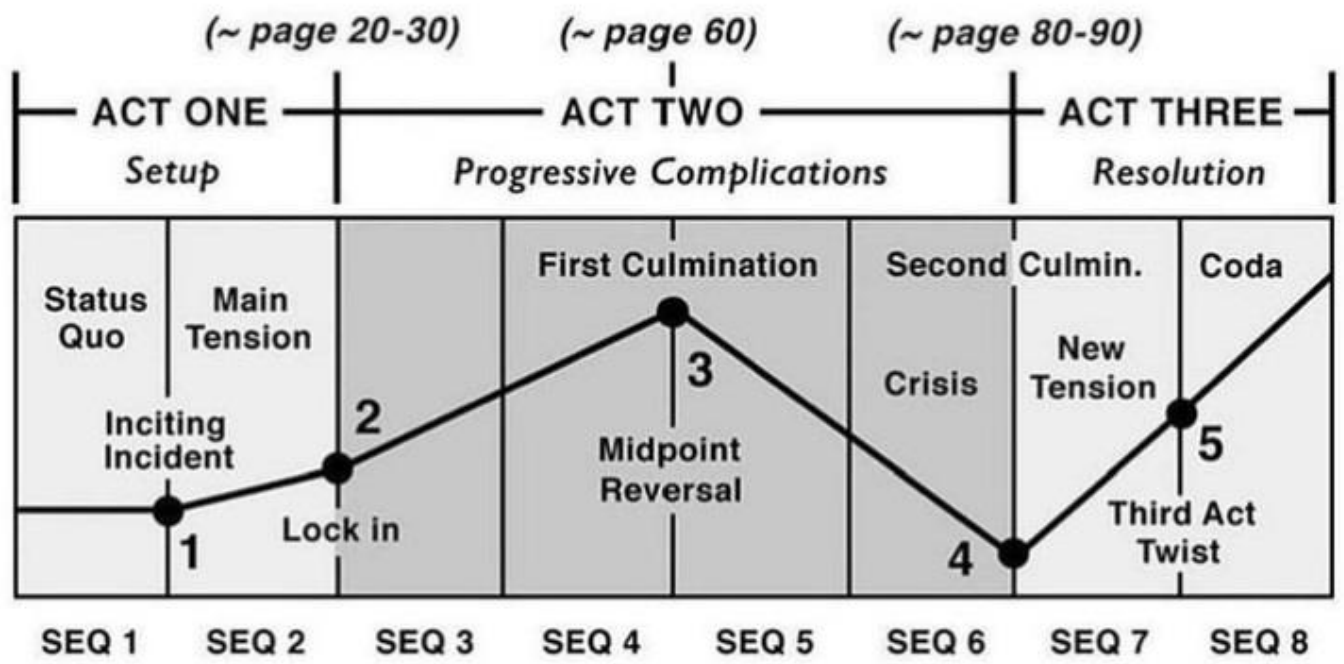
Plot Point II: main crisis where it appears that all hope is lost

Climax: where the main tensions of the story are brought to their most intense point and the dramatic question answered

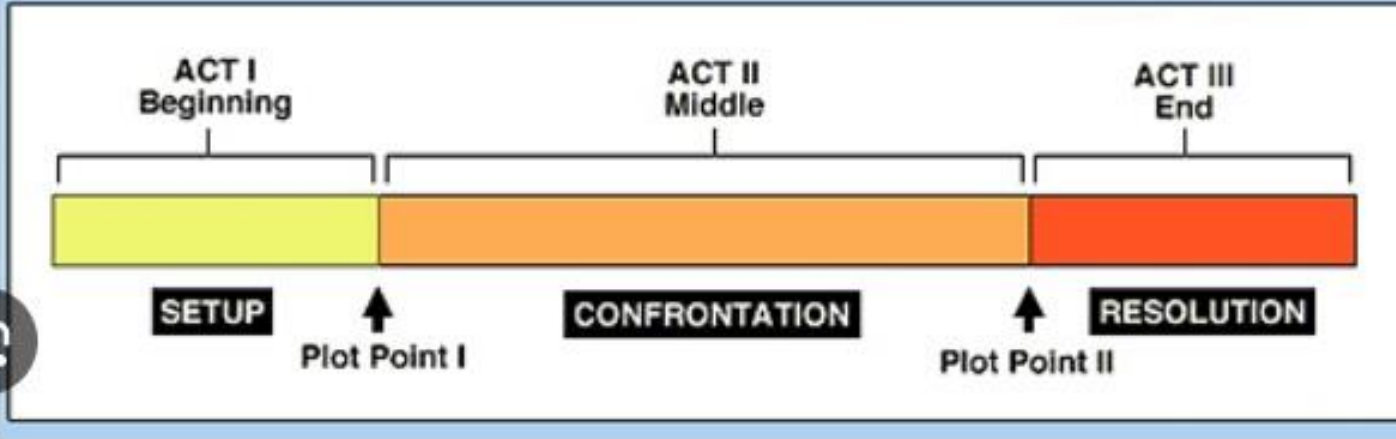
Midpoint: connects the halves of the Act II, often with a reversal or revelation that changes the direction of the story

Hollywood Movie Three Acts 8 Sequences

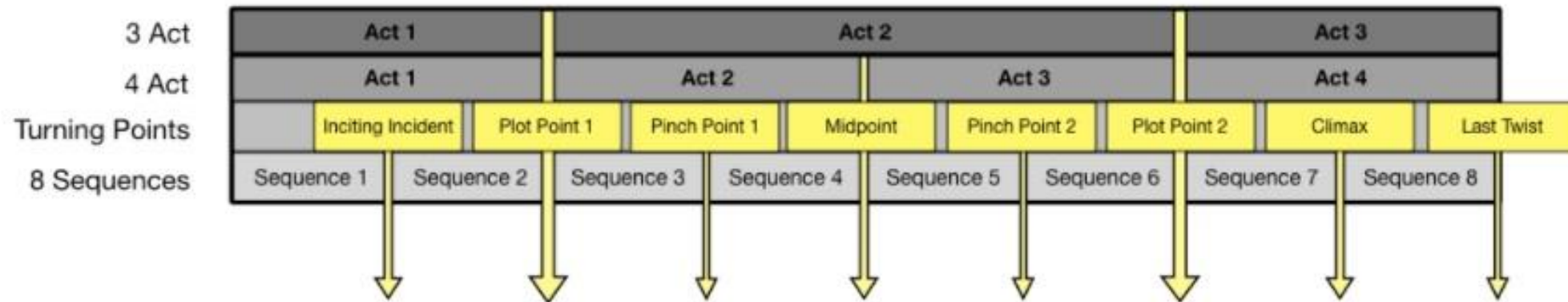




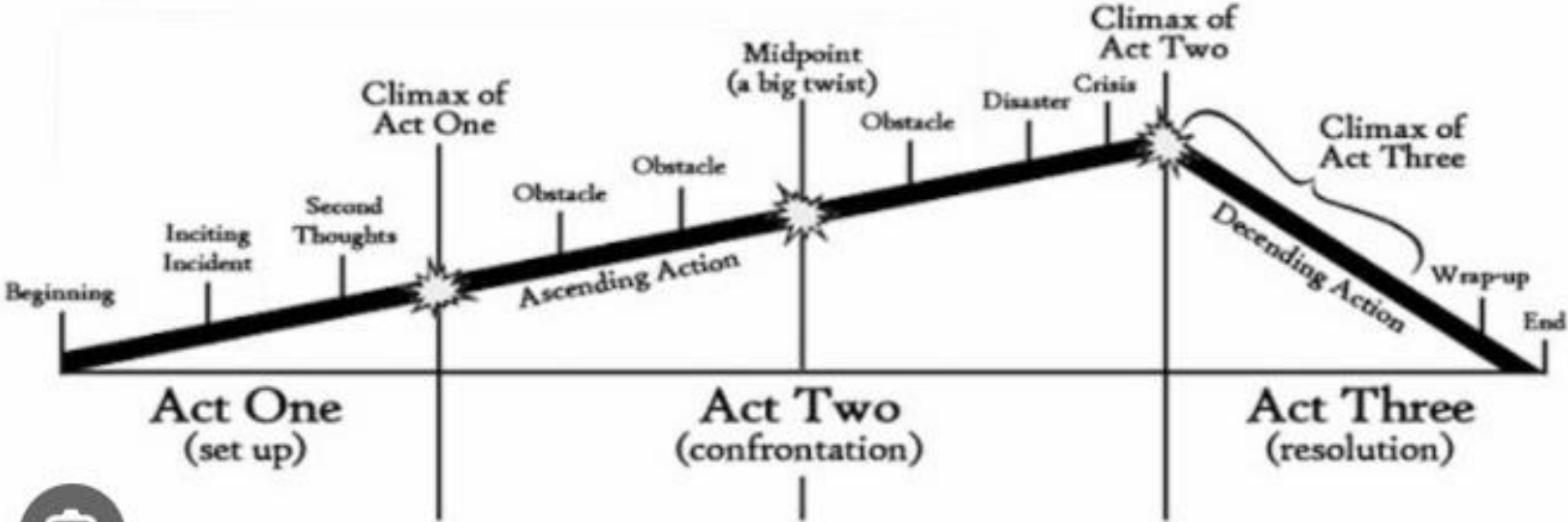
3 Act Structure



Movie:



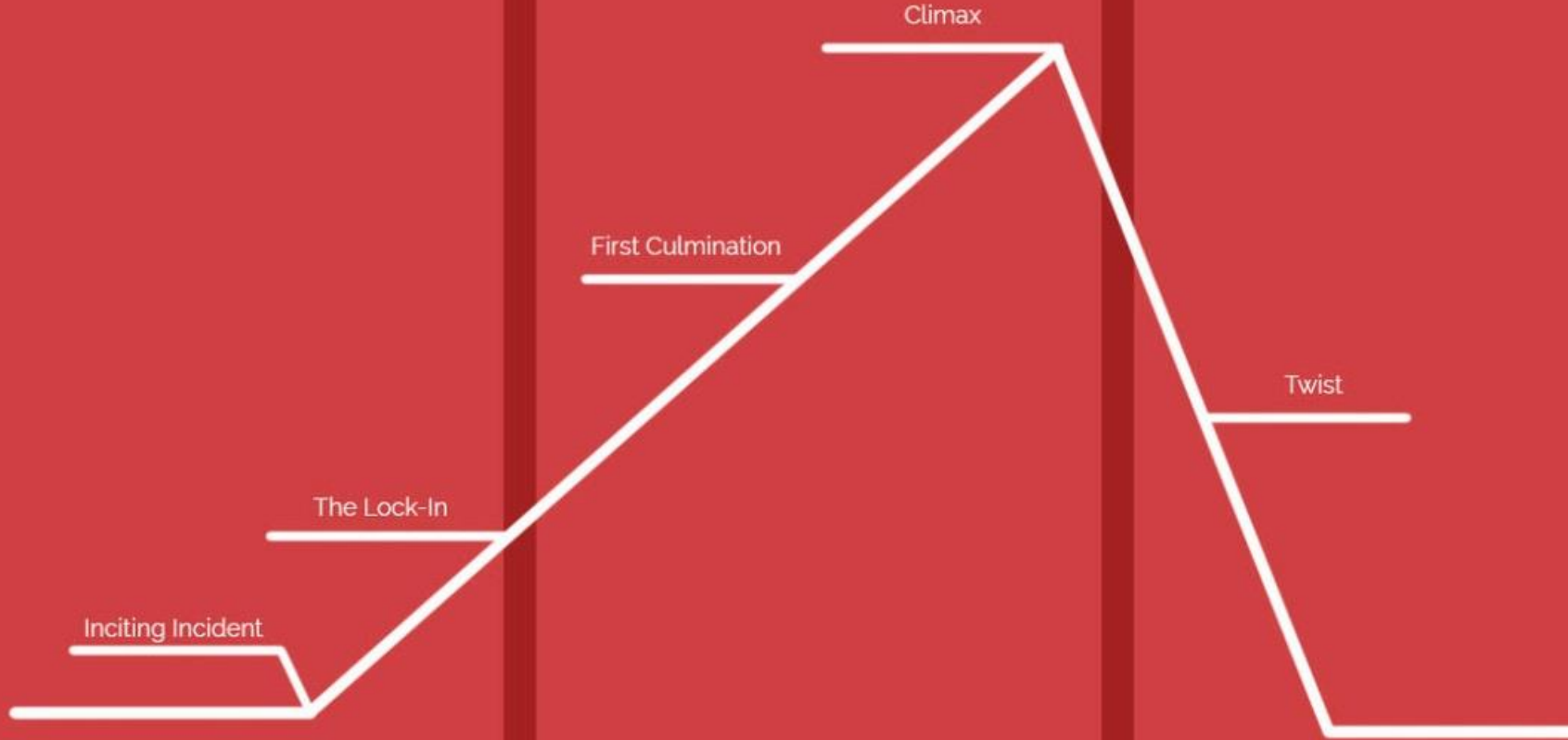
Three-Act Structure



ACT I

ACT II

ACT III



The Set-Up

Obstacles

Resolution

HOLLYWOOD

ACT 1

SEQUENCE ONE – Inciting incident

establishes a main character and the “before” section of his/her life. What is wrong with this character or what does he or she need to learn to better him/herself or move forward in life? This will end with or include an inciting incident, a call to action or a push forward into the rest of the story

HOLLYWOOD

ACT 1

SEQUENCE TWO – Problem

Sets up the problem that will be central to your script with hints at all possible obstacles. Make sure that this sequence ends when your character is stuck in this problem or predicament so that they must change their plans/life to start to solve it.

HOLLYWOOD

ACT 2

SEQUENCE THREE – Raising the Stakes

Do this with an obstacle your character runs into along the way and **make sure that there is no easy solution for your hero.** Your hero has a lot to lose and needs to solve this problem/get over this obstacle so that he/she can continue their journey.

HOLLYWOOD

ACT 2

SEQUENCE FOUR – Midpoint

A big sequence in which some **culmination of everything that we have seen prior happens**. The action continues to rise and there is still much more to do, but it is a good spot to provide a small win for you hero to build confidence and put your audience at ease.

HOLLYWOOD

ACT 2

SEQUENCE FIVE – Rising Action

Typically this **will have something to do with a subplot** and a B story which parallels the main story.

HOLLYWOOD

ACT 2

SEQUENCE SIX – End of Act Two

The all is lost or everything is terrible buildup and big letdown. **Your hero should end broken and defeated, hopeless and at their lowest point.**

HOLLYWOOD

ACT 3

SEQUENCE SEVEN – Twist

Your protagonist is at his/her Dark Night of the Soul... but not for long! With a twist, new bit of information, new skill or newfound strength, **your hero rises from the ashes and readies for the final confrontation!**

HOLLYWOOD

ACT 3

SEQUENCE EIGHT – Resolution

Exactly what it sounds like. **Your hero fights the villain, beats the monster, rescues the damsel and lives happily-ever-after.** Clarity is important, but leaving your audience satisfied is the most important.

[David Harris Kline](#)



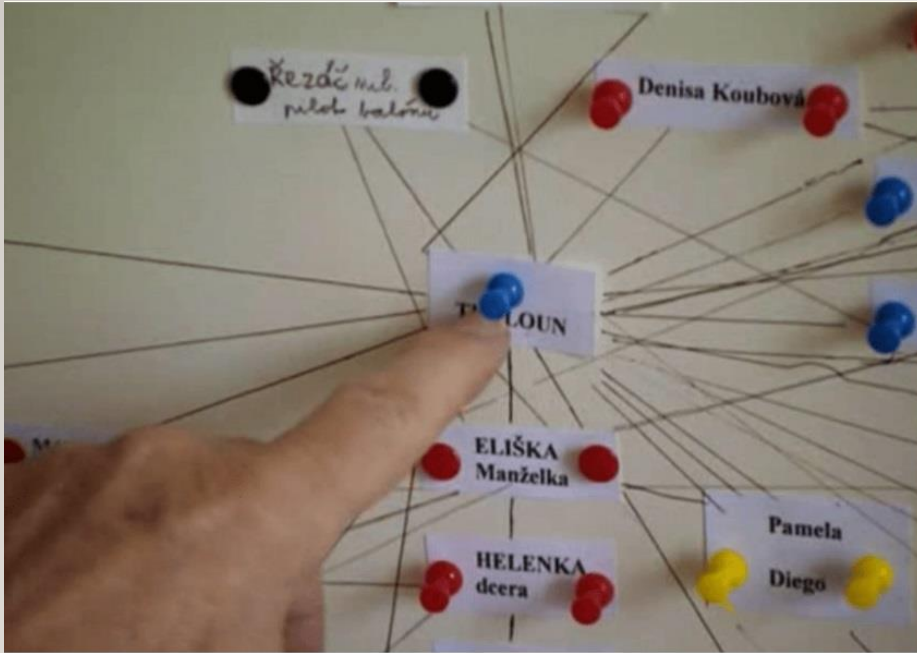
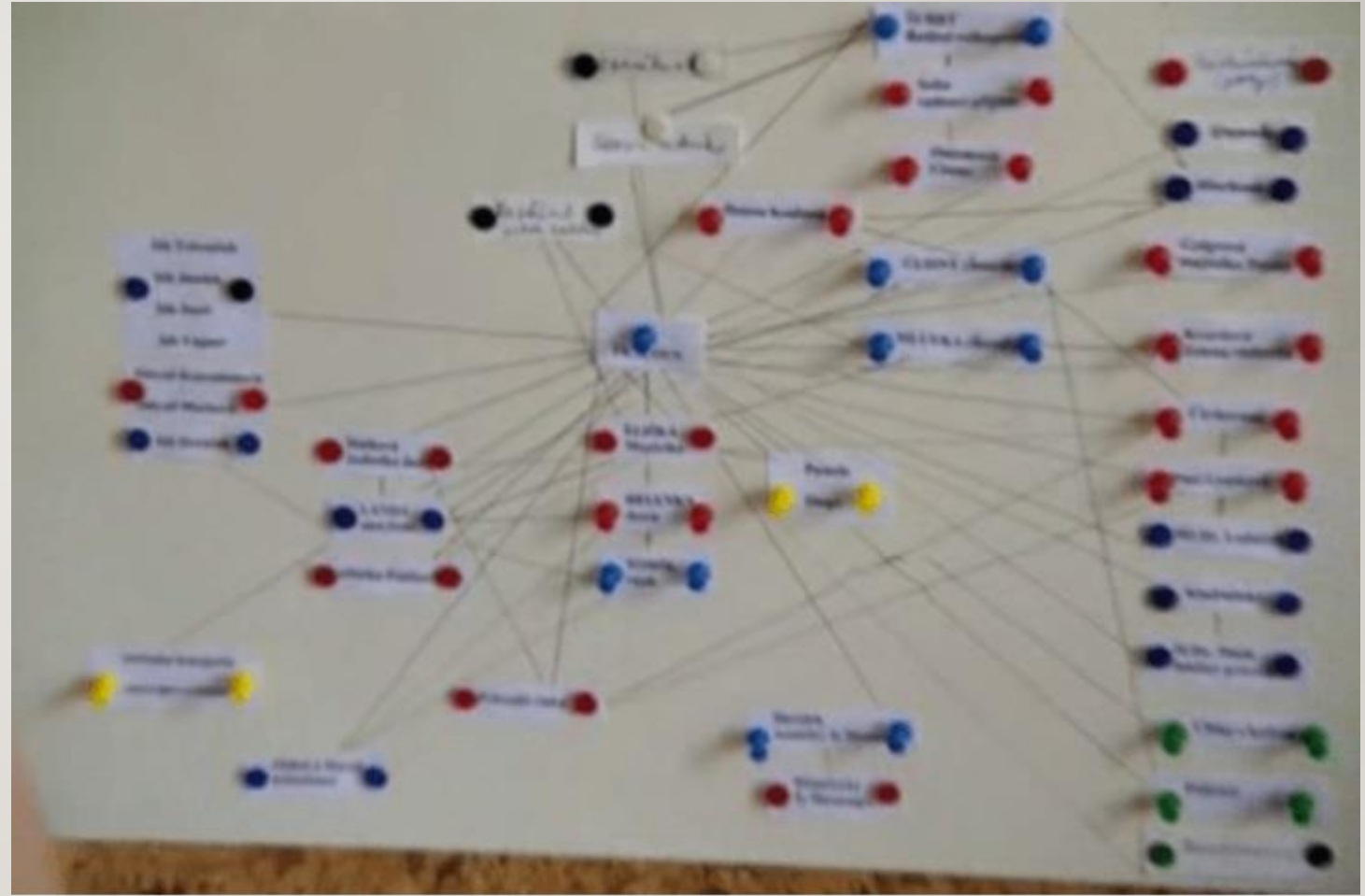
Zdeněk Svěrák (1935)
Jan Svěrák (1965)



1996



Zdeněk Svěrák's map of characters and their relationships



PRINCIPLES OF CREATION PROCESS

MAIN QUESTIONS:

WHAT?

WHY?

HOW?

FOR WHOM?

If you do not have an answer to one of these questions,
it makes no sense to do it.

IMPORTANCE OF THE END

- What motives (themes) do end?
- Are all questions answered?
- Was there used everything what was exposed?
- Is the end logical? Is it logical outcome? Logical and nevertheless unexpected?

What is the end about?

=

What was the film about?

**Film must
finish,
not leave off!!!!**



EXTRACT IV

One Flew over the Cokooks 's Nest

Dir.: Miloš Forman (1932-2018)

Fantasy Films Productions

Bryna Productions

1975



EXTRACT V

Koyaanisqatsi

Dir.: Godfrey Reggio (1940)

Francis Ford Coppola, 1983



TWO PROCESSES:

ANALYSIS

VS.

SYNTHESIS

TRANSLATION OF REALITY AND ITS PHASES:

- **Preproduction**
- **Production**
- **Postproduction**

TRANSLATION OF REALITY AND ITS PHASES:

Preliterary

Literary

Preparing of production

Shooting

Editing

Postproduction

PR a releasing

Feedback

TWO PROCESSES:

Preliterary
Literary
Preparing of production
Shooting



Editing
Postproduction
PR a releasing
Feedback



AUTHOR'S POSITION

RESPONSIBILITY TOWARDS

- 1. TO HIMSELF**
- 2. THE CONTRACTING AUTHORITY (producer)**
- 3. SPECTATOR/READER/LISTENER**
- 4. „SOCIAL ACTORS“**