

Vis 177 Notes 6

- Devil in the details.

WHAT MAKES A GOOD STORY:

- Analysis of Metamorphosis shows a common, simple story, but it's about taking the premise and pushing it.
- Bad story focuses on people, no details.
- good story not about the story, the production of details is what makes the story
- Consciousness produces detail. Consciousness is attention manifested.

HIERARCHY:

- about conflict that comes out of differing consciences that oppose each other.
- closed system need to set up a crucial point where rules are played w/.
- Dealing with same elements but working with them in different orders and combinations. Reordering combinations.

CHARACTERS:

- Film in which characters on different levels always in crisis.
- Always a power play between action and reaction of characters. Characters exist only on screen.
- when character sees how elements of him are reflected and either validated or denied.
- Production of detail constantly goes changes throughout.
- finite # of elements stop at a certain point.
- Answer the w questions.
- Characters conflict w/ each other because they have separate viewpoints.
- Action implies judgment, empathies, etc. A character is such because he does things.

DIALOGUE:

- 1 min. of Dialogue = 3 min. of screen time. Cut your dialogue by 90%
- Physicality is more important than dialogue
- If it can be shown, but out what is said.
- Film is a form of provisional writing in that without a body to sustain it it means nothing.
- Can't write in a literary sense...if an actor has to carry a good line, you're screwed.
- Write as flat as possible. Let actors give the lines presence.
- need to have a sense of physicality.

- Script is a blueprint. A good script makes the feasibilities and possibilities of it present.
- Write as if a strategic proposal.
- Sins are too long, too literary.

ACTORS:

- body is a diversity, components function at different speeds.
- non-professionals only good once. Professionals can protect and mask things.
- write about properties you want an actor to have if you don't have an actor in mind.
- Don't expect actors to save your ass. Write humanity into the script. YOU constantly work the outside in.

QUESTION:

1. How do you write dialogue in a flat manner and yet reveal aspects of the character through that?