PART 4: AUTHORSHIP AND AESTHETICS

Chapter 9 - Cinematic Point of View

* Is your film’s POV close and subjective, or open and multiple?
* How many points of view should your story contain?
* Consider POV in every scene.
* Whose POV ultimately governs?
* What other functions of the remainder?
* How subjective is the main character’s vision?
* How does the concerned observer’s POV slant the telling of the tale?
* What is the storyteller’s perspective? How objective or subjective is it?
* How and where is the storyteller’s POV revealed?
* What POV will the audience bring to the tale, and how should you accommodate this?

The Storyteller’s POV:

* The Storyteller – a dramatized intelligence with particular needs to fulﬁll through telling the tale. “What are the Storyteller’s characteristics, and have I inflected my screenplay to bring these out?”
* If my film’s thematic purpose is my Storyteller’s motive for telling the tale, what emerges? Can I improve on this?
* Is there anywhere that I can further develop appropriate symbols or metaphors, since they are important in signifying my Storyteller’s thematic purpose?
* What sound and visual motifs have I built into my screenplay?
* Does my movie serve a thematic purpose in which I deeply believe? This will be important to maintaining my energy and focus. Since strong things are usually simple, it can be simple and narrowly focused—it doesn’t have to be complex or all-embracing.

Chapter 10 – Form and Style

“Good fiction is not a reproduction of life, but an enactment of ideas about it”

* How does the Storyteller’s tale embody this?
* How do the visual and sound designs support the film’s narrative and thematic ideas?
* How will performance style undergird the storytelling?
* Will you use continuity style, long take style, jump cut style, or associative and intellectual editing?
* Will the film have a single, consistent style or are there moments with stylistic shifts for dramatic effect?
* How do you visualize the film’s rhythmic design?

Chapter 11 – Tone: Naturalistic and Stylized Approaches

* What genre are you working in, and what is the expected stylistic approach for that genre?
* Will you subvert the genre in any way?
* The tonal/stylistic scale slides from naturalism to overt stylization. Where does your film fall on this continuum?
* How forward or hidden is the filmmaker’s voice?
* How and where will your tone and style be incorporated into the film?
* In what ways do you encourage the audience to suspend disbelief?