

IoL\_s1\_2022\_VART3580\_A3\_video summary

s3903753\_Wicce-Otter,Cougar

## **SPEWS**

Sophia's Professional Events, Weddings and Sermons Agency.

A Vertical Film Production.

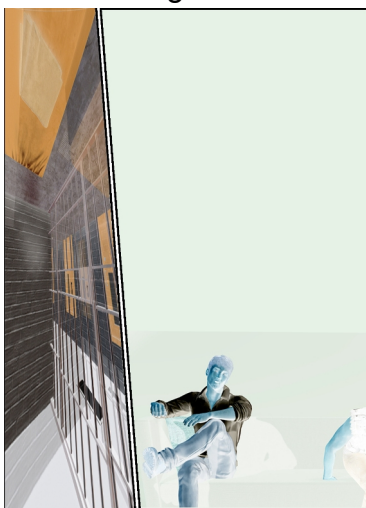
## Abstract

This series of experiments aims to develop a unique and eclectic style within the bounds of the loL unit's brief of playing with movement.

In order to keep the scope manageable, within the time frame and to inform my evolving future Studio Units, I have honed my attention on playing with the movement of style of the frame that contains the animations. Usually the frame is just the edges of the screen and objects are arranged within the frame. I chose to question the framing and what impact that imposed on the movement of the objects within the frame.

I also took the 'frame-within-a-frame' technique employed by cinematographers to look at windows within the frame, much like how a page of a comic functions.

In loL\_A2 I had anticipated playing with the movement of characters but I did not feel I could develop my characters' movement until I could define the style I was after, and also in addressing how loL would inform my future Studios, my Research unit will be focusing on the bio-mechanics of women portrayed in animation and I cannot play with movement prior to establishing the mechanics.



INT. PRISON CELL - DAY  
SHINY RALPH (42) sits with BOSS MAN (60) in a prison cell.

However, in order to respond to the feedback from A2 I have included 3D modelled animated characters to demonstrate how the framing and windows within the frame would function.

This may be viewed at:  
<https://drive.google.com/file/d/1KtvWGjH-OMq2lKaQz7qHTdwVQTRPPLV1/view?usp=sharing>

## METHODS:

I have chosen a vertical 9:16 HD format and a style of eclecticism informed by webtoons, K-dramas, fauvism, impressionism and pop-art.

The initial steps I took were to:




















- make a customised shot list from the script I had written in










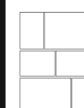
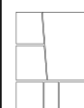




Final Draft.

SPEWS													Top Right comic window	Top Left window of comic style	Bottom window of comic style
SHOT LIST	LOCATION	SHOT #	I/E	D/N	TYPE	TYPE	TIME s/fr	ANGLE	HEIGHT	FOCUS	CHARACTERS	ENVIRONMENT	ACTION	DIALOGUE	
SCENE 1	Boss Man's PRISON CELL	1	INT	DAY							2s – Shiny Ralph & Boss Man	Boss Man's PRISON CELL: bunk, bench, cell bars, brick wall	SHINY RALPH (42), in a Bishop's outfit, huddles with BOSS MAN (60) in a prison cell. We hear the opening and slamming of prison doors.		
		2			0	0	0	0	1s – Boss Man	Boss Man nods in the direction of a neighbouring cell.	BOSS MAN: His brother has got a ruby necklace from China for his daughter's wedding present.				
		3			0	0	0	0	2s – Shiny Ralph & Boss Man	Boss Man glares intensely into Shiny Ralph's eyes.	BOSS MAN: Get it for me and you stay alive to preach another day.				
		4			0	0	0	0	1s – Boss Man	Boss Man laughs raucously. Shiny Ralph crosses himself.					
SCENE 2	PRISON CELL HALL	5	INT	DAY						1s – Shiny Ralph	PRISON CELL HALL: hallway, cell bars	Shiny Ralph walks out of Boss Man's cell and down the corridor into the cell of LUAN GUISHU.			
	LUAN'S PRISON CELL	6			0	0	0	0	2s – Shiny Ralph & Luan Gishu	LUAN'S PRISON CELL: stool, desk	SHINY RALPH: My sister SOPHIA owns an Events company. She can organize the most fabulous wedding you've ever seen. You'd be mad not to use her.				
SCENE 3	SPEW's OFFICE	7	INT	DAY							2s – Shiny Ralph & Luan Gishu	SPEW's OFFICE: desks, chairs, whiteboard, desk lamps, computers	Downcast Luan Gishu holds a letter up in the air. LUAN GISHU bows repeatedly.	LUAN GISHU: Chin refused to marry my chosen husband. Wants to be a speechwriter instead of a wife. SHINY RALPH: I can get her to get at SPEW's and Sophia can talk her around to marrying because being a bride is Sophia's dream. LUAN GISHU: my favorite Brother Shiny Ralph.	
		8			0	0	0	0	3s – Sophia, Shiny Ralph & Chin Gishu	The Subergogog Square of Sophia(33) is taste testing wedding cupcakes. Shiny Ralph enters with Chin(30) by his side.					
		9			0	0	0	0	3s – Sophia, Shiny Ralph & Chin Gishu		SHINY RALPH: Sis this is Chin, your new speechwriter. Your brilliant brother has just landed you a wedding gig. It'll give you a foot in the door to the huge Chinese market.				
		10			0	0	0	0	1s – Shiny Ralph	The Schedule Board behind Sophia's desk displays the forthcoming events: pet naming ceremony, vegan Green wedding, Indian wedding ceremony, blood donors talk. Shiny Ralph lifts his head to the Schedule Board.					
SCENE 4	GLISH FAMILY HOME	11	INT	DAY							3s – Sophia, Shiny Ralph & Chin Gishu			SHINY RALPH: It's better than that lot eh?	
		12									SOPIA: Welcome to the team Chin.				
		13													
		14													
		15													
SCENE 5	GLISH FAMILY HOME	16	EXT	DAY											
		17													
		18													
		19													
SCENE 6	SPEW's OFFICE	20	INT	NIGHT											
		21													
		22													
SCENE 7	SPEW's OFFICE	23	INT	NIGHT											
		24													

- Secondly was to choose a suitable webtoon/comic vertical canvas template from Clip Studio.

# Analysing different webtoon - comic framing options

 <p><b>1 frame</b> Type : Framing template User tag : 1_frame, Comic... Default tag : Framing temp</p>	 <p><b>2 rows 2 frames 1</b> Type : Framing template User tag : 2_frames, Comic... Default tag : Framing temp</p>	 <p><b>3 rows 4 frames 2</b> Type : Framing template User tag : 4_frames, Comic... Default tag : Framing temp</p>	 <p><b>3 rows 4 frames 3</b> Type : Framing template User tag : 4_frames, Comic... Default tag : Framing temp</p>
 <p><b>2 rows evenly</b> Type : Framing template User tag : 2_frames, Comic... Default tag : Framing temp</p>	 <p><b>3 rows 4 frames 1</b> Type : Framing template User tag : 4_frames, Comic... Default tag : Framing temp</p>	 <p><b>3 rows 5 frames 4</b> Type : Framing template User tag : 5_frames, Comic... Default tag : Framing temp</p>	 <p><b>3 rows 6 frames 1</b> Type : Framing template User tag : 6_frames, Comic... Default tag : Framing temp</p>
 <p><b>3 rows 5 frames 2</b> Type : Framing template User tag : 5_frames, Comic... Default tag : Framing temp</p>	 <p><b>3 rows 5 frames 3</b> Type : Framing template User tag : 5_frames, Comic... Default tag : Framing temp</p>	 <p><b>4 frames bottom</b> Type : Framing template User tag : 4_frames_comic... Default tag : Framing temp</p>	 <p><b>4 frames bottom with title</b> Type : Framing template User tag : 4_frames_comic... Default tag : Framing temp</p>
 <p><b>4 frames 2 strips</b> Type : Framing template User tag : 4_frames_comic... Default tag : Framing temp</p>	 <p><b>4 frames 2 strips with titles</b> Type : Framing template User tag : 4_frames_comic... Default tag : Framing temp</p>	 <p><b>4 frames upper with title</b> Type : Framing template User tag : 4_frames_comic... Default tag : Framing temp</p>	 <p><b>4 rows 6 frames 1</b> Type : Framing template User tag : 6_frames, Comic... Default tag : Framing temp</p>
 <p><b>4 frames right with title</b> Type : Framing template User tag : 4_frames_comic... Default tag : Framing temp</p>	 <p><b>4 frames upper</b> Type : Framing template User tag : 4_frames_comic... Default tag : Framing temp</p>	 <p><b>8 frames with title</b> Type : Framing template User tag : 4_frames_comic... Default tag : Framing temp</p>	

 <p><b>2 rows 3 frames 2</b> Type : Framing template User tag : 3_frames, Comic... Default tag : Framing temp</p>	 <p><b>2 rows 3 frames 3</b> Type : Framing template User tag : 3_frames, Comic... Default tag : Framing temp</p>	 <p><b>2 rows 4 frames 1</b> Type : Framing template User tag : 4_frames, Comic... Default tag : Framing temp</p>
 <p><b>3 rows 4 frames 4</b> Type : Framing template User tag : 4_frames, Comic... Default tag : Framing temp</p>	 <p><b>3 rows 4 frames 5</b> Type : Framing template User tag : 4_frames, Comic... Default tag : Framing temp</p>	 <p><b>3 rows 5 frames 1</b> Type : Framing template User tag : 5_frames, Comic... Default tag : Framing temp</p>
 <p><b>3 rows 6 frames 2</b> Type : Framing template User tag : 6_frames, Comic... Default tag : Framing temp</p>	 <p><b>3 rows 6 frames 3</b> Type : Framing template User tag : 6_frames, Comic... Default tag : Framing temp</p>	 <p><b>3 rows evenly</b> Type : Framing template User tag : 3_frames, Comic... Default tag : Framing temp</p>
 <p><b>4 frames left</b> Type : Framing template User tag : 4_frames_comic... Default tag : Framing temp</p>	 <p><b>4 frames left with title</b> Type : Framing template User tag : 4_frames_comic... Default tag : Framing temp</p>	 <p><b>4 frames right</b> Type : Framing template User tag : 4_frames_comic... Default tag : Framing temp</p>
 <p><b>4 rows 6 frames 2</b> Type : Framing template User tag : 6_frames, Comic... Default tag : Framing temp</p>	 <p><b>4 rows 6 frames 3</b> Type : Framing template User tag : 6_frames, Comic... Default tag : Framing temp</p>	 <p><b>4 rows evenly</b> Type : Framing template User tag : 4_frames, Comic... Default tag : Framing temp</p>



## METHODS:

- This led me to consider camera types, angles and lighting, all of which will give illusions of movement allowing me to capitalise on the minimal screen real estate of vertical film format.

KEY	SHOT						CAMERA HEIGHT & ANGLE		LIGHTING		
	description	Framing	Abbr	Focus	Abbr	TYPE	Abbr	HEIGHT & ANGLE	Abbr	TYPE	Abbr
# chars	single	1sh	rack focus	Rfoc	Close-up	CU		Dutch (left)	DL	Key Lighting	KeyL
	two shot	2sh	shallow focus	Sfoc	Medium Close-up	M CU		Dutch (right)	DR	Fill Lighting	FillL
	three shot	3sh	Deep focus	Dfoc	Extreme Close-up	ECU		High-angle shot	HA	Back Lighting	BackL
	four shot	4sh	Tilt-shift focus	T_Sfoc	Wide Close-up	WCU		Low-angle shot	LA	Side Lighting	SideL
	over the shoulder	OTS	zoom focus	Zfoc	Medium Shot	MS		Medium shot (eye-level shot)	M	Practical Light	PL
	over the hip	OTH			Cowboy Shot	CS		Eye-level shots	E	Hard Lighting	HardL
	point of view	POV			Medium Close Shot	MCS		Sitting-level shots	S	Soft Lighting	SoftL
Bird's eye	Overhead	O			Wide Shot	WS		Knee-level shots	K	Bounce Lighting	BounceL
					Extreme Wide Shot	EWS		Ground-level shots	G	High Key	HighKL
					Full Shot	FS				Low Key	LowKL
					Medium Full Shot	MFS				Motivated Lighting	ML
					Long Shot	LS				Ambient Light	AL
					Extreme Long Shot	ELS					
				Establishing shot	EST						
				Special effects	SPFX						

To enhance the aim of an eclectic art style with movement in mind, vertical cinema may seem counter intuitive to movement. However with detailed considerations to shot lighting, camera angle and height and mise en scene, the illusion of movement was obtained, whilst also being time efficient in animation production.

## **METHODS cont'd:**

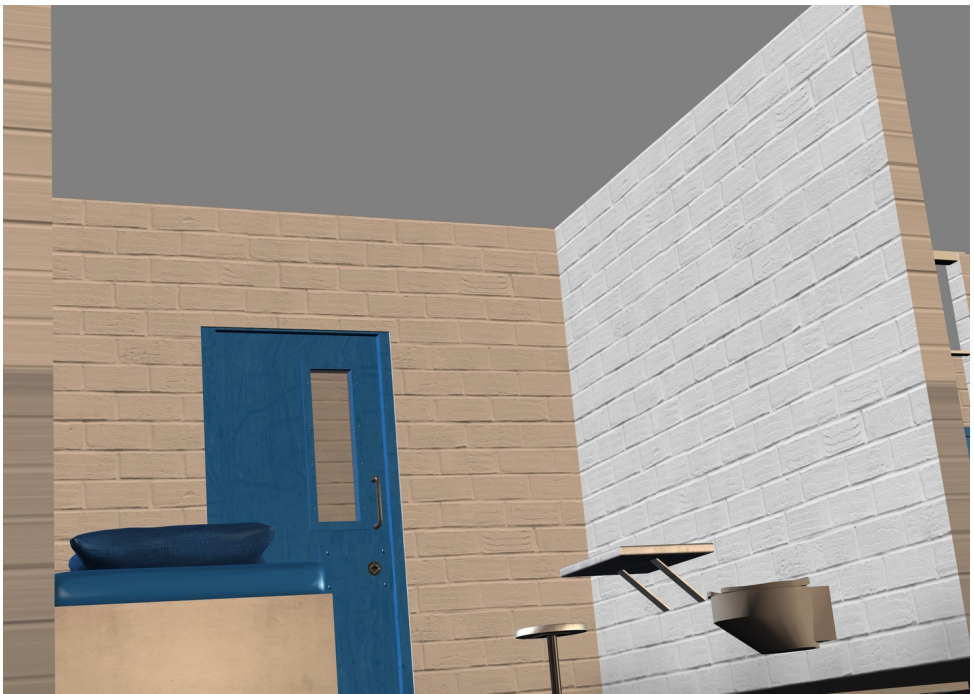
Experimenting with different camera angles and their influence on movement.

Low height, dutch angle, use of strong lines of perspective.



Hallway to prison cell of Boss Man and Luan Plish

Upward angle, very slight dutch angle, bold geometric hard edged object contrasted with only 3 spartan treatments of rounded personal-use objects as a metaphor for prison life.



Boss Man's prison cell

## METHODS cont'd:

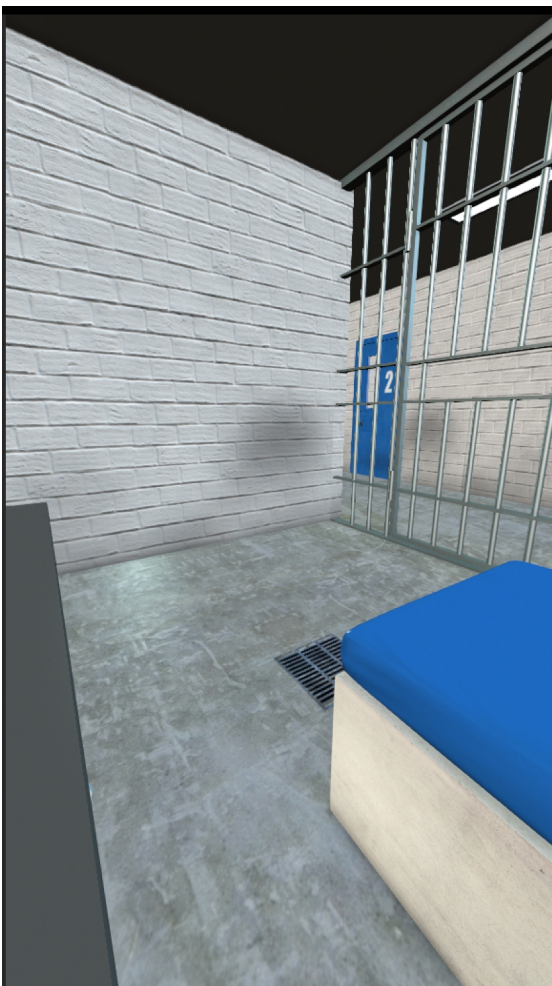
Experimenting with different camera angles and their influence on movement.

Bird's eye angle, pull back camera, vertical lines of walls use to segment to frame.

Low lighting either side of central window to draw the eye.



Boss Man's prison cell



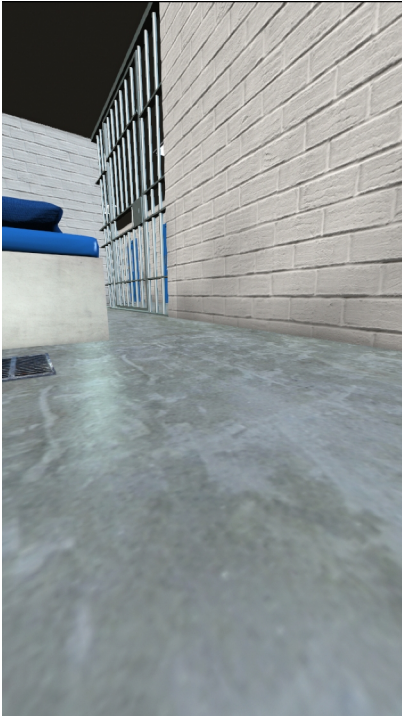
Slight overhead shot, slight dutch, ceiling unlit creating strong lines to draw attention to the corner of the room.

Long shot of the use of typography (2) infers another level of movement could be held behind the door.



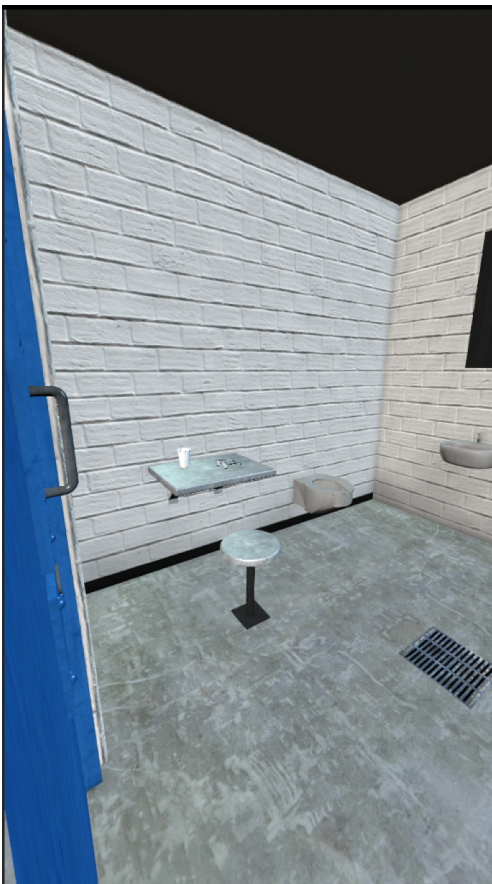
## METHODS cont'd:

Experimenting with different camera angles and their influence on movement.



Using the same focal length of previous shot but moving the camera to a very low shot but remaining parallel to the floor. The floor and the edge line of walls to floor move the viewer rapidly into the frame, to be stopped by the vertical trajectory of the cell bars.

Boss Man's prison cell



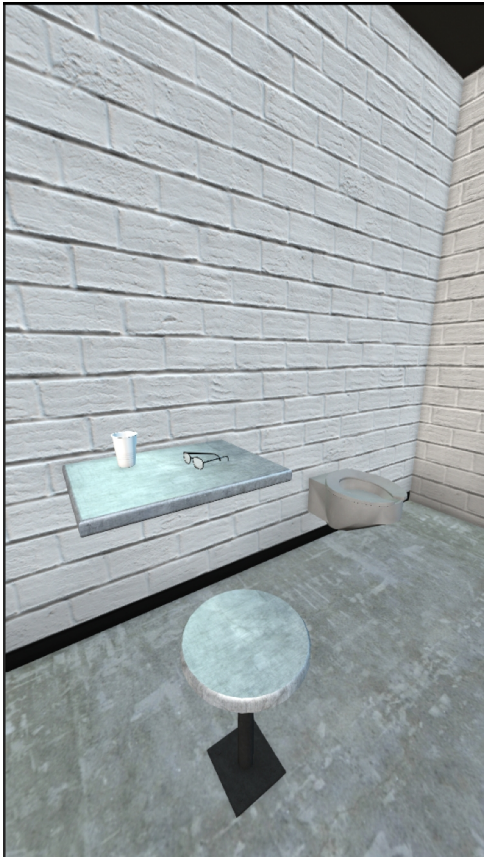
The inclusion of the door handle and the angled door frame pulls the viewer out of frame to the outside. However movement is blocked because the door is closed.

This scenario plays with both sides of movement; go and stop.

The camera is close to the door, the passage to greater movement and far from the point of little movement, sitting at the stool.

## METHODS cont'd:

Experimenting with different camera angles and their influence on movement.



The viewer does not need to see the character move to know and experience the movement that was.

The placing of a tumbler and glasses informs us that someone has been active here.

The advantage of using this method of inferred movement makes the scene complex but not complicated, thus allowing the triple comic window design contribute to an eclectic palette.

The illusion of movement is created within the viewers mind, making for a more personal reflection of the narrative.

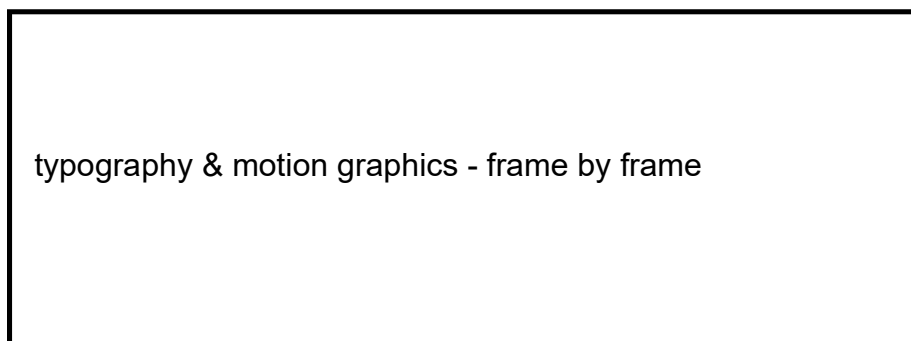
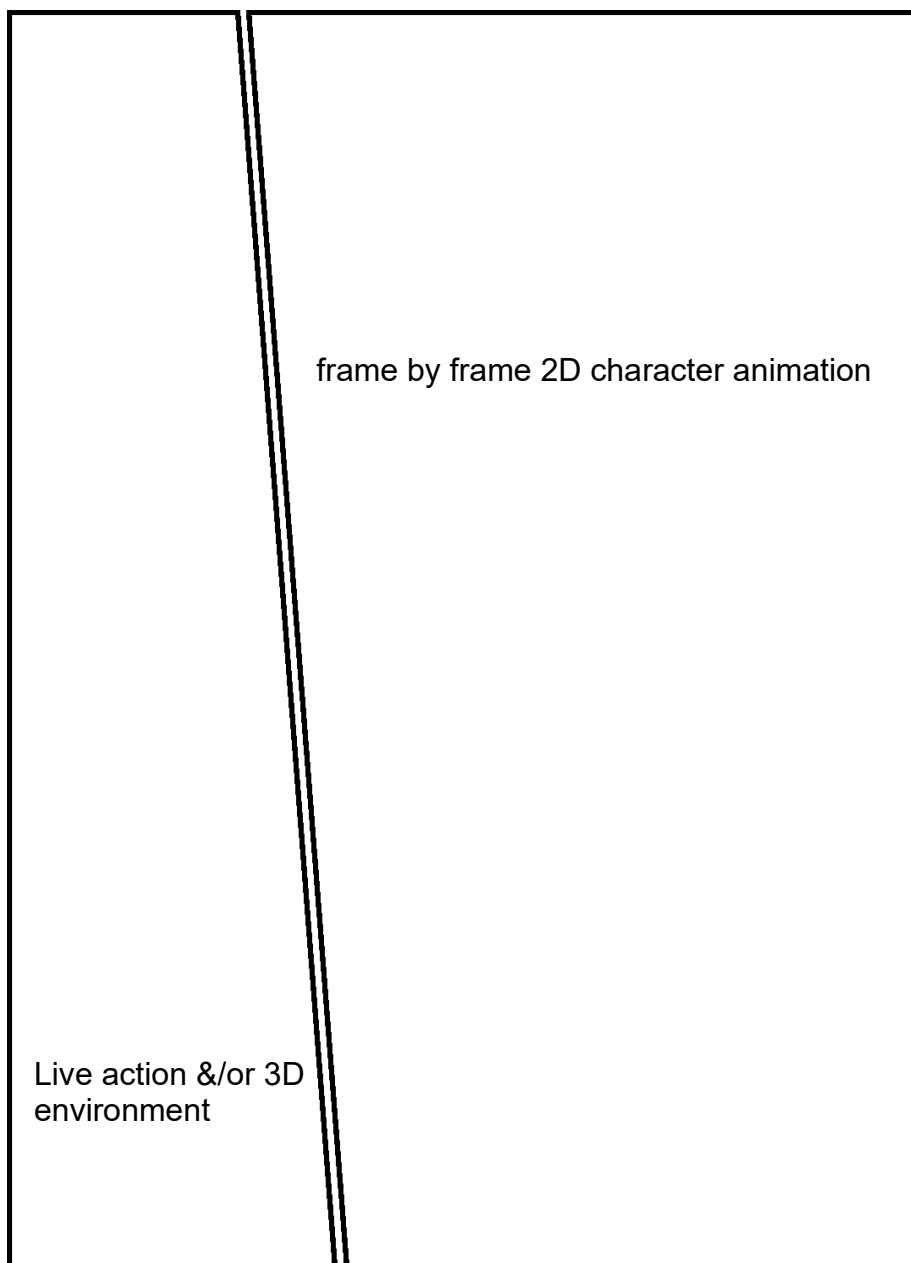
Boss Man's prison cell



This experiment was created by adding a skylight to see how far I could push the number of angular objects and lighting contrast but the small white triangle of the skylight does not work, in my view, as it complicates the scene for no apparent reason.

I tried this with a view to understanding more fully the feedback given to me after the video presentation; to be aware of not to "overload" the audience..

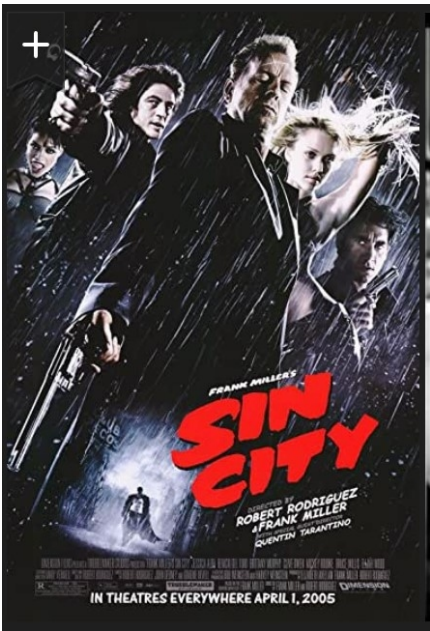
After much experimenting with camera angles to create movement I selected this option as the best suited for vertical cinema. It offers a sweeping narrow window on the left to emphasise height in the prison cell shots, and a broader window on the right to accommodate character movement.



typography & motion graphics - frame by frame

**METHODS cont'd: related work.**

To address feedback from Nicholas from the video presentation regarding how the transitions between the windows would happen, with the suggestion I look not just at vertical cinema but also at comic book artists, I respond by saying that I do not wish the screen to be read as a comic, where the reader goes from one window to another to follow the story. I am attempting to create an eclectic style for vertical cinema by using the comic book division of the frame to show different aspects of a scene, for film dissemination.



I was inspired by the 2005 movie "Sin City" by Miller and Tarantino, regarding the comic book genre.

As the poster shows the frame is divided somewhat as a comic book, albeit not with visible lines as I have chosen to use and it is a style rather than a format that the directors have employed.

I am playing with the *format* for this loL unit. I may adopt a more comic book art style later but at this stage I am concerned with how the format influences movement .

[https://www.imdb.com/title/tt0401792/mediaviewer/rm1518541056/?ref\\_=tt\\_ov\\_i](https://www.imdb.com/title/tt0401792/mediaviewer/rm1518541056/?ref_=tt_ov_i)



Another consideration I contemplated from the feedback prompt in regard to comic book practitioners, was to reflect on the loL lesson on sound, adding a typography element in the manner comics deploy, and also as webtoons inspired k-drama utilises.

See left for an experiment:

INT. PRISON CELL - DAY  
We hear the opening and closing of cell doors



Researching examples of what elements make for vertical cinema.

Some techniques used in vertical cinema are:

The movement goes vertically from bottom of frame to top, and vice versa instead of left to right, and vice versa, in traditional film making. good for full body shots for narrative productions.

**Use of the vertical movement shot**



By Damien Chazelle in Apple promo



By Jung Eun Jung (Young Man Kang) in Clearing the Forest



By Laura Sargisson in Double



**METHODS cont'd:** related work.

- **Anchoring action to the top or bottom of the frame**



By Laura Sargisson in Double

**METHODS cont'd:** related work.

- **Turning the horizon onto the vertical**



By Damien Chazelle in  
Apple promo



By Jung Eun Jung in  
Clearing the Forest

**METHODS cont'd:** related work.

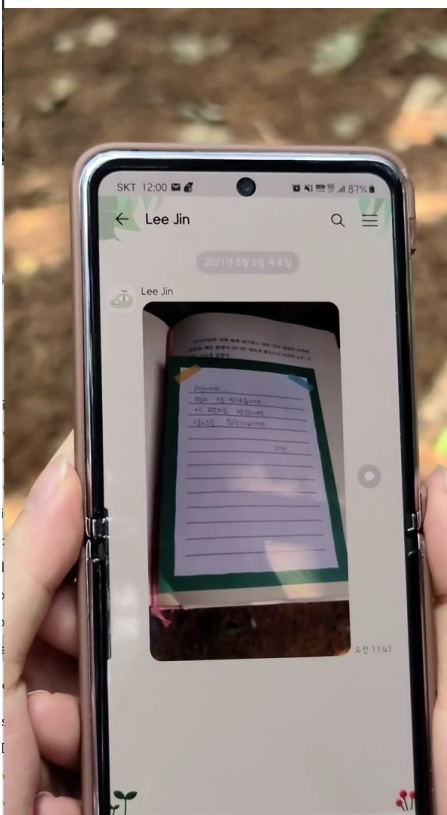
- **frame within a frame**



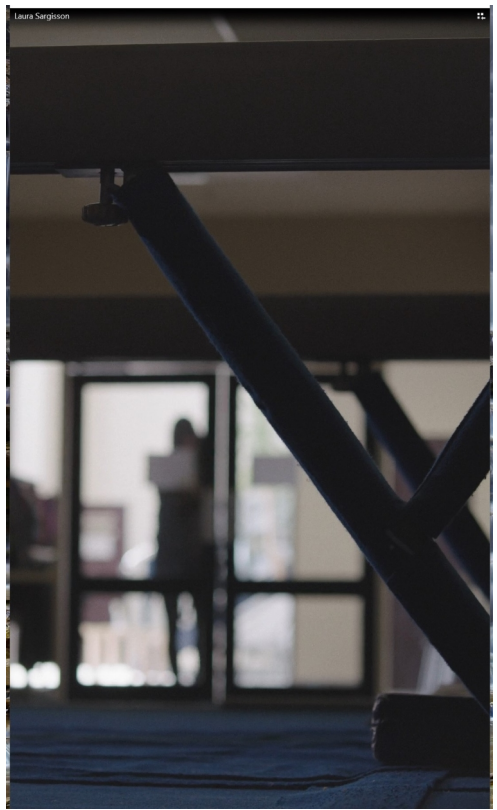
By Damien Chazelle in Apple promo

## METHODS cont'd: related work.

- **frame within a frame**



By Jung Eun Jung in *Clearing the Forest*



By Laura Sargisson in *Double*



## **METHODS cont'd:** related work.

Researching examples of what elements make for vertical cinema.

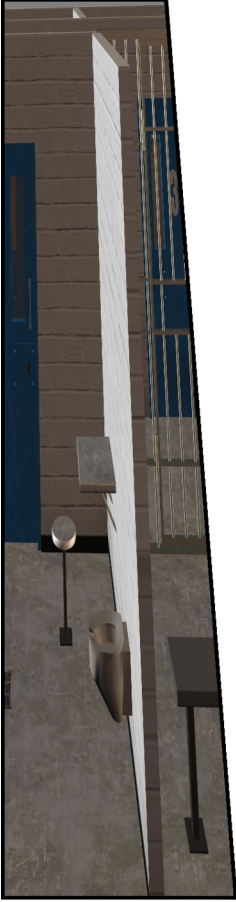
Some techniques used in vertical cinema are:

- Consideration is to be given to the shape of the object compared to the shape of the frame and decide if it achieves the desired effect if the shape and frame are similar.
- When transposing watching from a phone to a cinema screen and applying cinematic camera work, a new way to think about filmmaking is required.
- Taking a 16:9 and cropping it does not work to the advantage of the vertical screen. The aspect ration asks the viewer to look differently when presented with a cinematic experience treatment.
- The vertical frame is well suited to Experimental cinema.

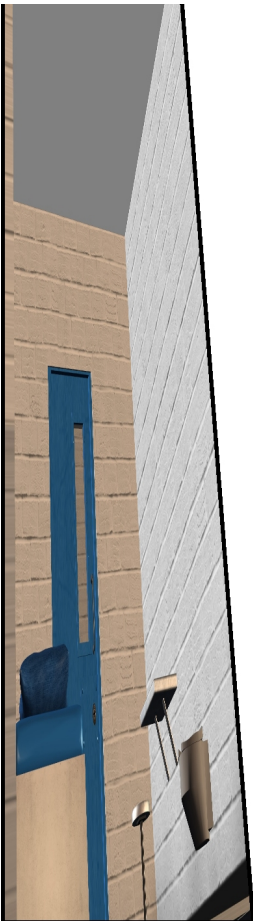
### **Experimental**



## FINDINGS / TESTING movement of and within the window.



Testing reshaping shots of differing camera angles to fit the comic window, keeping in mind the other influence I am referencing is k-drama, in which many sharp and dramatic camera angles are employed.



## METHODS cont'd:

### RELATED WORK.

#### References:

The lol exercises and iterative development lead me to the style of Korean dramas that are webtoon informed, such as:

What's wrong with Secretary Kim?  
(2018)



Webtoon version

Itaewon Class  
(2020)



Mystic pop-up bar  
(2020)



and

Business Proposal  
(2022)



#### How are you situated with these references (context)

I am trying to explain how a bold, brash flat colour palette and treatment such as found in Itaewon Class can combine with live film in a manner found in Business Proposal and how webtoon art can inform the dramatic shapes in live action, such as the perspective strong builds shots in Secretary Kim. Similarly the opening of Mystic PopUp Bar is like an architectural visual rendering that exemplifies the ultra realism and slick look of many K-dramas.

I am trying to achieve a style that will support my eclectic and diverse interests.

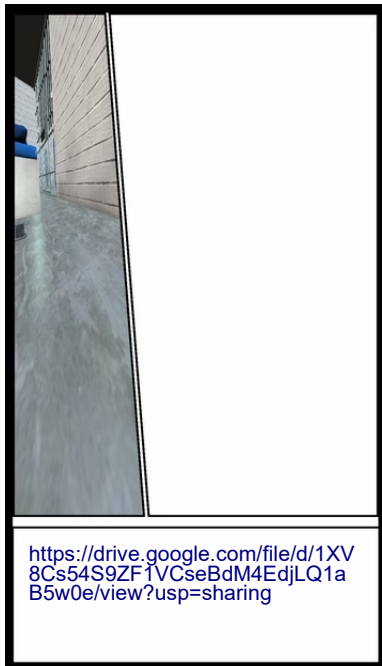


As expressed in Assignment 2, I am also being informed by a bold colour palette and treatment as found in Itaewon Class, combining with realism 3D animation or live film as found in Business Proposal, imitating webtoon scrolling and spacing, creating dramatic shapes in live action, such as the strong perspective shots in Secretary Kim and Mystic Pop Up Bar's use of architectural visual rendering that exemplifies the ultra realism and slick look of many K-dramas.

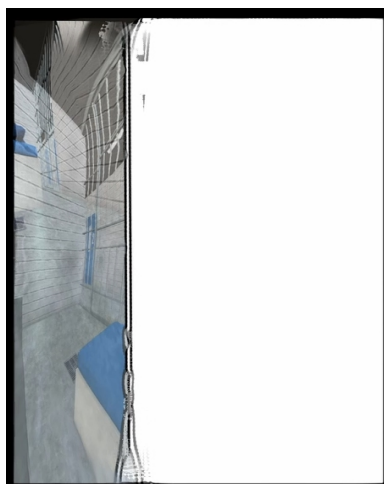
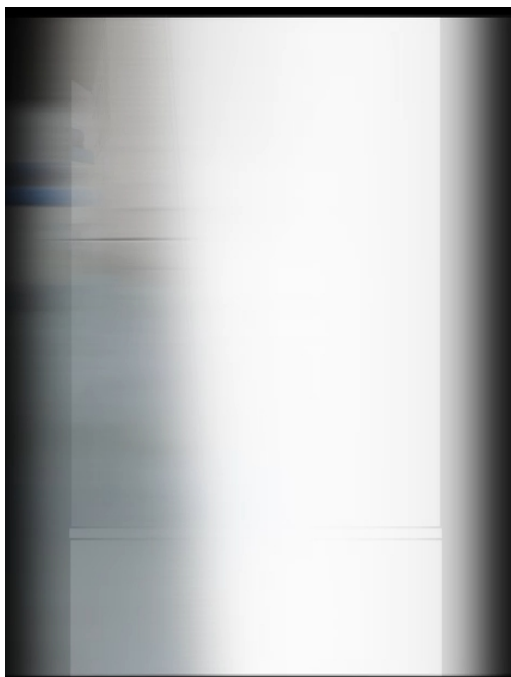
Ultimately, I am striving to achieve a style that will support my eclectic and diverse interests.

## FINDINGS / TESTING movement of and within the window.

Iteration with inverted frames and blur transition



Iteration with additive dissolve transition & deleted script window

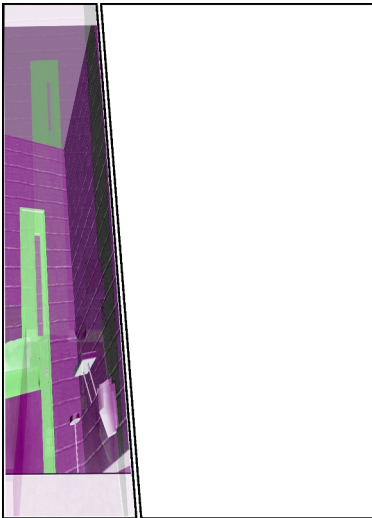


Another iteration, with inverted frames and a smooth cut, gives the best movement supporting the narrative rather than distracting from it. I will overlay the script window at the bottom of the frame, in the edit suite.

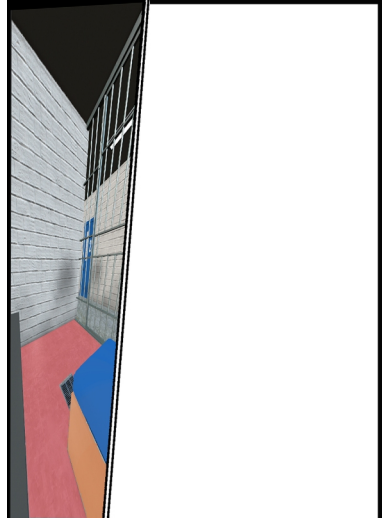


## FINDINGS / TESTING movement of and within the window.

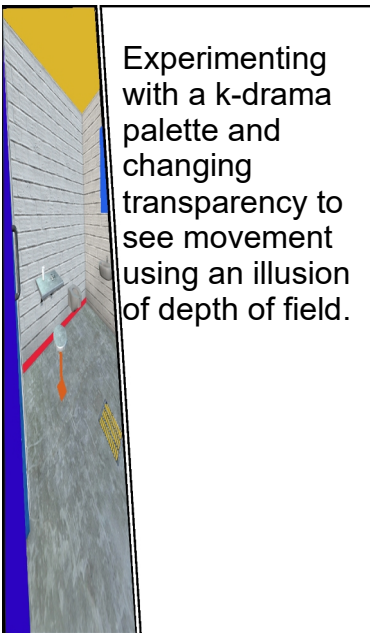
Iterations of camera movements with k-drama palette



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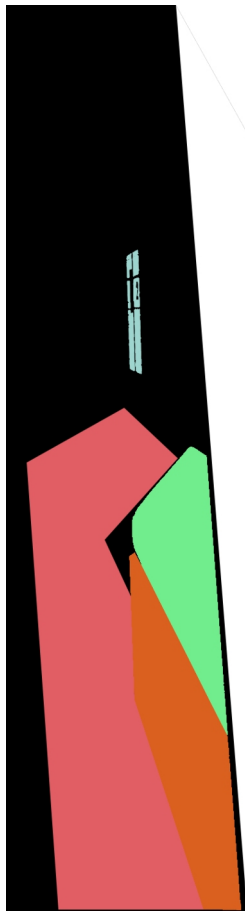
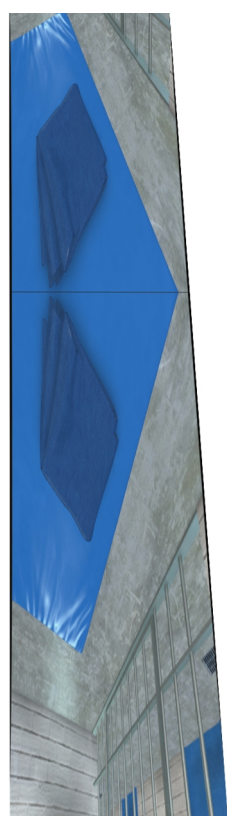
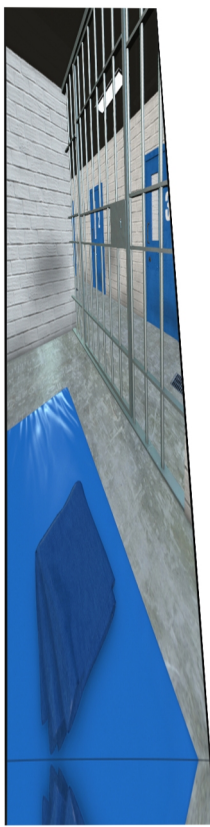
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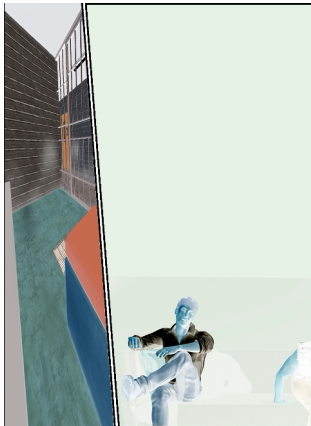
**FINDINGS / TESTING movement of and within the window.**

Iterations of camera movements with k-drama palette and dramatic angles



# FINDINGS / TESTING movement of and within the window.

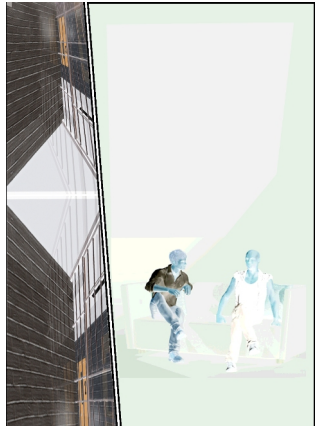
Shots from the compiled 3 windows video of experiments:



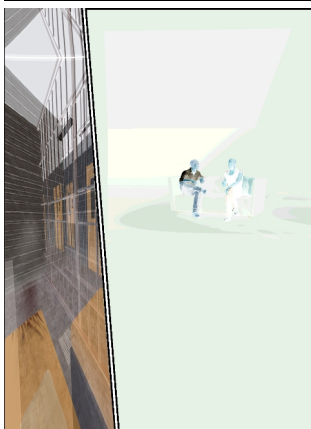
INT. PRISON CELL - DAY



INT. PRISON CELL - DAY  
SHINY RALPH (42) sits with BOSS MAN (60) in a prison cell.



INT. PRISON CELL - DAY  
SHINY RALPH (42) sits with BOSS MAN (60) in a prison cell.



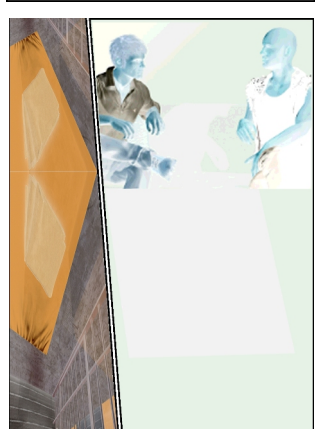
INT. PRISON CELL - DAY

BOSS MAN  
Luan got his brother to get a ruby a ruby necklace in China for his daughter's wedding.



INT. PRISON CELL - DAY

BOSS MAN  
Luan got his brother to get a ruby a ruby necklace in China for his daughter's wedding.



INT. PRISON CELL - DAY

BOSS MAN  
Get it for me and you get to preach another day.



INT. PRISON CELL - DAY

SHINY RALPH  
Can do Boss

<https://drive.google.com/file/d/1KtvWGjH-OMq2IKaqz7qHTdwVQTRPPLV1/view?usp=sharing>

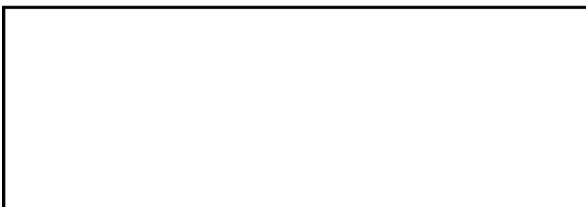
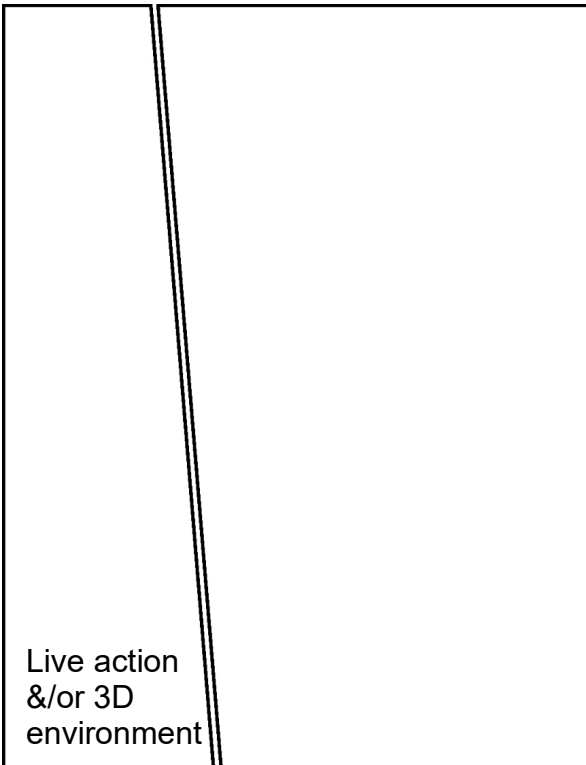
**CONCLUDE – style movement:**

The key impact of these experiments is that I have chosen to edit each window differently.

The reason for the:

3D environment &/or live action window is:

- to provide a skewed and animated warped view of the prison cell acting as a metaphor for the distorted view Boss Man and Shiny Ralph have of how to operate in life.
- with borders around the window frame the intention is to add a sense of separation from outside life that the prisoners have.
- To keep a separate colour palette from the main action of the characters, indicating different worlds.
- In subsequent scenes without the prison cell in the shot, different environments will be included that enhance the narrative, and also serve as a flashback vehicle to the prison where the script requires.



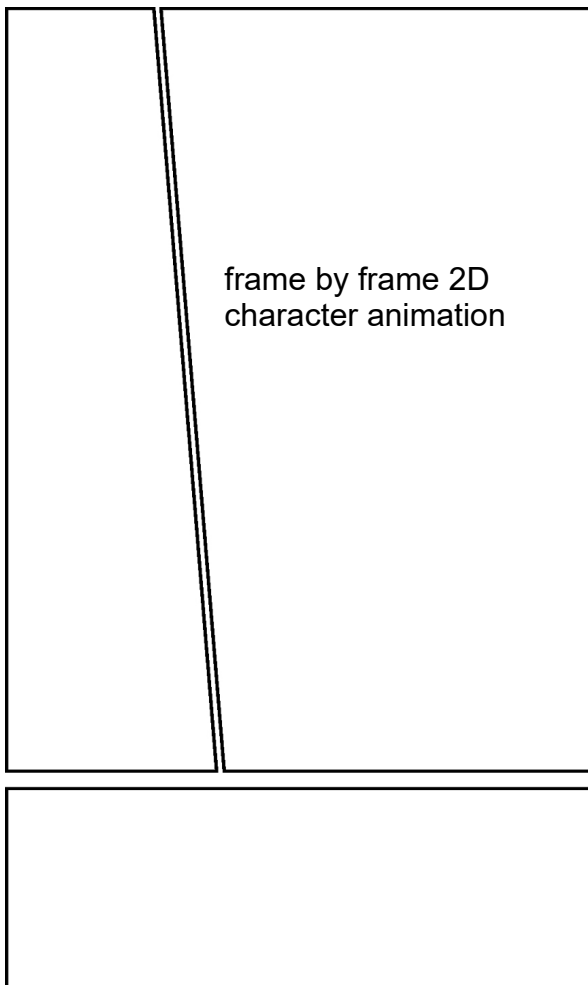
## CONCLUDE – style movement:

The key impact of these experiments is that I have chosen to edit each window differently.

The reason for the:

2D Character animation window is:

- The characters can be represented larger than life not needing to proportionally fit into the environment.
- as a vertical frame restricts movement of the characters then the camera must move more strongly to indicate action and this can be achieved this without concern of environmental assets getting in the way.



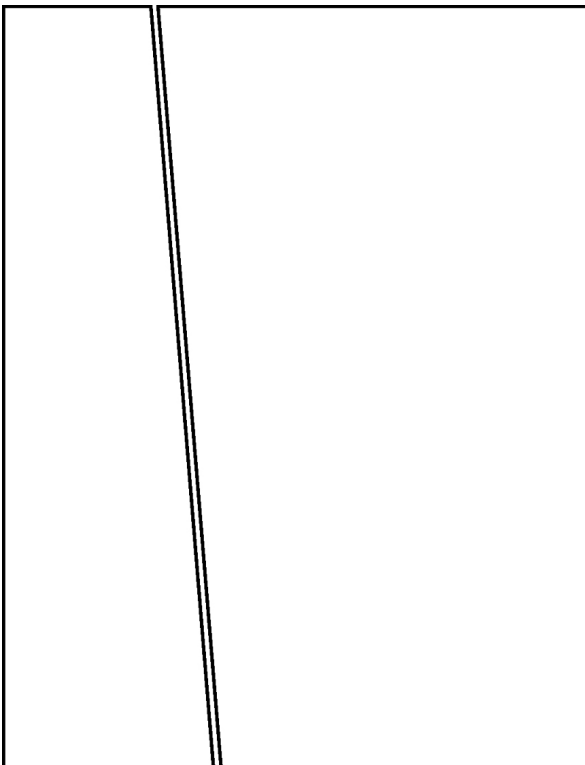
## CONCLUDE – style movement:

The key impact of these experiments is that I have chosen to edit each window differently.

The reason for the:

Script window is:

- it can provide a larger more legible font for hearing impaired viewers,
- allows making a change of language subtitle a cheaper and easier edit for giving the film a better chance of a wider audience and greater longevity,
- it represents the script writer as a visually active 'player' in the production.



Scrolling typography & motion  
graphics - frame by frame

fin