

CHAPTER 2

INTRINSIC THEORETICAL FRAMEWORK

2.1 Intrinsic Aspects

According to Bordwell and Thompson the main strength of film lies in its ability to create an engaging experience for the audience (2013:12). To understand film as an artistic medium, it is important to explore the reasons behind the creative decisions made in the movie. Therefore, this study focuses on intrinsic aspects such as theme, characters, and plot.

2.1.1 Narrative Elements

Intrinsic elements are the components that shape how a film is presented in each scene. When combined, these elements create the structure and meaning of the film itself. A story can be understood as a series of events that are connected by cause and effect and take place over time and within a specific space. In this thesis, the writer will apply several intrinsic aspects (Bordwell & Thompson, 2013:3), including:

2.1.1.1 Character

A character is a figure who plays a role in the story and is one of the most essential elements in narrative structure. According to Bordwell and Thompson in *Film Art: An Introduction*, characters are the agents of cause and effect within a film's storyline as stated that:

"In any narrative film, either fictional or documentary, characters create causes and register effects. Within the film's formal system, they make things happen and respond to events. Their actions and reactions contribute strongly to our engagement with the film" (2013:78)

2.1.1.2 Setting

According to Bordwell & Thompson, setting in a film is an important element because it shows where daily events take place and helps shape the story. Through the setting, the audience can understand the time and place of the story, which helps them better follow and understand the film (2013:115).

2.1.1.3 Plot

According to Bordwell and Thompson, the term *plot* refers to everything that can be seen and heard in a film (2013:75). Bordwell explains that the plot is not just about what happens in the story, but about how those events are shown to the audience. He makes a clear difference between story, which includes all the events in the film's world, and plot, which is the way those events are organized and presented. This includes the order in which the events appear, which events are chosen to be shown, and how they are delivered through narration, camera work, or point of view (Bordwell & Thompson, 2013:75).

2.1.1.4 Conflict

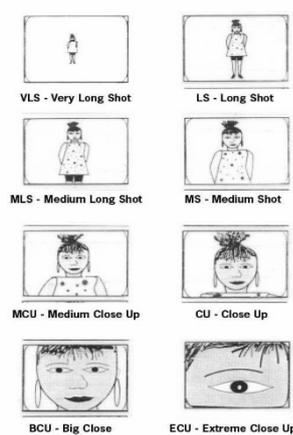
Conflict is a key part of any story because it helps make the story more interesting. It doesn't always happen because of fights or problems sometimes it's just because the characters' goals, personalities, or wishes don't have clear results by the end of the story (Bordwell & Thompson, 2013).

2.1.2 Cinematography Elements

Cinematography is an important aspect of filmmaking because it allows creators to explore new areas of choice and control (Bordwell & Thompson, 2017:159) Even while shooting videos at random, choices are being made about cinematography, such as how to compose shots, how long to take shots, and how to move the camera. The author of this thesis will use Bordwell, Thompson, and Smith's cinematography theory to examine framing, with camera distance, angle, and height serving as the primary cinematography aspects to be explored .

2.1.2.1 Camera Angle

The term 'camera distance' describes the separation between the subject and the camera when capturing and positioning photos. In a movie, the frame serves as more than just a neutral boundary; it imposes a certain viewpoint on the information that is depicted in the picture, there are several kinds of camera distance (Bordwell & Thompson, 2013:252).



Picture 2. 1 Different type of camera angle

2.1.2.1.1 Extreme Long Shot

The extreme long shot is a method for taking pictures of a subject from a considerable distance away. A structure, a landscape, and a crowd of people will fill the whole screen in a frame when the object presented is minuscule (Bordwell & Thompson, 2013:190).

2.1.2.1.2 Long Shot

Similar to an extreme long shot, a long shot is taken from a considerable distance, but it shows more of the subject. A standing human person would take up nearly the whole screen height when an object is framed at a small scale (Bordwell & Thompson, 2013:190).

2.1.2.1.3 Medium Long Shot

A shot that is taken from the knees up that captures an object at a distance is called a medium-long shot. The thing that is shown is about four or five feet tall and takes up the whole screen (Bordwell & Thompson, 2013:190).

2.1.2.1.4 Medium Shot

The medium shot is a filming technique that captures an object within the frame from a distance above the knee or below the waist. This shot enables viewers to observe specific gestures, facial expressions, or actions of human figures, portraying them from the waist up (Bordwell & Thompson, 2013:190).

2.1.2.1.5 Extreme Close-Up

Extreme close-up cinematography involves filming an object from an extremely near vantage point in order to capture its intricacies in photos. A close-up is a cinematic shot that focuses on the tiniest aspect of an item, such the lips, nose, eye, or any other particular feature (Bordwell & Thompson, 2013:190).

2.1.2.1.6 Medium Close-Up

The human body is captured in a medium close-up, which extends from the head to the chest. Instead than focusing attention to the surroundings of the scenario, this shot makes the actor's emotions more clearer. It is visible in the picture of a human being taken from the chest up (Bordwell & Thompson, 2013:190).

2.1.2.1.7 Close-Up

An object can be captured in amazing detail in a close-up pictures. The purpose of this picture is to make the object's emotion more visible. Capturing the subject's head and concentrating on the region from the neck up is an example of a close-up (Bordwell & Thompson, 2013:190).