

FILM 6: SCRIPTED MASTER WITH COVERAGE ASSIGNMENT DESCRIPTION

Read these instructions carefully. You will be accountable for them.

OVERVIEW

Using a master and coverage, shoot a 2–3 minute scene from the actual script of an existing feature film or television show *that you have not seen*. Work from the actual screenplay, not a transcript. A basic shot-reverse-shot is unacceptable for this assignment; ***you must block both the actors and the camera.***

SCENE SELECTION

The goal of this assignment is to learn how to design a scene with moving actors, and utilizing principles of contrast and affinity of the visual elements in an artistic, interesting, dramatic way.

1. This is ***not a shot-for-shot*** exercise! ***Do not watch the original scene.*** Remember that this scene is from a larger story. Therefore, ***you must be true to the entire script.*** Do not simply use the lines but change the context. Your grade will be docked if you are not faithful to the intent of the original.
2. In order to hit the assigned run time, the scene length is **approximately 2–3 pages**. **However, remember that *the run time, not the page count, is what matters!***
3. You must **use the actual script** of the film—not a transcript. Make sure you have the script before continuing. Talk to me if you'd like to discuss options.
4. The scene should have **at least two characters**; I suggest you don't use more than three.
5. The scene must take place in **one location** (this means a single room or space—not a bedroom *and* the bathroom *and* the kitchen of the same house). You must shoot in an actual, practical location where you can utilize production design to communicate meaning. “Black box” locations are not acceptable.
6. **READ THIS CAREFULLY!**
The scene must incorporate blocking the actor(s).
 - **At least one actor must be blocked.** This means they must move around the space for at least part of the scene.
 - You may **add motivated blocking to a scene without written blocking** to fulfill this assignment. (Remember how MacKendrick moved Romeo and Juliet despite no blocking being described in the stage directions?)
 - **Camera moves must be motivated**—whether by actor(s) movement or for narrative, psychological or thematic emphasis.
 - **No scenes of people just sitting/standing and talking**, or just walking and talking (a “walk and talk”), or talking on the phone to a character not present. The actors must be in the same location, interact with one another, and at least one of them must move around the space.
7. The content should be in keeping with BYU standards. (Please talk to me if you have questions about this.)
8. Ideally, the actors will *not* have seen the film. If they haven't, please tell them *not* to watch it! If they have, ask them to create their *own* approach to the characters rather mimic what someone else did. This assignment is about your (and their!) interpretation of the story and characters.

If you have any questions about this assignment, please ask! If you select a scene that does not meet all these criteria, you will need to select a new scene and create a new Director's Plan.

PROCESS

1. Using principles discussed in class, block your actors and the camera to cover the entire scene. Your coverage should:
 - a. Establish the geography of the location
 - b. Establish the relationship of the characters, both geographically as well as emotionally
 - c. Communicate the action (what happens) of the scene
 - d. Capture the drama of the scene through performance *and* the use of visuals
 - e. Engage the audience emotionally, visually and artistically
2. Select two of the visual components (space, line, shape, tone, color, movement, rhythm) and utilize the principles of contrast and affinity of these components within shots, from shot to shot, or from beginning to end, to help build intensity to tell the story more purposefully.
3. Create a lined script of the scene, delineating the coverage and framing for each shot and significant beat of the scene.
4. In pencil, create the director's breakdown of the script for each line and action in the script as discussed in class and in the handout.
5. Bring the finished scene, including all of the coverage you shot, to class on your assigned day. (We may look at some of your coverage through the course of the critique and discussion.)

STEP-BY-STEP HELPS

Once you've selected your scene and read the script, following these steps in this order may be beneficial in your preparation and execution:

1. Print the scene. On paper.
2. Read the scene. What ideas and images strike you? What might be the most important moments in the scene? Make notes of these things on the script—use pencil so you can erase as you get better ideas.
3. Fill out the Director's Plan. Be sure to consider your visual rules!
4. Create the Director's Script Breakdown to articulate character intentions, actions, etc. Follow the instructions on the handout.
5. Create the lined script to note how you might cover the scene: Where do you see wide shots? Two shots? Close-ups? (Unless it's helpful to you, don't worry about storyboards—just think about capturing the critical moments of the scene.)
6. From your lined script, create a draft of your shot list (you will turn this draft in).
7. Rehearse with your actors and block the action of the scene. Determine what *happens* in the scene. Who goes where? Why? Don't get too artsy or deep just yet! Simply walk through the action of the entire scene, decide what people *do*, where they move, what they think and feel throughout the scene.
8. After rehearsing the scene, design a master shot for the scene—one that establishes the geography, covers all of the major action and dialogue, communicates relationships, is interesting, evokes meaning. The master shot might be locked down, or it might move on a dolly or Steadicam or be handheld. But ideally it will capture most everything that happens in the scene. (In rare occasions, you may need two masters...but try not to if it's not absolutely necessary!).
9. Using your lined script and first draft of your shot list, and referring to your blocking, revise your shot list. Have you designed your coverage purposefully? Consider: Where will you put the camera to capture the important story beats? The moments of characters thinking, feeling, discovering, recognizing? The thematic beats? What angle and lens will best

capture the meaning you want to communicate in each shot? How will you use the visual elements to enhance meaning and build intensity?

10. Shoot the scene. (You will use a sound person for this scene.)
Follow your plan. Relax! Watch and listen purposefully. Do you believe what you're seeing and hearing? If not, how can you improve and move towards truth?
11. Edit the scene. Is the action clear? Does it feel honest? Is it beautiful? If not, how can you improve and move towards clarity, honesty and beauty?
12. How can sound design and music enhance your scene?
13. How can color grading strengthen the clarity, honesty and beauty?

After shooting, immediately backup your footage to *two* separate drives or to the cloud. Not only is this imperative for your course work, it is critical for your professional work. *Loss of footage due to a hard drive malfunction or other sad event is an insufficient excuse for not submitting a project.* Also back up your project file or email a copy of it to yourself so that you have a backup. *Loss of a project file is an insufficient excuse for not submitting a project.*

Submit a hard copy of the document below with a lined script, Director's Script Breakdown and shot list on the date specified in the screening schedule; post these documents to your blog.

REMINDER: The Cinematics

- double/multiple exposure
- fast or slow motion
- time lapse
- reverse motion
- stop motion animation
- freeze frame
- jump cut
- montage
- long take
- match cut
- split screen
- Dutch angle
- static camera
- dolly/tracking
- handheld
- glidecam/steadicam
- *Vertigo* effect
- snap zoom
- swish pan
- fisheye lens
- macro lens
- extreme close-up
- extreme long shot
- deep focus
- shallow focus
- rack focus
- cross cutting
- flashback
- flash forward
- extreme color grading
- silhouette
- under exposure
- over-exposure
- nonlinearity
- sound manipulation: _____
- music [NO LYRICS] _____
- other: _____

Do not turn in this assignment description.

NAME: Doug Nuttall

PLAN DUE DATE: 3/29/24

SHOOT DATE: 4/5/24

DP: Austin Doig

FILM 6: SCRIPTED MASTER WITH COVERAGE DIRECTOR'S PLAN

This document is designed to train your heart, mind and eye to visualize then shoot purposefully. It will help you articulate your ideas to crew and cast. Prepare it well before shooting! Read the assignment description carefully. Briefly—but thoughtfully and specifically—answer the following questions.

Use Shift+Return to start a new non-numbered line for your answer.

Bold or italicize your answer to distinguish it from the question.

Add a Shift+Return between your answer and the next question to separate them.

You may delete my comments in blue but do not delete the questions!

Do not reformat this or any other form.

1. Fill out the **Director's Schedule Worksheet** and attach it. Carefully review the dates and items due each day. Add them to your calendar and be disciplined in accomplishing them. Habits of consistency and reliability will serve you well for your career and life.
2. What **film or TV show** is this from? May December (If TV, include Season and Episode #)
 - a. Have you ever watched this film?
No
 - b. Do you have the actual script of the film—not a transcript?
Yes
3. The **world of the story** (If the answers aren't clear in the script, *you must make the specific decisions!*):
 - a. **Where** does this story take place? **Country, State, City, Place** — *as many details as possible*
USA, Georgia, Savannah, in a residential home (waterfront) and a hotel, a high school, a pet shop.
 - b. **When** does this story take place—year, month, season—be as specific as possible.
2015, early summer like May or June, the time of year when Monarch Butterflies hatch their eggs.
 - c. **What** is this world like? Describe some of its rules, social dynamics, historical context, politics *that impact this story in some way*. If it takes place in the real world, include important/major world events of the time; describe anything else that might be relevant to telling this story. If story takes place in another world, articulate what some of these same ideas might be. Do a bit of research!
This takes place in the real world, and is actually loosely based on a real life court case. 2015 was an interesting time in America. The prevalence of the internet and social media have pervaded every aspect of people's lives, and the beginnings of cancel culture are starting to form. The "Me-Too" movement started in 2017, which encouraged survivors of sexual assault and harassment to come forward and share their stories. Most of those people sharing their stories were women, and there were a lot of stories of women in the film industry being sexually harassed or groomed by older male producers, directors, and co-stars. So this movie being about a male who was groomed by a much older woman sets it apart from the rest of the dialogue that has gone on in the country.

So the whole idea of a 'survivor' and the belief that a man could even be a victim of sexual assault was still in it's early stages. The typical reaction to a news article about a teacher having sex with a middle or high school aged boy is to say "atta boy, way to go!" And congratulate the boy for successfully having sex and for "getting with" an older woman.

4. Describe at least two of the **major characters** in the story (*if the characters in your scene are not major characters, you should also describe her/him.*). In the biography, include the character's full name, their age, and a concise descriptive biography (her/his personality and inner life, what she/he look like—if it's not in the script, what *you* think she/he looks like, a few insights about her/his growing up, her/his attitude toward the world, etc.):

FULL NAME	AGE	DESCRIPTIVE BIOGRAPHY (see above)
Joe Yoo	36	He's handsome, but with a melancholy, like a despondent aristocrat in a Dutch painting. There's very little about his character in the script, and I think that's because in many ways he is still a child - he stopped developing in many ways at 13 when he met Gracie. Naive about the world, but assumes the best in people, especially Gracie.
Gracie Atherton-Yoo	59	Small but alert, like a sparrow, with a delicate glow. She floats about her sun-lit kitchen, spreading whipped cream on cakes and slicing strawberries. According to her lawyer "[She has] a loveliness-- a brightness. Like there isn't an angry bone in [her] body." She is in denial that she's in the wrong, and still hasn't accepted that. She was taught to hunt by her father growing up, and moved around a bunch as a child, and supposedly was abused when she was young.

5. *After reading the entire script, in 3-5 sentences, what is **the entire story**—the beginning, middle and ending—of this film?*
An Actress, Elizabeth Berry, travels to Georgia to spend time with Gracie Atherton-Yoo (59) and her husband Joe Woo (36) to research an upcoming role she is playing. Gracie and Joe got together when Joe was only 13 years old and while Gracie was married with another child, and Gracie went to prison and had Joe's child while in there. Elizabeth spends time with various characters gathering clues about Gracie's life and trying to separate fact from fiction, and sleeps with Joe without any real romantic feeling. Joe tries to confront Gracie about the start of their relationship but she gaslights him into believing that he seduced her, and they all attend the graduation of Gracie and Joe's twin children, and then Elizabeth leaves to start filming the movie based on Gracie's life and is unable to capture exactly who Gracie is despite trying so hard to become her.
6. What is the **film's main tension**, or dramatic question (for this *entire* script)?
Will Joe wake up to the fact that Gracie took advantage of him and that he is a victim?
7. *After reading the entire script, what is the **theme or message** of this film? (The theme is what the story means, it has a point of view. It is not a single word. It takes a position.)*
One must confront the darker parts of their mind and their past in order to understand who they are.

Notes:

The film ends a little bit abruptly, a little unsatisfying. There is no great conclusion. But there are a couple important moments.

The butterfly hatching, which the audience has seen growing and struggling throughout the movie, and then is set free by Joe.

The graduation, the idea of moving on from childhood to adulthood, as well as the implication of Joe being an empty-nester and now being able to examine his own life rather than prioritizing being a father.

Elizabeth and Gracie talking, where Elizabeth believes she understands Gracie until Gracie

throws a wrench in her analysis by saying she was not actually abused as a child. Gracie is totally self-confident and understands who she is because she has confronted the part of herself that fell in love with a child and has defeated it. Then in the end Elizabeth is unable to truly find Gracie when she is trying to perform as her in the movie pet shop scene.

8. In 3-4 sentences, what happened in the story **immediately before your selected scene**?
Joe drove Elizabeth home to her hotel from an awkward encounter with Gracie’s ex-husband who demanded to be put in the film or else he would disparage it when it releases. Joe gives Elizabeth a letter that Gracie wrote him early on in their relationship, and it is clear that Elizabeth cares far more for the letter than for Joe. Elizabeth gets the idea to sleep with Joe in order to better research the role, and she leans in to kiss him and the 2 have very brief sex. Joe worries about Gracie’s feelings, and then storms out when Elizabeth calls his experience a “story” and when she does not return his feelings of actual attraction instead replying “This it’s just what grown-ups do”.
9. In 3-4 sentences, what is **this scene’s story**—the beginning, middle, and end? In other words, what specifically happens as the scene starts, as the action rises, and as it ends?
Joe watches Gracie as she sleeps, and when she wakes up he tries to start a conversation about the start of their relationship. Gracie asks what brought this on, was it that actress, and he struggles to form his words but is able to say “what if I was too young”. Gracie replies that he is the one who seduced her, and then talks over him as he tries to get his words out while she shuts him down. Joe begs her to help him understand his feelings/worries but she refuses and goes to take a shower.
10. How does this scene **develop or advance the overall plot**?
This scene is nearly the last scene of the movie, and arguably is the climax of the whole film. It is the moment Joe finally tries to take action and stand up for himself, albeit unsuccessfully. He does not make any other major actions or changes for the rest of the film after that, and it reasserts Gracie as the one firmly in charge of their relationship
11. Characters both *act* and are *acted upon* in every scene, which causes them to change or remain steadfast; it creates their journey. Briefly describe each **character’s journey** in this scene and how this scene impacts them. **Specifically: How are they feeling at the beginning of the scene? What do they want in this scene? What do they do in the scene? What happens to them during the scene? How are they emotionally at the end of the scene? Have they changed? Why or why not?**

CHARACTER	WHAT’S HER/HIS EMOTIONAL STATE AS THE SCENE BEGINS?	WHAT DOES SHE/HE WANT IN THE SCENE?	WHAT DOES SHE/HE DO IN THE SCENE?	WHAT HAPPENS TO HER/HIM DURING THE SCENE? [HOW IS SHE/HE ACTED UPON?]	WHAT’S HER/HIS EMOTIONAL STATE AS THE SCENE ENDS? WHY?
Joe	Confused, Troubled, because of his interaction with Elizabeth and just starting to realize he might have been too young	He wants to find out the truth. He wants Gracie to either admit that he was too young (he fears this answer) or reassure him that their love is special, and that he was in fact old enough.	He watches Gracie sleeping from a side chair, then moves onto the bed, then meanders his way into asking “what if I was too young”, then gets frustrated	Gracie tells him to move to the bed, she rubs his back, she gaslights him and shuts down his questions and arguments	Terrified, because he wasn’t able to have a serious discussion with his wife, and that the love of his life might have actually hurt him, and that his whole family and all 3 of his children may have been founded on a bad relationship

Gracie	Wary, Defensive, she is woken up from a peaceful sleep and then immediately when Joe brings up the start of their relationship “Gracie starts to tense up.”	Make Joe believe <i>her</i> truth (that she was seduced). To keep Joe in check and under her thumb, prevent him from questioning anything.	She wakes up to Joe watching her, she scratches his back, she tells him “you seduced me”, and then demands “who was in charge?”, and then sarcastically repeats Joe’s line and then leaves the bedroom to take a shower.	Joe watches her, and then tries to ask if he was too young, and then is questioned about the quality of their love	I’m not sure. I don’t think she is worried or defensive anymore, I think she’s confident that she handled Joe’s questions. like I doubt she fears she failed because she is so confident in her self. Does she get a rush from putting Joe in his place? From ‘mothering’ him and chastising him like a child?
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12. List the **specific story details and character insights in order** that must be clear to the audience *in this scene* to understand, remain oriented and engaged in the scene, and thus in the story that follows. Often these details are communicated visually—not through dialogue (however, *key* lines of dialogue can fall into this category so you will need to shoot them properly so the audience will not miss them). Describe **what, specifically, you must shoot** so that the audience understands each piece of information. Some scenes will have more details than others.

DETAIL THE AUDIENCE MUST UNDERSTAND	SUBJECT OR ACTION YOU WILL SHOOT TO REVEAL THIS DETAIL
They are in their bedroom, Gracie asleep, Joe watching from a side chair	Wide Gracie in bed with the lights off, reverse of Joe’s face/eyes watching.
Gracie turns on the lamp	Wide/Medium of Gracie leaning over to turn on the lamp.
Gracie tenses up	Medium of Gracie, I’ll try a couple different small actions, like her shoulders pulling back, her lips pursing/tightening, her eyes widening or suddenly looking at Joe.
Joe struggles for composure	Medium of Joe who motions with his hands in a defeated gesture.
Joe moves to the bed and Gracie rubs his back	Dolly-In to the bed as Joe enters frame and sits on the bed as Gracie leans up and starts rubbing his back.
Gracie fully believes that Joe seduced him	Medium on Gracie, On her line “ <i>You seduced me.</i> ”, have her sit up straight and deliver it with the surety of a mountain.
Joe is disturbed	Medium on Joe, On his line “ <i>I need you to help me. Please.</i> ” Have his eyes darting, searching for relief.
Gracie leaves to take a shower	Wide of the bedroom, showing Gracie walking out and Joe sitting on the bed “unmoving”

Include these details in the proper shot on your shot list!

13. Reread what you wrote above for the theme of this story. Keeping that in mind, how does this **scene explore the theme of the film**? *Be specific.*

Theme: One must confront the darker parts of their mind and their past in order to understand who they are.

This is exactly what Joe is trying to do in this scene. He is trying to confront the dark side of his past. Instead of just seeing the love Gracie and him have for each other, and their 3 children and being distracted by raising them, he wants to interrogate both Gracie and his past to discover who and what he is. Is he Romeo, a star-crossed lover doomed to be judged by a society that just doesn't understand his true love? Or is he a victim of sexual abuse, a victim of grooming, and a victim of the mother of his children?

Ultimately, Joe does not reach the understanding of what he is because Gracie lies to him.

14. What is the **tension of this scene**? This is the question that the audience asks themselves as the scene begins, making them participate in the story by anticipating what may or may not happen. The scene's tension must be specific to *this* story. It should begin with "Will _____"
Will Joe successfully confront Gracie and get her to admit that he was too young?

15. Good stories take the *audience* on an emotional *journey*. In the order they will occur, list the **progression of emotions the audience will experience** in this scene. (*This is not the emotions the characters experience! Often, the characters are experiencing very different emotions than what the audience is experiencing.*) Describe how you will achieve this progression of emotions in the audience—this will not just be use of visual elements, but will include performance, production design, blocking, sound design and music, editing, etc.. *Add additional rows if needed.*

EMOTION FELT BY THE AUDIENCE	HOW THIS EMOTION WILL BE ACHIEVED*
Tense, uncomfortable, as Joe tries to start his argument	This is before Joe moves to the bed, so I want to make use of the physical distance between the 2. I want Gracie to be shot as larger in the frame on a longer lens, and then Joe on a wider lens, looking small, powerless, vulnerable in his side chair. I also want to use sound design, like a sound of a large oppressive space weighing down on Joe, and the sound will cut out either once Gracie wakes up or once she turns on the lamp.
Grossed out/disturbed, as Gracie rubs his back and calls him baby	This would typically be a loving, intimate domestic moment of a wife comforting her husband, but it is twisted because of the circumstances of their relationship. I want to shoot close-ups of Gracie's hand rubbing his back, and cut between Joe stammering to get his words out and that hand incessantly caressing his back distracting his thoughts.
Horrified and a bit angry on Joe's behalf, as Gracie claims to be the victim and gaslights and talks over Joe	Contrast the performances of Joe and Gracie, Joe searching for words, Gracie replying fast and utterly sure of herself. I'll keep the shot mostly on Joe and have Gracie's lines as VO to show him increasingly agitated until he finally yells "It's not about the f-ing movie!"
Deep pity, as Joe pleads for her to help him	Higher angle on Joe, making him small and an object of pity.
Trapped, as Joe sits on the bed unmoving after Gracie leaves	Use composition, lines, and framing to put Joe in a cage or box. Dolly-In to tighten the frame around him maybe? And maybe start the oppressive sound design again.

Why will this scene emotionally progress in this way?

To mirror the emotionally journey one goes on when they are taken advantage of in order to mimic Joe's journey. But it is not really about mimicking Joe's feelings, as he does not even understand enough to know that he should be disturbed, grossed out or horrified. The only emotions he feels that are the same as the audience are the tension at the beginning and being trapped at the end.

- *Include these on your shot list!

16. **First and last images** and why:

	DESCRIPTION OF IMAGE	WHY CHOOSE THIS IMAGE?
FIRST IMAGE	CU of Gracie asleep in bed.	To set the scene for the audience immediately: Gracie is asleep. To show the antagonist first: what we are up against. To
LAST IMAGE	Joe, alone on the bed, unmoving, trapped, start wide and dolly-in to a CU of his face.	To show how the scene ends: with Joe failing and becoming trapped once again.
WHAT DO THE DIFFERENCES (OR SIMILARITIES) BETWEEN THESE TWO IMAGES COMMUNICATE?	It will start and end with a CU of a face which will provide nice affinity/repetition, but the contrast between the emotional states of the characters faces will show the dynamics of power between the 2 characters - Gracie starts asleep, totally undisturbed and confident, and Joe ends trapped, confused, scared.	

17. Good directors channel deepest emotions into their work. What *specific personal experience(s) in your own life* does this story remind you of emotionally? What personal truths does this scene does this scene evoke for *you*? (Do not answer, “Because I’ve always wanted to make a chase scene!”)

Almost never is there a one-to-one correlation between your personal experience(s) and the film. However, finding a **specific personal experience** will help you connect to the emotional truths in your film and the emotions of the characters.

To do this: 1) Start by just considering how the film makes you feel, or how a character or characters in the film might feel. 2) Look into your heart and memory and find a time when you felt similarly. For example, does the character feel abandoned because her mother left her? When have *you* felt abandoned? Was there this one time when your friends abandoned you at the mall? What, specifically, moment to moment, was that experience like?

As you write about your experience(s), be specific, detailed, and emotional. The stronger you evoke your personal experience, the stronger your final film. Do not be general! Answer this question by beginning with, **“There was this one time when...”** *Note: Because this is personal, you may delete this answer when you post it online.*

There was this one time during High School when I realized that my best friend had been hanging out with other people without inviting me or telling me. He lived 3 houses up the street from, and we had been inseparable since Kindergarten. During senior year, the two of us were over at his house, and his parents mentioned some girls names from our grade. I was surprised that his parents would know those girls, since I had never hung out with them and assumed Tom hadn't either, although I knew they had classes together and were school friends.

But the parents talked about those girls being there at the house, and it was clear they had been over a good amount of times. I think they asked where were the girls at or why are the girls not hanging out.

I felt and saw my friend tense up - it was clear he did not want to talk about that in front of his parents. So later on that night I brought it up to him and had to ask “how come you don't invite me over to hang out while they're here” and he said something like “I didn't think you would want to”. After that, he did invite me over once or twice while those girls were over.

In what *specific* way(s) does this experience give you insight into a character/characters, the story, and/or the theme, and help connect you to the film?

Joe is worried that he has been hurt by someone he loves, someone he thinks loves him. He can't quite get the words out.

That's just how I felt. Trying to bring it up, to openly ask about it, felt wrong. It felt like I was falsely accusing someone of a crime, even though I knew deep down they really were guilty of it. But my whole brain rejected that notion, and was terrified of even asking. My brain really wanted to just let it go, feign ignorance, and pretend that I had not been wronged or hurt by my friend. That struggle to get the words out along with the deep rooted belief that this person could not have hurt you and feeling like you are betraying them for even suspecting them of wrongdoing is what I want to capture with Joe.

The Image & Rules

18. Lighting

a) Using evocative, descriptive language, *how* should the **lighting feel**?

Like a scary back alley or darkened street corner, the kind of place women avoid walking late at night and where the shadows are either hiding a murderer or the shadows themselves will just reach out and grab you.

Also evoke danger and fire, like Joe is venturing into hell.

b) Use specific **technical terms** to encapsulate these emotions (Hard, Soft, High Key, Low Key, High Contrast, Low Contrast, Graduated Tonality, Top, Under, Side):

Hard, Low Key, side, high contrast.

c) Reread what you wrote above for both the theme and the tension of this scene. How does your choice of lighting reflect, strengthen and/or **emphasize both the theme and tension**?

Theme of film: One must confront the darker parts of their mind and their past in order to understand who they are.

Tension of scene: Will Joe successfully confront Gracie and get her to admit that he was too young?

This scene is about confrontation - Joe confronting himself, his past, and Gracie. Hard light and hard shadows will accentuate that confrontation.

The deep shadows will show Joe venturing into a dark, scary place.

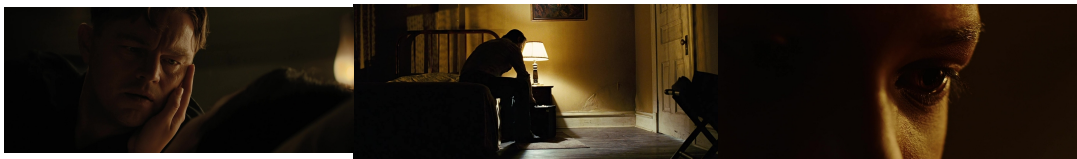
d) Technically, what **equipment** might you need to achieve this look and feel?

A lot of negative fill, practical light bulbs and lamps for hard lighting. Warm bulbs to evoke that color of red and danger.

e) Paste a couple of **sample color images** that capture this lighting approach. These images should not be from the actual film! (shotdeck.com and film-grab.com are fantastic resources for visual references.) Be sure to share these images with your DP.

PASTE COLOR IMAGES HERE

Killers of the Flower Moon, No Country For Old Men, The Boy Behind The Door



19. **Visual Components:** Select the **two specific visual components** (the visual elements are: line, shape, space, tone, color, rhythm, movement) from Bruce Block that you will use to purposefully communicate the emotion of the scene. (You will be graded on your execution of this plan.) How will you utilize the principles of contrast and affinity of these components to help build intensity in your purposeful telling of this story?

VISUAL COMPONENT*	RULE(S) FOR HOW YOU WILL USE THE ELEMENT?	HOW WILL YOU USE CONTRAST & AFFINITY?
1. Shape	Triangles are danger, circles are safety	The only circles in the scene will be at the beginning before Gracie is awake. The contrast of smooth shapes to the hard angles during the confrontation will make the danger Joe is in more acute. Triangles to use: -Joe's Nose -rembrandt triangle of light on Joe's face -triangle shaped lamp and have it cast a triangle shaped light on the wall -When Gracie is sitting up in bed, I'll have her flare her elbows out to make her torso/ head into a triangle
2. Movement	The camera will move when Joe is becoming trapped	Camera will only move twice, at the beginning when Joe moves to the bed and at the end when Gracie leaves. The contrast of totally static shots for the majority of the scene will make the moves more noticeable and make the audience feel the effect of getting trapped more effectively.

*the visual elements are: line, shape, space, tone, color, rhythm, movement

Note these rules on your shot list

20. **Cinematics:** Select **one or more cinematics** (not the visual components!) that you will use to purposefully communicate the emotion of the scene. (You will be graded on your execution of this plan.) Use the cinematic elements as often as the film requires—as recurring motifs, as one-time elements to emphasize moments and/or evoke emotion, etc.. Include them on your shot list! The cinematics include: double/multiple exposure, fast or slow motion, time lapse, reverse motion, shallow depth of field, etc. *See reminder list in assignment description above.*

CINEMATIC	RULES FOR USE AND WHY. HOW DOES CINEMATIC ENHANCE THE STORY?
Jump Cut	I'm not sure if what I want is a jump cut exactly, but I want to really jump between the character's faces and specific details, like her hand on his back and Joe's hands tightening on the bed. And then do that same thing when they both are talking over each other. Rule: jump cuts happen when Joe is struggling to find his words. The quick jumping cuts which will accentuate
Silhouette	Rule is Gracie will be silhouetted by the lamp behind her whenever she is manipulating Joe. So at the start when she is just defensive she is just in side light, but then will lean forward putting the lamp behind her. This will make her seem scarier, more mysterious and villainous, which will create a scary opponent that Joe is trying to confront.

Note these rules on your shot list

21. **Sound Design & Music**

a) Using evocative, descriptive language, *how* should the **sound design feel**?

Foreboding, oppressive. Like a weight on your shoulders, suffocating. Big - large enough to swallow you.

b) Will you use **score** (nondiegetic music) in this film? Why or why not? (*You may not use music or the score from the original film. This is your interpretation of the script, therefore the music choices should reflect that.*)

I will use score. I want the music to be like an audience member to the scene, so instead of reacting to what Joe is feeling, I want the music to be highlighting the tragedy that is unfolding, like a pitying observer of an inevitable outcome.

c) If you plan to use score, list two or three existing pieces or artists, or, describe the **sound of the music** as specifically as possible (instruments used/not used, rhythm, etc.):

The score from "Oppenheimer" by Ludwig Goransson, the songs "Fission" "Gravity Swallows Light" and "What have we done"

Haunting Violin, a super slow rhythm that draws out each note almost to the point of being unbearable, like fear that love has hurt you tinged with a desperate hope that you're wrong.

d) Reread what you wrote above for both the theme and the tension of this scene. How does your choice of sound design and/or music reflect, strengthen and/or emphasize both the **theme and tension**?

Theme of film: One must confront the darker parts of their mind and their past in order to understand who they are.

Tension of scene: Will Joe successfully confront Gracie and get her to admit that he was too young?

Oppressive soundscape will make the confrontation seem grander and make Joe feel more trapped and like he lost at the end. The Violin is a beautiful instrument, but used in certain ways takes a haunting and eerie quality, which will show what should be a loving couple has been corrupted. But having a moment of beauty from the violin can add that element of hopefulness, that Joe is wrong about this person that he loves, and that maybe the past is not as scary as Joe fears. But in the end and in reality, the truth is far worse than he has even feared.

Preparedness

22. Describe *three or four potential obstacles* you may face in creating a successful scene. Describe how can you be prepared to overcome these? Be specific!

POTENTIAL OBSTACLE	PLAN OF ACTION
Finding an older actress to portray Gracie	I will start early (for once in my life) to find actors. I will post a casting call in the Utah acting Facebook groups and ask people I know for references.
Joe not being believable - he has to be weak enough to believe that he would be under Gracie's thumb, but also have a desire to know the truth that is desperate enough to overcome his fear	I will rehearse with the actor prior to shooting (never done a full acting rehearsal before) to make sure he can strike that balance.
Finding a good bedroom location that is large enough to shoot in and looks like the bedroom of an older married couple.	I will ask my Uncle who lives in Springville if we can shoot at his house, which has a variety of bedrooms that should work nicely for the film.

23. Write the date and time of your scheduled **meeting with your DP** to discuss your approach:

4/1/24 12pm

Review your Director's Plan and shot list. Discuss the equipment you will need to capture that approach. The DP will prepare the equipment list and reserve the equipment.

24. **Attach** your:
- a) Director's Script Breakdown (in pencil!)
 - b) Lined Script
 - c) Shot list with visual elements *and* cinematics noted

You may wish to review and follow the process steps in the assignment description above.

POINTS

Incomplete D-Plans receive no points.

Director's Plan	/50
Director's Script Breakdown	/20
Lined Script	/10
Shot List w/ <i>visual elements and cinematics noted</i>	/20
Missing Schedule	-10
SUB-TOTAL:	
Minus Late Points <i>(15%/day up to 3 days; no points after 3 days)</i>	-
TOTAL:	