

FILM 2: THE CHASE **ASSIGNMENT DESCRIPTION**

Read this assignment carefully. You will be graded on meeting these requirements.

OVERVIEW

Create a 2-3 minute chase story that builds in intensity. This build in intensity must come from a combination of: 1) the story and action; 2) the purposeful use of contrast and affinity of flat space and deep space. Use minimal dialogue.

2-4 minutes (*not* including titles)

THE SPECIFICS

The purpose of this assignment is to: 1) demonstrate that you can render two types of space: flat space and deep space. 2) Use affinity of space, and contrast of flat space and deep space to create a build in intensity in moments and overall for the audience. (You may include ambiguous space if you'd like. I don't recommend that you use limited space, as it is difficult to understand until you've really grasped the principles of flat and deep space.) You should have at least three moments of significant contrast of space (10 → 0, or 0 → 10). You will do this through the telling of a chase story.

NOTE: One pitfall with this film assignment is that students get hung up on trying to include a large amount of backstory in their film! Don't do that! Just tell the audience the bare minimum so they know why the chase is happening. Use as little dialogue as possible.

Chase Story: Invent a short story where one person physically pursues another through a location(s). This is not an emotional or metaphorical chase, it is an actual chase. The characters do not need to run, or even be on foot—they can be on roller skates, scooters or whatever (no cars!). There must be a beginning (the chase starts), a middle (the chase develops and moves through the location(s)) and an end (the person gets away or gets caught). It can be humorous, scary, thrilling, etc.. The tension for the audience should increase as the story progresses. You must use affinity of space, and contrast of flat and deep space to build this tension. Even if the reason for the chase is not communicated to the audience, *you* must understand the reason for this pursuit because it will help you in writing the story; you will write about it in your Director's Plan; you will communicate it to your actors for performance and blocking; it will inform your production design; it will inform your use of contrast and affinity of space; it will inform your editorial decisions; it will help create sound design, etc.. You do not need to inform the audience of the reason for the chase but remember that an audience can engage more deeply in a story when they have at least some understanding of the characters' motivations and the situation.

HELPS & HINTS:

1. Brainstorm a list of possible story ideas. But keep them simple! Pitch your ideas to your friends for their reaction. Do they want to know what happens? Are they involved in the story?
2. Outline your short chase story with bullet points. You may write a script if it is helpful.
3. Visualize then jot down your rules for flat space and deep space in this story.
4. Visualize how you will use the contrast of flat and deep space to build intensity. (See Block, pp.12-14; 16-95, pay close attention to pp.86-88; it may be helpful to read chapters 9 and 10) *Your film must have at*

least three moments of strong contrast of space—but incorporating more, even if they are subtle, will help you learn this principle.

5. On your shot list in the Visual Element(s) column, you must delineate the type of space for each shot. Assign very flat space the number 0; assign very deep space the number 10, use numbers in between for less extreme spaces. In this column, include cinematography (see Film 1 description for a list) and other visual notes in that column.
6. Incorporate what you've written in your plan and shot list into your film to create a progression of emotions and a build in intensity using contrast and affinity of space. This will demonstrate your understanding of these principles.
7. During production, pay careful attention to geography, screen direction, the 180° rule to keep the audience oriented as to characters' spatial relationships to each other, who wants what from whom, etc.
8. After shooting, immediately backup your footage to *two* separate drives or to the cloud (ie. Box, Dropbox, Google Drive, etc..) 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.*

REMEMBER!

The purpose of this assignment is to learn and demonstrate two major principles:

- a) Rendering two types of space: flat and deep on a two-dimensional screen
- b) Using affinity of space and contrast of flat and deep space to create a build in intensity to enhance the audience's emotional experience with the story.

Here are some examples by students who have used the visual component of space (flat and deep) and affinity, and contrast effectively:

<https://youtu.be/478ExNOfUU4>

<https://youtu.be/dAUobOzU3lc>

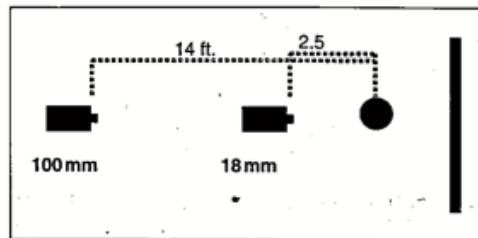
https://youtu.be/pCD7K5m_gSM

Do not turn in the above instructions with your Director's Plan!

Depth of Field: Lenses' Effects on Space

Even though wide angle lenses have a greater depth of field, all lenses have the same depth of field when the image size of the subject is kept the same.

Here's an example:

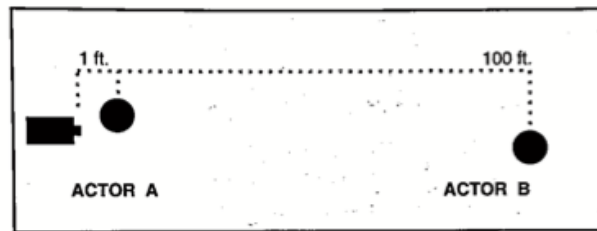
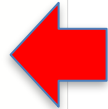


This is an overhead view or ground plan of a wall, an actor (indicated by the dot) and a camera. The camera, with a 100 mm telephoto lens, is set up 14 feet from an actor in front of a wall, but the wall is out of focus and we want both the actor and the wall to be in focus. Without moving the camera we switch to an 18 mm wide angle lens that we think "has a much greater depth of field."

Now the actor and wall are both in focus, but they're too small in the frame, so we move the camera closer to get the same image size on the actor that we had with the 100 mm telephoto lens.

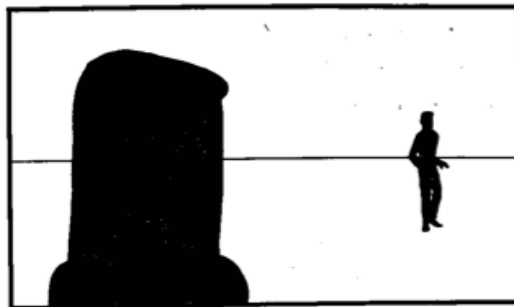
When the camera is 2½ feet in front of the actor we have duplicated the image size we had with the 100 mm lens, but the wall will be out of focus again. We'll see more of the wall because the 18 mm lens's angle of view is so wide, but the wall will be as out of focus as it was with the 100 mm telephoto lens at 14 feet. All lenses have the same depth of field given the same image size.

This does not mean that wide angle lenses won't help in the creation of illusory depth. They will. But the wide angle lens will help because it forces us to place objects closer to the camera.



This is an overhead view or ground plan showing the camera and two actors. Note that Actor A is only 1 foot from the camera and Actor B is 100 feet from the camera.

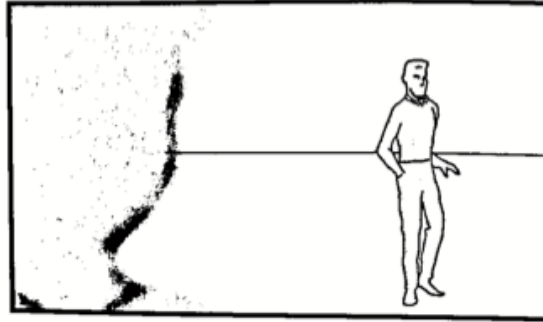
This scene, photographed with a 15 mm wide angle lens, would look something like this:



Actor A in the foreground will be extremely large in frame and we'd see lots of detail in Actor A's face and hair. Actor B, 100 feet away in the distance, will

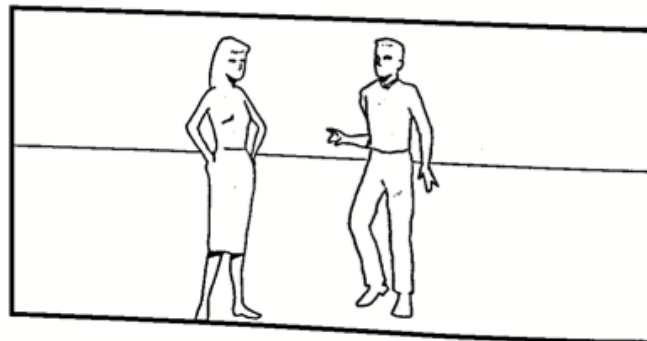
be small in comparison and we would not see any details at all. Actor A looks biggest because Actor A is only 1 foot from the camera. Actor B is 100 feet from the camera or 10,000% further away. No wonder Actor B looks so small compared to Actor A.

Keeping the camera in the exact same place, put a 500 mm telephoto lens on the camera and look again.



Shot #2 appears flat because there are no depth cues in the shot. Only one of the two actors will be in focus and we know that once an object is out of focus it cannot read as a depth cue. Actor A is too close to the camera and will photograph as an out-of-focus shape.

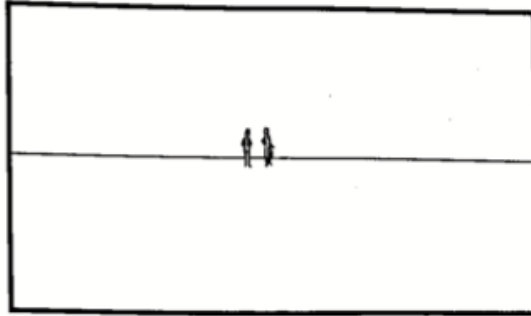
Keeping the actors in the same place, the camera with the 500mm telephoto lens will move back 2,500 feet (roughly half a mile).



Shot #3 looks very flat. Both actors are in focus and appear almost the same size because they're both nearly the same distance from the camera. Actor A is 2,501 feet away and Actor B is 2,600 feet away. Actor B is only 4% further away than Actor A. This shot appears flat because of the distance of the objects from the camera. A telephoto lens cannot compress the image. It has no magical powers to flatten, or squash the space. The scene looks flat because all the objects in frame are relatively the same distance from the camera, which eliminates most depth cues. The telephoto lens, however, can exclude the depth cues.



Keeping the camera 2,500 feet away, a 15mm wide angle lens is put on the camera.



The distant actors will appear as tiny dots but if the picture is enlarged, Shot #4 will look exactly like Shot #3.

As we use longer telephoto lenses, we're forced to back the camera up in order to include and compose the objects in the frame. As we back up the camera we gain more and more distance between the camera and the objects we're photographing. This forces all in-focus objects to remain at a greater distance from the lens. When this happens, the space, due to the distance of objects from the camera, appears to flatten, but it only looks flatter because everything is equally far from the camera.

The point here is that a lens can't "compress" or "deepen" a shot. Don't depend on wide angle or telephoto lenses to create deep or flat space. The lens can help, but the creation of these two types of space will be due to the distance of objects from the camera and the lens's ability to get them into view.

Is it possible to shoot a deep space scene using a telephoto lens? Yes, although it might be easier with a wider angle lens because the wider lens can include more depth cues.

Is it possible to shoot a flat space movie with wide angle lenses? Yes, although it's sometimes easier to use a telephoto lens because it excludes the depth cues so quickly.



NAME: Doug Nuttall

PLAN DUE DATE: 2/2/24

SHOOT DATE: 2/10/24

DP: Cameron Cardoza

FILM 2: THE CHASE **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.

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 form or any other forms.

1. Fill out the **Director's Schedule Worksheet**, including the date you will shoot, and attach it. Carefully review the dates and items due each day. Add them to your calendar; be disciplined in accomplishing them. Habits of consistency and reliability will serve you well for your career and life.
2. What is the **entire story**—the beginning, middle, and end—of this film in three or four sentences? In other words, what happens as the story starts, through the rising action, and as it ends? Although not required, you may find it helpful to write a script, which you may attach to your plan. (This question is only about the story what happens in front of the camera—not the meaning or theme.)
This will be filmed in a 'found footage' sort of way - one of the characters in the story will appear to be holding the camera as they are filming a skateboarding video.
2 friends are skateboarding at a skate park, doing tricks and messing around, when they spot a man watching them. The man watching them starts to approach them, and when they start to run away he pulls chases after them. They are staying away until one trips and falls and the man catches up to them. One pushes him away and they run back through the skatepark and hide behind a car. They think they have gotten away when they turn around and realize the man is right behind them, but all he does is tell them "that was a nice trick" and give them a fist bump.
3. What is this **film's main tension**, or dramatic question?
Will the 2 friends get away from the mysterious man?
4. Describe the **backstory** that leads up to this story. (Maybe some, or maybe none of this information will appear in your film, but *you* must know it.)
The 2 friends have been skateboarding for a while, trying to get footage for a skate film they want to post on YouTube. The man watching them has been observing for a while, trying to get up the courage to go give them props for their moves.
5. Using the table below, **describe each character**:
a) Give a name, not a role ("Vanessa" rather than "villain"); b) Describe each character, provide a bit of

backstory; c) What does the character want from *life overall* (their “life dream”); d) What does the character explicitly want *in this story*--their objective or goal (“to escape the monster”, “to steal the wallet”); e) Why the character wants this objective/goal?*

NAME (NOT ROLE!)	WHO ARE THEY? DESCRIBE THEM.	WHAT IS THEIR LIFE DREAM?	WHAT DO THEY EXPLICITLY WANT IN THIS STORY? THEIR OBJECTIVE. (ONE REASON, NO PSYCHOLOGY)	WHY DO THEY WANT THIS OBJECTIVE? (MUST BE CLEAR TO THE CHARACTER—IS NOT IN THEIR SUBCONSCIOUS!)
Gideon	A 20 year old dude who loves adventure and filling his life with exciting moments - doesn't worry too much about the details.	To live in a van and travel across the country wherever the wind takes him.	To land a sick kickflip for the skate video.	So that his friend Keats can have good footage for the skate video because their friendship is the best thing in Gideon's life and he wants to make Keats happy.
Keats	A 20 year old who has recently discovered his passion is filming people doing cool stunts rather than trying the stunts himself.	To become a photographer for Thrasher magazine or take videos at the X-Games	To get cool shots for his first ever skateboarding video.	Because he thinks if he can make a cool enough video he can get discovered and escape this small town and go on bigger adventures.
Johnny	A 28 year old who is slightly self-conscious but recently started trying to get out of his comfort zone and start skateboarding	To become a more confident person so that people stop walking over him and so he can ask for a raise at his job (Arby's)	To tell Gideon and Keats that they have cool skateboarding tricks.	Because he thinks if he can break the ice with these strangers, maybe they can give him some pointers on his own skateboarding and he can start getting out of his shell and comfort zone.

6. A. In one sentence, state the **theme, meaning or moral** of this story. (The theme is your personal opinion or point of view on what this story means. It is not a single word. *It takes a position.*)
Making new friends is a scary but worthwhile venture.

B. What in your film will help the audience sense this theme?
The 3 characters will become friends at the end of the movie.

7. **Clarity:** In the table below, describe each **essential location/plot/character/emotional/thematic detail** you must communicate to the audience *in the order they appear in the film* to help the audience understand the situation and emotionally engage in the chase.

Describe **how you will communicate** each specific detail to the audience—often this is *not* through use of visual elements. Examples of tools to communicate details include: performance (action, reaction, dialogue), production design (set dressing and props), camera use (camera proximity, angle, composition,

movement, lens choice, composition), sound design and music, etc.. *Replace the example below with your story; add more rows if needed.*

ESSENTIAL STORY DETAIL (IN ORDER)	HOW YOU WILL SHOW IT
[Location] We are at a skatepark doing tricks	Wide of skatepark, Gideon rolling towards camera on a skateboard, does an ollie off the stairs.
[Plot/Characters] Gideon and Keats are making a video	Dialogue of Keats and Gideon exclaiming that the trick is perfect for their video
[Plot] Johnny watches the 2 boys	Start wide with Keats in foreground then zoom into close-up of Johnny watching behind him
[Character/Emotional] The boys are scared of Johnny	Close-up reaction shot of Gideon
[Plot] The boys start to skate away as Johnny approaches	Wide of Johnny starting towards them, whip-pan into boys starting to skate away
[Plot] Keats trips and falls	POV shot of Keats, who is filming, falling
[Plot] Johnny almost gets to Keats but Gideon fends him off	Low angle shot from Keats POV of Johnny approaching and Gideon jumping in to push Johnny
[Plot] The boys run behind a car, thinking they've got away	Close-Up of boys behind the car with their reaction and relief at having gotten away
[Plot] Johnny catches them and reveals that he just wanted to be friends	Wide of the boys hugging it out.

8. 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
Suspicion - as Johnny watches them	Blocking of the boys in relation to Johnny, performance of their slow realization that Johnny is watching them.
Fear/Urgency - as chase begins	Quick camera movements, blurry handheld motion, performance of actors saying they need to get away
Terror - as Johnny approaches Keats on the ground	Sound design/music raising and building the tension as Johnny walks up.
Panic - as Johnny catches them behind the car they thought was safe	Blocking, having the boys appear safe, and then Johnny appears seemingly out of nowhere in a jump scare
Relief - as they all hug it out	Performance, the tone of the boys shifts, and blocking of the actors as they are all close now in relaxed poses.

Why will this scene emotionally progress in this way?

Because this will give the audience a satisfying and entertaining film to watch with the build up of tension,

the false-positive of their safety, and then the nice conclusion with the relief at them becoming friends.

9. **First Image and Last Image** and why:

	DESCRIPTION OF IMAGE	WHY CHOOSE THIS IMAGE?
FIRST IMAGE	A “selfie” of Keats and Gideon, where Keats is telling the camera that Gideon is about to hit a sick trick	To immediately establish the relationship between the two main characters as friends, and so Keats can tell the camera/audience that Gideon is about to hit a trick.
LAST IMAGE	A “selfie” of Keats, Gideon, and Johnny, waving at the camera.	To show the new friendship that has been formed.
WHAT DO THE DIFFERENCES (OR SIMILARITIES) BETWEEN THESE TWO IMAGES COMMUNICATE?	The similarity will show that it is the same relationship and emotion between the characters, which is friendship, while the difference of adding one more character shows what has been gained/learned because of the film - they gained one friend.	

10. A. 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 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 this story 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, if the character feels abandoned because her mother left her, when have *you* felt abandoned? Was there this one time when your best friend cut you off to join a new friend group? What, specifically, moment to moment, was that experience like? Part A should only be about you and the experience. Do not connect it to the film yet; that is part B!

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 when I went to a skate park with my friends. I had never really skateboarded before or been to a park, and the whole thing felt very strange. It felt like everyone was looking at me and judging my poor skills. I spent most of the time trying to figure out how to ollie, which is the most basic trick you can do, if you can even call it a trick, and is the bedrock of all other things you can do while skateboarding besides just pushing yourself around. Having my friends there who encouraged me and gave me advice and encouragement when I was getting frustrated made it a far more enjoyable experience, and gave me the confidence to keep going.

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

That feeling of being watched at a skatepark is not unique to Keats and Gideon - it is a fairly universal experience. And feeling nervous or out of place at a skatepark is not unique to Johnny either. Trying to be there without friends would be incredibly difficult, and shows why he is willing to go to such lengths to talk to Keats and Gideon.

11. **OPEN BOOK QUIZ! Deep Space Cues**

List the **11 depth cues that create the illusion of deep space** from Block's *The Visual Story*.

A) List the 11 deep space cues. The book orders these cues in order of power to render deep space.

B) Describe specifically how each depth cue is created. Refer to the book and class notes.

C) Will you use this depth cue in your film to create deep space? If so, when?

Note: The lower on the list, the less powerful the cue in creating the illusion of depth, therefore, you will want to make sure to use at least the first five or six cues, but ideally try to use them all at different times.

DEEP SPACE CUE	DEFINE HOW TO CREATE THIS CUE	WILL YOU USE THIS IN YOUR FILM? WHEN?
1. Convergence/ Perspective	Changing the camera angle from straight on to a slight angle so that lines appear to converge or meet at a vanishing point	Yes, when we see the 'villain' Johnny, I will use convergence of lines to draw the eye towards him.
2. Size Change	Have two objects/people of the same size in the frame at different distances, or have one object move towards or away from the camera to show it changing size.	Yes, we will see Gideon moving in the foreground with Johnny chasing behind, so 2 humans will have different sizes.
3. Textural Diffuion	Have floor or objects with visible texture on them visible in the frame and have that texture appear less defined as it gets further away from the camera	Yes, I will have enough of the ground visible so that the textural falloff will be apparent
4a. Object Movement	Have an object/person move perpendicular to the picture plane (towards or away from the camera). Or have 2 objects at different distances move parallel to the picture plane to create relative movement.	Yes, I will have characters running both towards and away from the camera
4b. Camera movement	3d space moves of dolly in/out, track left/right, crane up/down. Must be combined with size change to really create this depth cue.	Yes, the camera will track left/right with characters, and dolly in on the boys to show their reaction shots.
5. Aerial diffusion	Have particles in the air - fog, rain, smog, dust - obscure the view of the distance.	No, I don't want to worry about fog machines in an outdoor shoot
6. Tonal Separation	Have brighter objects closer to the camera and darker objects further away.	Yes, I will have the main characters who will be closer to camera most of the time in brighter, warmer colors, and Johnny the villain wear darker, cooler colors.
7. Color separation	Have warm colors closer to the camera and cooler colors further away.	Yes, I will have the main characters who will be closer to camera most of the time in brighter, warmer colors, and Johnny the villain wear darker, cooler colors.
8. Up/Down position	Place closer objects lower in the frame and further objects higher in the frame (or closer to the horizon line)	Yes - I will keep Johnny close to the horizon line when he is far away, and place him lower/higher in the frame once he is

9. Shape change	Consider the silhouette of the object, and either move the object or the camera in 3d space (rotate the object or orbit the camera, or crane up/down or track side to side) in order to change the silhouette of the object.	Yes, I will have Gideon stand with his hands on his hips and then orbit the camera around him to accentuate his shape change.
10. Overlap	Use the camera angle and actor placement in order to have objects overlap one another	No
11. Focus	Have deeper focus in order to have the rest of the depth cues more visible and to increase their effectiveness.	Yes - I will use deep focus / shoot at a high aperture to keep as much of the shot in focus as I can.

Rules

12. Explain **your rules for the use of flat space and deep space** in your film. Why will you use each type of space in this way? *Be specific.*
 (SAMPLE RULES—feel free to use these! 1) Character A will exist primarily in flat space; character B will exist primarily in deep space. OR: 2) Flat space will be used to create a feeling of security; deep space will be used to create a feeling of insecurity or unease.) Stick to your rules while making your shot list and your film.

	RULE(S) FOR USE OF THIS TYPE OF SPACE — WHY? AND WHEN WILL YOU USE IT
FLAT SPACE	Flat space will be used to show when a character is feeling either powerful or secure - the moments of friendship will be flat space, Gideon landing his trick will be flat space, the reveal of Johnny will be flat space as we zoom into him, and then when Johnny looms over Keats/the camera when he almost catches them the first time, those will all be moments of
DEEP SPACE	Johnny will primarily exist in deep space, at the convergence of lines and in the background, to show he is a threat lurking in the background, at the edge of the Gideon, Keats, and the audience's vision and understanding, in order to make him a more threatening villain because we cannot fully understand him.

13. Think about your rules, above, for using flat space and deep space. Close your eyes and *visualize* the contrast of flat space and deep space within shots and from shot to shot in your film. Feel how contrasting these types of spaces will affect the intensity at crucial moments in the film. In a bulleted list, describe at least three moments in your film **when you will use contrast of space to increase emotional intensity.** (Do not describe any other visual or cinematic element! Only the use of space!)

Your film must have at least three moments of significant/extreme contrast of space (0 to 10, or 10 to 0, where 10 is very deep space and 0 is completely flat space)—but incorporating more, even if they are subtle, will help you learn to use this principle to your advantage.

- 10 to 0 - Right after Gideon finishes his trick and is triumphant, we will super zoom into Johnny lurking behind in a totally flat shot for the reveal that he is watching them and for the start of the chase.
 - 10 to 0 - Johnny catches up to Keats and is about to 'get him'
 - 10 to 0 - The boys hiding behind the car, thinking they are safe, when Johnny appears out of the deep space, and they reconcile and become friends so the shot of them being friends is 0 flat space.
14. Refer to the progression of emotion that you wrote about earlier in this plan. List each emotion below. **How can you heighten each step of the emotional progression by using contrast or affinity of flat and deep space?** Remember that you need at least three moments of significant contrast of space. *Add*

additional rows if needed.

EMOTION FELT BY THE AUDIENCE	HOW THIS EMOTION WILL BE ACHIEVED WITH AFFINITY OR CONTRAST OF FLAT AND DEEP SPACE
Suspicion - as Johnny watches them	We will contrast the freedom of deep space, to the flat space of Johnny watching them to show clearly that they are not as free as they thought.
Fear/Urgency - as chase begins	This will be mostly affinity of deep space, but unlike the beginning where the skateboarding in deep space was fun, now they are skateboarding for their lives.
Terror - as Johnny approaches Keats on the ground	We will jump from deep space to flat space to contrast between the freedom of deep space and the certain death of flat as Johnny looms over Keats
Panic - as Johnny catches them behind the car they thought was safe	This will have contrast of deep to flat space just like the previous shot.
Relief - as they all hug it out	This will have affinity of flat space, to show that the flat space is no longer scary because they are friends now.

Lenses

Open Note Quiz on Focal Length!

Read the attached excerpt (above) from Bruce Block's 2nd edition of *The Visual Story* then briefly answer the questions. (If you are interested in a more in-depth explanation of focal length:

15. A) Which type of lens can make it easier to create DEEP space? [] Long/Telephoto [] Wide
WIDE
B) Which type of lens can make it easier to create FLAT space? [] Long/Telephoto [] Wide
TELEPHOTO

16. A) How do long (high number) focal lengths affect the rendering of space and perceived depth?
Longer lenses can make objects appear the same size even if they are at different distances to the camera because you cannot place objects very close to the camera if you want to see their full body, like if a person is standing in the foreground 25 feet from the camera and another person is 5 feet behind them in the mid ground, they may appear to be the same size because relatively speaking they are fairly close to each other percentage wise of all the distance the camera can see.

- Why do long lenses affect the rendering of space in this way? (Hint: it has something to do with the field of view and the depth cues that are or are not visible...)

The field of view of longer lenses is much less than a wide lens, which usually means you cannot see as many depth cues as you could with a wider lens.

- B) How do wide (low number) focal lengths affect the rendering of space and perceived depth?
Wide angle lenses force you to place objects closer to the camera if you want to be able to focus on them because they are capturing such a wide scene, and then when you place objects closer to the camera combined with the ability for wide angle lenses to still see so much space around the object, you will naturally introduce other depth cues like difference of size.

- Why do wide lenses affect the rendering of space in this way? (Hint: it has something to do with the field

of view and the depth cues that are or are not visible...)

Wide angle lenses allow us to see more of the scene and the space, and allow us to see the relation between objects and their sizes, as well as the shape or textural changes of the objects as they get further away from the camera. Literally wide angles allow you to see more and that means more depth cues can come into play.

17. What specific focal lengths do you think you will use for your film? (I strongly encourage you to use at least one very wide focal length (at least 18mm or wider) and one very long focal length (100mm or longer). Using a zoom lens makes this much easier!)

8mm fisheye, and a 135mm

- For which moments will you use each focal length?

8mm is for deep space moments - while they are skateboarding doing tricks and running away, and 135mm is for flat space when we reveal Johnny and when Johnny almost catches them

- Why will you use these focal lengths at these moments?

The extreme wide will allow the depth cues to really come into play, and the 135 will allow us to remove most of the other depth cues to make Johnny look as flat as possible when he is at his most dangerous.

Preparedness

18. Describe *three or four potential obstacles* you may face in creating a successful film. What could go wrong? Describe how can you be prepared to overcome these? Be specific!

POTENTIAL OBSTACLE	PLAN OF ACTION
The whole film is a POV type shot, which might make the audience dizzy or get lost as they might not be able to understand the geometry/geography of the chase.	I will choose specific landmarks and have the camera point at those landmarks as the two heroes go by them, and then the camera will point back at Johnny to show him passing the same landmark so that the audience can stay somewhat grounded in the scene. I will also be sure to have moments of calm, steady camera movement, so that it is not constant shaky cam.
Finding actors who can skateboard, my DP not being able to skateboard.	I have several friends who can skateboard, and I will start early in trying to recruit them and also asking everyone I know for people that can skateboard. If my DP cannot be on a skateboard, I will make it so that 'Keats', the character who is operating the camera, does not skateboard during the
The shaky, POV camera not showing enough depth cues, and the whole thing living in like a medium shot of flat space.	Doing an extensive location scout and camera test with my DP to practice movements that achieve the effect of feeling like a homemade skateboarding video while still having those moments of deep space.

19. Attach your **shot list**.

IMPORTANT! In the Visual Element(s) column on your shot list, delineate completely flat space with 0, and very deep space with 10; use numbers in between for less extreme spaces. Your film must have at least three moments of significant contrast of space (10 to 0, or 0 to 10).

- Did you read the "IMPORTANT!" note in red and highlighted in yellow? Yes No
- Will you number the depth of space on each shot on your shot list? Yes No
- Will you use at least three moments of extreme contrast of space? Yes No

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

2/5/24 12:00pm noon

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.

21. **Be sure to have your Director's Plan on set and refer to it often to remain on track!**

POINTS

Incomplete D-Plans receive no points.

Director's Plan:	/50
Shot List w/cinematics/visual elements noted!	/30
Missing Schedule	-10
SUB-TOTAL:	
Minus Late Points (15%/day up to 3 days; no points after 3 days)	-
TOTAL:	