

Project #3: Scene Revision

Purpose:

Reinterpret the script of the scene used for your previous project in a creative manner, attempting to differ significantly while focusing even more on dramatic emphasis, communication of space, provocative composition, effective lighting, and overall clarity of the scene for your audience. This project will also include "camera movement" simulated through 3 or 4 carefully planned stills. Work to create shots that emphasize key moments of decision and realization.

To submit:

1. Pre-production (script breakdown, storyboards, overheads).
2. Edited short on mini-DV tape or Quicktime (NTSC DV compression).
3. Forms (locations, camera, budget, crew, individual summaries).

Include at least one use of each of these (label by number in submitted boards):

1. *dolly-out* for a *slow-disclosure*.
2. *dolly-in* for a *decision* or *realization*.
3. *another camera movement* besides dolly in/out (pan, tilt, track, rise/fall or other crane/jib movement, hand-held).
4. use of *deep-space*, placing important elements in fore, mid, and back-ground.
5. *low-angle* shot.
6. *high-angle* shot.
7. *short* (wide-angle) lens.
8. *long* (telephoto) lens.
9. *rack-focus*.
10. *separation* sequence.
11. varied, stylistic lighting for individual shots.

Other various items:

Remember that one project must be shot on film, preferably transparencies. Make sure that your shots are well composed and properly focused. (No vertical shots and no flash! Use your own lighting and a tripod to prevent shake from slow-shutter speeds. Remember that for movie film, you'd be stuck with a shutter around 1/50 and would have to adjust lighting and aperture only). Remember color temperature. Consider other possible visual effects as well, such as widescreen aspect ratio, color correction, contrast, exposure, etc.

For moving shots, carefully plan and place the camera while remembering composition and "anticipation" of movement such as "tilt" as actors or the camera move. Rack focus will be difficult if using a compact digital camera because of focal length issues – use of telephoto and lower lighting for wider aperture will help. Don't overdo the use of multiple stills to simulate camera techniques – limit to 2-4 effective stills that are carefully planned, composed, and edited for the proper effect.

Be more detailed and formal about the overall process. Follow a more formal script breakdown into a numbered shot list and matching boards as well as production charts for scene elements. Generate call sheets, location, camera, budget, and crew reports. For the producer completing the budget, include actual prices for film stock and processing, camera rental, location rental, actor fees, etc. as if shooting on movie film (choose a format such as 16mm, Super-16, or 35mm). Research these online or from actual sources to try to estimate realistic values.

Each individual should write or type a brief statement in advance to submit separately indicating roll and other group members rolls as well as an estimate of percentage of participation for each.