

## TVET CERTIFICATE V in MULTIMEDIA

### SHOTLIST PREPARATION

**MMDSP501**

**Prepare shotlist**

*Competence*



**Credits: 5**

**Learning hours: 50**

**Sector: Media and films making**

**Sub-sector: Multimedia**

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#### **Purpose statement**

This module is intended to the learner pursuing TVET certificate V in Multimedia. At the end of this module the learner will be able to break the screenplay into shot, describe and evaluate shots and create shotlist table. He or she will be able to work competitively in the Multimedia world under non-directive supervision.

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## Learning Unit 1 -Breakdown the screenplay into shot

### Introduction to shotlist

A shot list is a strategic document that lists all the shots to be shot in a specific shoot day. Also a shot list is a document that maps out exactly what will occur and what will be used in that particular shot, or scene, of the film. It's a way for the director to clearly communicate the vision of the film, TV series, photography shoot or commercial with the DP or DOP and 1st AD. The shots list includes key details, such as shot size, type, camera movement, lens and gear requirements. A Shotlist is like a shopping list to make sure you get every shot you need to tell the story.

It serves as a **detailed** checklist that gives the video a sense of direction and prepares the crew for film expectations.

A **shot list** is usually created by the director and the **production** manager (or associate producer). The **shot list** is the first step in the larger task of scheduling the **production**, and the principal factor in organizing the **shot list** is efficiency.

### But, why is a shot list important?

It serves as a detailed checklist that gives the video a sense of direction and prepares the crew for film expectations.

Shot lists are helpful for bigger productions that need shots at multiple settings or features several actors. It allows directors to organize their thoughts before filming begins and starts to form a shooting schedule.

Shots lists go hand-in-hand as part of the script writing and pre-production process.

### How to make a shot list?

As detailed as shot lists can be, there are some core elements that every list should have:

- Scene Number
- Shot Number
- Shot Description
- Camera Movement

- Shot Size and Type

### **1. SCENE NUMBER**

Scene numbers are extremely important. They sync between your script, Shotlist and schedule. You can also use color labels to identify different scenes or types of shots.

### **2. SHOT NUMBER**

This is a reference number for the shot / row. Simply list out your shots starting at 1. Reset the shot number back to 1 for every new setup.

### **3. DESCRIPTION**

Provide as much detail as you'd like for each shot. It could be anything from an insert description, an action in the scene, or a line of dialogue.

### **4. SHOT SIZE**

Shot size defines the size of the subject in the frame (e.g., close-up, medium shot, etc.).

### **5. SHOT TYPE (CAMERA ANGLE)**

The shot type references the position of the camera in relation to the subject (e.g., eye-level, high angle, low angle, etc.).

A change in camera angle calls for a new setup in your camera shot list. If the camera angle changes during the take, phrase it as something like a low-med-high, which means the shot starts low, moves to a medium, and ends on a high angle. This can be added in the Description.

### **6. CAMERA MOVEMENT**

Camera movement identifies any movements of the camera during the shot. Remember, complex camera movements are time-consuming to setup so use them sparingly.

### **Six Shot-List Considerations**

A shot list is usually created by the director and the production manager (or associate producer).

The shot list is the first step in the larger task of scheduling the production, and the principal factor in organizing the Shotlist is efficiency. The considerations determining the organization of our shots, in more-or-less descending order of importance, are major location (and time of day), camera setup angle, shot size, on-set logistics, and pick-ups. Additionally, there may be some exceptional considerations that might determine when certain shots must be scheduled.

### **Location and Time of Day**

The first organizing principle for order of shots concerns location and time of day. In general, we organize our shooting schedule so that we shoot all scenes occurring in the same location together, regardless of where they appear in the script. For example, if we have a script with four scenes in a restaurant kitchen; one in the beginning, two in the middle of the film, and one at the end, we will, nonetheless, group all of these scenes together and shoot them back-to-back. This way, we minimize the number of times we need to travel to a location and set up lights, camera, sound, etc. Imagine the waste of time if we were to shoot the first kitchen scene, then strike the set to go shoot the next scene somewhere else, and then return to the kitchen location another day and set up all over again.

### **Camera Setup Angle**

A camera setup is the physical placement of the camera for each shot in the marked/shooting script. Once camera is placed and the shot is framed, a great deal of production time is spent dressing the scene with set pieces and props, lighting that area, and wiring it for sound. Because of this, we cluster all shots with similar setups together on the Shotlist. This way we move the camera, position the lights and microphones, etc. fewer times.

### **Shot Size**

Generally speaking, we further organize our shooting to go from wide shots to close-ups. For example, we would shoot master scene two shots, before we shoot the close-up reverse shots in a two-person interaction. We do this for several reasons. First, the master scene generally covers more of the script and requires more set attention, lighting, etc. If we run out of time and have

to abandon a shot, it's usually easier to reshoot a close-up later, or even do without it. Keep in mind that many close-ups require fewer cast on camera, so you'd also need to call back fewer people to reshoot a close-up. And, it's much easier to begin with the broadest lighting setup and slightly adjust lights as you move in closer, than it would be to light a close-up and then have to relight the entire scene for a wider shot.

### **On-Set Logistics**

On-set logistics is where common sense comes into play. It is especially important to avoid keeping your cast and crew waiting needlessly until you get around to their shots. For example, if we have a scene in which a teacher is lecturing to a class of twenty-five students and we plan to cut back and forth between the teacher at the chalkboard and the class taking notes, we would shoot all shots that include the class first (i.e., master shot of class with teacher and the reverse shots of the class). Then we can let the class go home—preferably before lunchtime to save on our food budget!—and shoot the reverse shots of the teacher without the twenty-five people on the set.

### **Pick-Up Shots**

Pick-ups are shots that don't require any actors to be present; pick-ups include shots of landscapes, location-establishing shots, and shots of objects and cutaways (i.e., a looking shot of a clock). Often these shots require only a skeleton crew, so it's not uncommon to have a small crew "pick up" these shots while everyone else goes home. Why keep a sound recordist on the set while you shoot cutaways that require no synchronized sound? Why shoot a close-up of a still life while an actor waits around for her scene to come up?

### **Exceptional Considerations**

Every now and then you'll have no choice but to organize your schedule around exceptional considerations. I once made a film in which I needed a police cruiser. The township where I was shooting was willing to let me use a police car for free, but only for forty-five minutes beginning at 5 pm. There was no alternative but to shoot the entire scene involving the police car at that

exact time—despite the inconvenience. Much of my shot list for that day revolved around this one extenuating circumstance. Actors’ schedules, location and prop availability, and equipment availability can all force you to stray from your ideally efficient shot list schedule. In these cases, you just roll with it and do what you need to do—but keep the rest of your scheduling as we have already discussed so that you remain as efficient as possible.

Another special circumstance to consider is directorial and performance approach. There may be times when a director needs to preserve the momentum of the cast’s creative and interpretive energy by shooting a scene more or less in order. It may be inefficient, but if you get better performances from sequential shooting, then it is worth the trade-off. This is especially a factor when dealing with non-actors or actors not familiar with single camera style shooting.

**Below is an example of a shot list template:**

Script /SB Ref.	Shot #	Interior Exterior	Shot	Camera Angle	Camera Move	Audio	Subject	Description of Shot
1	1	Exterior	WS	Eye Level	Static	VO	Paul and son	Paul and his young son are at the lake, fishing
6	2	Exterior	WS	Eye Level	Static	VO	Paul	Paul at the lake, fishing alone. He pulls out a photo of him and his son; he smiles.
9	3	Exterior	WS	Eye Level	Static	VO	Paul, son, grandson	Paul, his son, and grandson at the lake, fishing
2	4	Exterior	VWS	High Angle	Static	VO	Paul and son	Paul and son playing baseball in a backyard
3	5	Interior	MCU	Eye Level	Static	VO	Paul and son	Paul teaching his son how to drive
4	6	Interior	WS	Eye Level	Pan	VO	Paul, wife, and son	Paul and his wife at their son’s high school graduation
5	7	Exterior	WS	Eye Level, Birds-Eye view	Static	VO	Paul, his wife, and son	Paul’s son packs up a car, clearly leaving for college. He hugs Paul and his wife, and they both watch him as he drives away.
7	8	Interior	MS	Eye Level	Pan	VO	Paul at his son’s wedding	Paul hugs his son before he walks out to the altar; they smile
8	9	Interior	MS	OTS	Static	VO	Paul’s son and his wife	Paul’s son is at the hospital with his wife; she’s in labor, gives birth to a boy

Begin by organizing your shots based on the shot location. Grouping similar shots makes it easier to shoot because you are able to film everything you need at one given time.

It’s important to note that this may not necessarily be in order of shot number.

For example, if you're going to shoot a scene at a lake for the beginning and end of the video, you want the shot list to show all those shots.

Even though you will not be filming in order of the storyboard, this makes filming much more convenient.

### **Type of shots**

Next, decide what kind of shot you'll be filming, such as a wide shot (WS) or a close-up (CU). In addition to the type of shot, the camera angles and camera moves should be specified.

Angles may include a high or low level, where a move may be on a handheld camera or on a crane. Once you've decided your camera work, it's important to address how you will be picking up the audio, may that be through a boom mic or a voice-over.

Refer to the chart below for more shot types, camera angles, camera moves, and audio.

<b>Shot Types:</b>	<b>Camera Angles:</b>	<b>Camera Move:</b>	<b>Audio:</b>
WS – Wide Shot	Eye Level	Static	Boom
VWS – Very Wide Shot	High Angle	Pan	Lav(s)
MS – Mid Shot	Low Angle	Tilt	Lav & Boom
MCU – Medium Close Up	Dutch Angle/Tilt	Dolly	VO (Voice Over)
CU – Close-Up	Over the Shoulder (OTS)	Crane/Boom	
ECU – Extreme Close Up	Birds-Eye View	Handheld	
	Point of View (POV)	Zoom	
		Rack Focus	

### **Capturing your subjects**

Next, identify the subject of your shot, which is considered the focus of the shot. A subject can be an actor, a group of actors, a prop, or a setting that is focal to the shot. Adding the shot description gives directors a clear guideline of what is happening in the shot.



This can include the actor involved, the action they are taking, the props involved, and what exactly the camera will be capturing. Now that you've mapped out the direction of your video, you're ready to start shooting! Once you've captured your shots, it will be time to start putting them together and building your video.

### **L O 1.1- Breakdown the scenes**

A scene is a part of a film, as well as an act, a sequence (longer or shorter than a scene), and a setting (usually shorter than a scene). ... The division of a movie into scenes is usually done in the script. Some action scenes need to be planned very carefully.

- **Content/topic 1: Script potential formatting issues**

#### **1. Formatting errors**

The producer usually completes a simple script breakdown first in order to create a preliminary shooting schedule and budget.

The 1st AD then conducts a more comprehensive script breakdown to create the stripboard, scene breakdown, and production shooting schedule.

The DP marks the script to generate a shot list and equipment requirements. Other department keys (i.e. production design) will do their own analyses as well.

After you have read the script all the way through, read it once more, this time scanning for any formatting errors that may cause hiccups when importing the script file into scheduling software such as Movie Magic Scheduling or StudioBinder.

### **THE MOST COMMON FORMATTING ERRORS TO LOOK OUT FOR:**

- Scene locations should be phrased consistently throughout the script.
- Character names should be consistent as well.
- Scene headers should be formatted only as INT or EXT (interior or exterior).
- Scene headers should be formatted only as D or N (day or night).
- Scene numbers have been generated.

These changes should be saved in your screenwriting software. So before you start your script breakdown,

## **2. Script schedule and import**

A film production schedule or shooting schedule is a plan that every film, TV show, or commercial follows to make sure that the video production goes smoothly. It's a simple breakdown of the scenes, talent, time, cast, company moves, and day breaks. If a finalized project is buried treasure, this is the map to get you there.

In order to make a schedule, you first need a script that you can import. However, before you import a script file, you need to first audit it to ensure its formatted correctly. Most screenwriters neglect to properly format a shooting script before handing it off to production. As a result, it often falls on the 1st AD to make sure the script is formatted correctly.

### **Common Formatting Corrections Made by 1st ADs**

- Consolidate and correct redundant scene headings, locations and characters
- Tag elements such as key props, vehicles, wardrobe, special effects, etc.
- Generate scene numbers
- Provide scene headings when a slug line has been used for a shot

A correctly formatted shooting script should import smoothly into film production scheduling software. It'll also make generating script breakdown sheets a breeze. But more on that later.

After the shooting script has been formatted correctly, import it into your film scheduling software. After importing, all of your scenes, characters, and locations will be parsed for you. Scenes will be color-coded based on the combination of INT/EXT and DAY/NIGHT. If your film production software supports it, other color variations may display based on dawn, dusk, sunset, sunrise, twilight, etc.

SCENE	INT/EXT	SCRIPT LOCATION	DAY/NIGHT	CAST ID	SHOOTING LOCATION	PAGES
1	INT	STUART'S CAR A weathered, '55 Caddy. Weathered interior. Burger wrappers. A pit...	DAY	1	Assign Location...	39
2	EXT	NEIGHBORHOOD Stuart hops out of his car in a hurry.	DAY	1	Assign Location...	1 34
3	INT	STUART'S CAR Stuart drives, grinning. He glances excitedly at Claire.	DAY	1 2	Assign Location...	44
4	INT	SHIPP'S KITCHEN Guster and Amy sit at the bar. Stuart leads Claire through a back entrance...	NIGHT	1 2	Assign Location...	44
5	INT	SHIPP'S STAGE A sparsely populated restaurant. TONY, 30's, tanned up, confident...	NIGHT	1	Assign Location...	11
6	INT	SHIPP'S BAR On the bar, Van empty shot glasses. Stuart downs the third. Claire...	NIGHT	1 2	Assign Location...	38
7	INT	SHIPP'S BAR Stuart finishes his impromptu drink.	NIGHT	1	Assign Location...	1 48
8	INT	BEN'S OFFICE (IN BEN he glares at us.)	NIGHT	1 2	Assign Location...	1 50
9	INT	STUART'S CAR Claire is in the driver's seat.	NIGHT	1	Assign Location...	54
10	INT	LA SIENITA ON FACES. BLOOD DRIPS OVER THE BEANS.	NIGHT	1 2	Assign Location...	2 44
11	INT	LA SIENITA BATHROOM Stuart enters the dingy and poorly lit bathroom.	NIGHT	1	Assign Location...	34

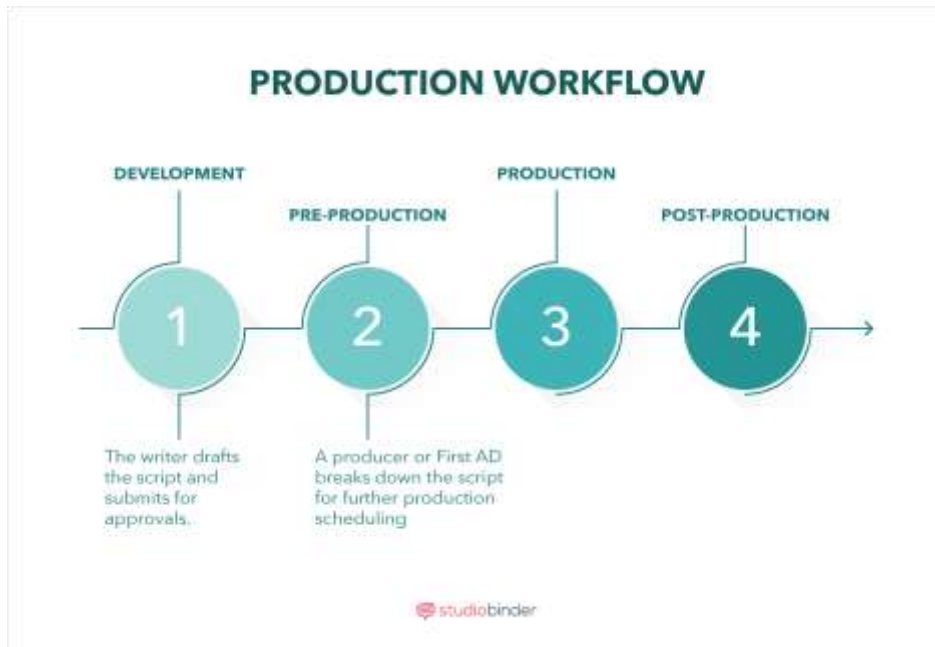
Figure 1 : example of an imported shooting schedule

Each scene strip is organized with the following details:

- ✚ Scene Number
- ✚ INT/ EXT (interior/ exterior)
- ✚ Script Location (e.g. "Death Star - Docking Bay")
- ✚ Scene description (first action description in script)
- ✚ Day / Night
- ✚ Characters (labeled as a Cast ID for quick reference)
- ✚ Shooting Location
- ✚ Total page count (counted in 1/8ths)

- Content/topic2: Scene breakdown

**What is a Scene Breakdown?**



So you've got your script in hand and your pre-production team ready for action. Don't freak out: you just need to organize what you need for each scene. This is called a scene breakdown (or "script breakdown" if you're breaking down multiple scenes). A script breakdown is typically made by the 1st AD or Producer.

#### **a. Scene measurement**

You will need each scene breakdown to keep track of your cast members, props, and objects (also known as "scene elements"). You'll use it to guide your pre-production and production scheduling.

Breaking down a script requires focus and creativity, but it will all guide your next steps. The elements you have identified and broken down will help you create your budget, stripboard shooting schedule, shot lists and storyboards.



### How to do a script analysis?

The first thing you'll need to know before breaking down your script is if it's ready to digest.

To do this, first, confirm with the writer whether the version you have is the final "shooting script" or at least the most polished draft available. Even if you are the writer, you may still need approval from various collaborators to finalize the shooting script. If you are not a writer, there are useful posts that can help you build a good relationship with him or her while carrying out this process.

#### **This is how it works:**

Once you're solid on your shooting script, read it as though you've never read it before.

Then read it again.

And again.

When breaking down a script you must read it from both creative and technical perspectives. You'll prevent potential issues if you think critically about what each scene needs before you get started.

Always remember to read between the lines. Sometimes necessary scene elements are not called out in the text of your shooting script. For example, we needed a big-screen TV and a remote control. Since we wanted the remote to light up when used, we also needed batteries. This can all be accounted for when by visualizing your scenes as you read.

Next, analyze the quality of the script formatting. Are the slug lines, characters and actions formatted correctly? Is the naming consistent?

#### **b. Divide into 8ths**

##### **How to break down your shooting script when film production scheduling?**

With your formatted shooting script in hand and your sense of scene elements in mind, you're ready to begin.

In the production world, each script page equals roughly one minute of screen-time. As a result, fractions of a page equal fractions of a minute on-screen. Each page (or minute) is further broken down into 1/8ths of a page. These page 8ths will ultimately help you understand the shooting time per scene.

If you're breaking down a script by hand, you'll need to find a ruler and start dividing every script page into 1/8ths (eight one-inch rows).

##### **Make sure to assign characters and locations**

While breaking down your script, make the scene strip above the scene page your friend. You will use it to jump between scenes, assign characters and locations and also see your scene's page length (in 1/8ths).

##### **PRO TIP:**

After all your scenes have a shoot location assigned, you can auto-reorder your scenes by location to create a shooting schedule. So assigning locations now will save you a huge amount of time when building your schedule later.

- Content/topic 3: Script marking

**Color highlight:** the whole journey has been a highlight mean your team is more energized and excited as result

Description	Strip Color
Day Interior	White
Day Exterior	Yellow
Night Interior	Blue
Night Exterior	Green
Day Separator	Black
Week Separator	Orange
Free Day	Grey
Holiday	Red

- Content/topic4: Script template highlights

A great visual film is an amalgam of layers created by lighting, composition, art direction, costuming, makeup, and texture. These combined elements create what is known as Mise En Scène, which essentially means “visual theme.”

### **a) Specific scene element summary**

Its creation begins with writing a screenplay that illustrates not only the action and dialogue, but also details (within reason) certain visual elements including the specific time period, essential descriptions of settings, and even character costumes and props.

Each scene strip is organized with the following details:

- Scene Number
- INT/ EXT (interior/ exterior)
- Script Location (e.g. "Death Star - Docking Bay")
- Scene description (first action description in script)
- Day / Night
- Characters (labeled as a Cast ID for quick reference)
- Shooting Location
- Total page count (counted in 1/8ths)

The explanation of these elements helps a Movie Director, Director of Photography, Art Director, Costume Designer, Makeup Artist, and Actors understand the tone of a film. Let's dive into the essentials of Mise En Scène — an important and foundational part of film theory.

**The key elements of Mise En Scène are:**

- Composition
- Production Design
- Lighting
- Costuming
- Hair and Makeup
- Film Texture

### **b) Scheduling software**

Some film production scheduling software allows you to preview the scene in script format.

Here is some shooting scheduling software that are mostly used

- Studio binder
- Movie Magic scheduling



## **L O 1.2 - Apply script interpretation techniques**

- **Content/topic1: Identification of characters' actions**

Most important, part of a Director's job – understanding the script: what the story is about; the themes; the story points; and the characters. In this article, I will focus on Character Development and Analysis. After reading the script and working through the script structure and scene analysis, it's time to figure out the development and **objectives of the characters**.

### **1. Character Functions**

Each character has at least one function (or role) in any story, such as:

- a) protagonist
- b) antagonist
- c) best friend
- d) love interest
- e) confidante
- f) partner
- g) catalyst
- h) mentor
- l) comic relief

There are many more, but this is a basic list for you to start with.

### **2. Character Emotions**

Here are the three main character emotions:

- a) Sympathy – the audience IDENTIFIES with the character's problems and triumphs
- b) Empathy – the audience UNDERSTANDS the emotions that drive the character
- c) Antipathy – the audience wants the character to "GET WHAT THEY DESERVE"

### **3. Character Components**

These are the Internal and External factors that shape each character:

- a) Interior – form character

b) Exterior – reveal character

#### **4. Character Background**

- a) where is the character from (background)
- b) what was he doing just before this scene
- c) what does the writer say about this character
- d) what do others say about this character
- e) what does the character say about himself

#### **5. Character Objectives (Most Important!)**

These are the main needs and wants of a character (what people want out of life)

- a) SUPER OBJECTIVE (example: “Power over People”)
  - what is the primal motivation of the character
  - what are the main needs of the character
- b) OBJECTIVES (example: “Wants to Dominate Character A”)
  - what does the character want (motives)
  - what are the active choices to achieve the Super Objective
- c) MAIN ACTIONS (example: “What they DO to Character A”)
  - what the character DOES...
  - to get what he WANTS...
  - to fulfill his NEEDS

#### **NOTES ON OBJECTIVES**

- a) there can only be one objective per character – per scene
- b) the simpler the objective, the easier it is for an actor to play it
- c) objectives rise out of the character’s needs and feelings
- d) objectives help actors react to each other – rather than just “say the lines”
- e) an objective should be an active choice for an actor
- f) an actor should always play their objective in every scene

When coming up with character objectives, ask yourself: what does each Character want in this story – in this scene?

- a) look at the character's behavior (what he does)
- b) look at what the character talks about (what he says)
- c) remember my Director Mantra: Motive (inner life) Determines Behavior (outer life)!

## **6. Character Breakdown**

Go through your script and write down all the characters. You should list the main characters first and the secondary characters last and then assign them a function. Your first character should be the main character – or the protagonist.

NOTE: if you are doing a TV Series, the main characters will already be established for you. They are usually numbered "1,2,3..." on any call sheet.

## **7. Script Breakdown (Per Character)**

Answer these question about how each character fits in the story:

- a) what is the story function of this Character
- b) what is their Super-Objective
- c) what is their Main Objective (in the story)

## **8. Scene Breakdown (Per Character)**

Answer these questions about how each character fits in every scene:

- a) what is the character objective in this scene
- b) what are the character's main actions in this scene
- c) what are the results of their actions in this scene

## **9. Character Dialogue**

I am a firm believer in the rule" Less is more!" As the Director, it is your responsibility to take a written document (The Script) and translate it into a visual format (Film or Video). This means that we can sometimes use visuals instead of dialogue to make a story point or to show what an actor is thinking.

- Content/topic2: Directors opinion and changes

After you have done all on Script, Scene and Character Analysis, make another pass at the script to see what dialogue can be omitted by using visuals to get the point across. It is always better to SHOW the audience what a character is thinking, than have them talk about it. (Motion Pictures!).

**WARNING:** on a TV series, the producers are usually the writers and they are, for the most part, very hesitant to have any dialogue removed. If you have done your homework (Scene and Character Breakdowns) and can show them that your idea will make the scene better, go for it – they can only say no.

### **L O 1.3 Create stripboard**

- Content/topic 1: Strip content

A stripboard is a production document that organizes scenes in the order of shooting using color-coded strips of three types: scene strip, day break or banner. Each scene strip can have different color based on the time of day and the type of shot (interior or exterior). Additionally, a scene strip can contain information about the shoot location, the characters in the scene and the number of pages. A day break is employed to mark the end of day, meaning all the scenes above that day break will be shot in one day. A day breakstrip can contain information about the number of scenes and the shoot date. A baner is used usually to mark a meal breaks or location change.

A traditional production board, stripboard, or production strip is a filmmaking term for a cardboard or wooden chart displaying color-coded strips of paper, each containing information about a scene in the film's shooting script. The strips can then be rearranged and laid out sequentially to represent the order one wants to film in, providing a schedule that can be used to plan the production. This is done because most films are shot "out of sequence," meaning that they do not necessarily begin with the first scene and end with the last. For logistical purposes, scenes are often grouped by talent or location and are arranged to accommodate the schedules of cast and crew. A production board is not to be confused with a Stripboard used for electronics prototyping.

A modern version of a strip board will commonly be printed using dedicated computer software, such as MovieMagic Scheduling, Celtex, or Scenechronize, or by customizing general purpose software such as OpenOffice.org Calc or Microsoft Excel.

Unfortunately, the Stripboard is not as exciting as it sounds! But it is directly related to the Script Breakdown. With a Stripboard you get a 'birds-eye' view of all your scenes and their elements, and this allows you to easily arrange all your scenes into an efficient (and economical) shooting order.

### **Information on the strips can include**

- **The scene number** indicates that you're starting a new scene. Scene numbers are usually only used in Sitcom or Play scripts (in film scripts that are in production, the Scene Heading will be numbered, but that's a different story -- see Numbering?).
- **Scene description:** a scene must be described in full in other that all characters understand the meaning of what they are going to act
- **INT/EXT:** **INT** denotes that the action is taking place inside. **EXT** denotes that the action is taking place outside.
- **The day** (Sunrise/Morning/Noon/Afternoon/Evening/Sunset/Night) this must be seen in script
- **Character ID numbers:** each character that will act in a film or in any video must have an Id number in other to reduce the time of calling their full names at the scene
- **Shooting location** any place where a film crew will be filming actors and recording their dialog. A location where dialog is not recorded may be considered a second unit photography site. ... Many films shoot interior scenes on a sound stage and exterior scenes on location.
- Content/topic2: Company moves

#### ***Address and location***

In the process of video production, you'll eventually need to start location scouting. But considering permits, fees, and logistics, it can be daunting to find locations that work for your budget. But the importance cannot be overestimated.

A filming location is a place where some or all of a film or television series is produced, in addition to or instead of using sets constructed on a movie studio backlot or soundstage. In filmmaking, a location is any place where a film crew will be filming actors and recording their dialog. A location where dialog is not recorded may be considered a second unit photography site. Filmmakers often choose to shoot on location because they believe that greater realism can be achieved in a "real" place; however, location shooting is often motivated by the film's budget. Many films shoot interior scenes on a sound stage and exterior scenes on location.

It is often mistakenly believed that filming "on location" takes place in the actual location in which its story is set, but this is not necessarily the case.

**Time** the time is very important in production process. Everything that is done or to be worked on this process you have to respect your time.

- **Content/topic3: Break the day**

#### **Call and wrap up times**

The daily call sheet is a filmmaking term for the schedule implemented by the assistant director (AD), using details from the shooting schedule and shot list associated with each scene that will be filmed that day. The call sheet is send to the cast and crew of the film production to let them know about where and when the filming is going to take place.

Planning your shoot means anticipating your needs before you get to set. The call sheet isn't just a tool to tell your cast and crew what time to be where, but also to prepare for the unexpected. Weather conditions and nearby hospitals are a must on the call sheet, and parking rules and regulations are another, less dire, but appreciated practice.

#### **4 Tips to Wrap Your Film Production On Time**

- *Stay a few steps ahead to wrap production on time* (Keep the line of communication open with various departments).

- *Get estimates, but don't forget to follow-up* (For example, with cinematographers, ask how long it'll take to light the next scene. If they say 15 minutes, check back in 10 minutes, and ask if they're in the 5-minute zone).
- *Add some pressure (softly)* (Putting a little bit of pressure on a department is a good thing, as long as you're not being pushy)
- *Ensure your crew reads the call sheet schedule*

### **Color Conventions**

Production strip boards are often color-coded according to the following convention:

Description	Strip Color
Day Interior	White
Day Exterior	Yellow
Night Interior	Blue
Night Exterior	Green
Day Separator	Black
Week Separator	Orange
Free Day	Grey
Holiday	Red

## Learning Unit 2- Describe and evaluate shots

### LO 2.1 - Identify the location settings

Location shooting is the shooting of a film or television production in a real-world setting rather than a sound stage or backlot. ... Most films feature a combination of location and studio shoots; often, interior scenes will be shot on a soundstage while exterior scenes will be shot on location.

Finding the right film location — With financing and casting process out of the way, the real hard work begins—making a movie. The location is one of the many important aspects of filming, just as finding the right actors to portray a role, and just as important as the choice of music used in the film. Finding an easily accessible location is not enough—securing permissions to shoot a film would prove disastrous if location permits remain are not obtained. In a recent update for the film.

For the Independent Filmmaker, Location Scouting is just as vital in order to discover the perfect setting for your story. Look for locations that complement the story you want to produce, but be flexible and be creative — you don't have to conform to the trends. A Western doesn't have to be shot in the desert. A Crime Thriller doesn't have to be shot in the city. A Horror doesn't have to be shot in a forest

Overall, a strong sense of film location is as important as setting a strong acting presence on-screen. A location is a significant visual enhancement for a movie total causative effects. The actors, location, and cinematography — transcends into the emotive feedback experienced while watching what transpires on the big screen. Choosing a filming location could be the single, most powerful, and persuasive, affect in movies

- Content/topic1: Application of strategic planning and research

Strategic planning is the process of documenting and establishing a direction of your small business—by assessing both where you are and where you're going. The strategic plan gives you a place to record your mission, vision, and values, as well as your long-term goals and the action



plans you'll use to reach them. A well-written strategic plan can play a pivotal role in your small business's growth and success because it tells you and your employees how best to respond to opportunities and challenges.

Research designed to help decide and develop the basic strategic plan for a brand or advertising campaign - what it stands for, what its offer to the customer will be, how it will stand in relation to its competition and so on.

You have to use those 3 strategies to get more information of what you are going to do

1. **Website** is a page or collection of pages on the World Wide Web that contains specific information which was all provided by one person or entity and traces back to a common Uniform Resource Locator
2. **Programs** a plan of action to accomplish a specified end
3. **Methods** refer to the way you conduct the plan and research, here are types of methods used
  - a. Methods to clarify issues and problems. - All planning teams need creativity and analytical rigor to define problems and compare options. Several structured techniques promote both creativity and rigor.
  - b. Methods to examine spatial and inter-sectoral relationships. - Strategic planning for forests has to account for cross-cutting functional and spatial relationships. The methods for this rely on maps and area planning, together with computer simulations and models in regional economic geography.
  - c. Methods for social, environmental, and economic analysis. - Your planning team needs to anticipate the social, environmental, and economic impacts of its proposed goals and strategies. Several frameworks are available for this.
  - d. Methods to discuss the future. - Planning is about forecasting the future and deciding how to prepare for it. Your planning team should practice and learn from techniques of "futures analysis."

- **Content/topic2: Making contact and build relationship**

This topic refers to how you may make a relationship to where or to the owner of the place you want to locate your shoot. Your shooting region should be accessible to your cast and crew. Some shooting locations may be beautiful, but if the transportation or lodging costs are too high, you may need to pass on it. A good location scout can help guide you in this regard.

*Another thing to keep in mind:*

As you gather all of your contacts and location information, you can record and organize everything in your contacts page. You can either hire a location scout, or go out on your own. Although it may cost a bit extra to hire a location scout, the amount of time it'll save you could pay for itself. It really comes down to the opportunity cost.

Every location comes along with its own logistical considerations. Here are some of the most common questions to ask yourself:

- ✓ Does this location fit the scene?
- ✓ Can you control the location?
- ✓ Are there lots of noise from airplanes or a nearby highway?
- ✓ Are there lots of visible trademarks and logos that might become a problem for the production, such as in a grocery store or bar?
- ✓ Does it offer the resources you need (e.g. running water, restrooms, access to power, crew parking, etc.)?

Those are tips that you have to deal with when you want a good relationship

1. **Contact Approaches**, make contact by using phone, email or any other way of communication to someone who own the place
2. **Insurance** make sure that the place has insured
3. **Permission**, you have to get the permission of doing the shoot or any other activity in that place
4. **Reference photos**, get photos of the place that are taken by other in other to make sure that the place is proportional to that you want

- **Content/topic3: Sealing of the deal**

Sealing a deal is to make an official agreement. As we are in cinematography, everything that you will do you have to deal with customers or other relevant

1. **Rental Rates** is the periodic charge per unit for the use of property. The rental rate may be a certain amount per square foot per year (even though paid monthly), per square foot per month, per room, per apartment, or any number of other variations.
2. **Location Agreement** as with any contract or agreement, both parties need to sign the agreement before its legally binding. Typically, the location scout doesn't have the legal authority to bind the company into agreements - even location agreements. The producer should therefore sign all necessary documents.

## **L O 2.2 -Describe shot types and camera angles**

- **Content/topic1: Shot types**

Shot is the way of framing your subject into the camera

Here are some types of shot

1. **Wide shot (WS)**- used to establish the location or setting, sets the stage, and can also be used to introduce action, shows the whole scene, orientates the viewer
2. **Full shot (FS)**- frame a person from head to toe or completely frame an object. A full shot is used either to establish or follow a character.
3. **Medium shot (MS)**- frame a person from the waist up. A medium shot is used to provide new visual information or show a closer view of the action. It also adds visual variety in editing.
4. **Three quarter shot (3/4)** - frame a person from the knees up. This shot is a variation between the medium and full shot and provides visual variety.
5. **Long shot (LS)** - are full shots, but show the person at a greater distance.
6. **Head and shoulder shot (H & S)** - frames a person from the chest up. The head and shoulders shot provides a closer view of a character and can be used as a listening or reaction shot. This is the standard framing for most interviews where there are two subjects engaged in conversation.

7. **Close-up (CU)** - head shot, just above the shoulders. This shot is used to provide a more intimate view of a character or show expression. The close-up can also be used as a listening or reaction shot, or to show the details of an object.

8. **Extreme close-up (XCU)** - frames a head shot from the tip of the chin to the middle of the forehead, or any other equivalent space on an object, animal, etc. This shot shows drama or tension in a character's face or allows the viewer to see specific details on an object.

9. **Two shot (2-SHOT)** - frames two people in a full shot. This can be expanded to include however many people are framed in the shot (three shot, four shot, etc.)

10. **Medium shot (MED 2-SHOT)** - frames two people in a medium shot and can be expanded to a medium three shot, four shot, etc.

- Content/topic2: Camera angle

The camera angle marks the specific location at which the movie camera or video camera is placed to take a shot. A scene may be shot from several camera angles simultaneously. This will give a different experience and sometimes emotion. The different camera angles will have different effects on the viewer and how they perceive the scene that is shot. There are a few different routes that a camera operator could take to achieve this effect. The typical shot measurements unit is the milliframe. Milliframes are used to calculate how much the shot should be moved to perfect the camera angles.

### **How camera angles affect a movie?**

The way you put the camera can have a big effect on what the picture tells the audience. The angle of a shot can dramatically affect how we perceive the character. The directors in a film choose to use several different angles. The angle of a camera shot is really important for shaping the meaning of the film.

It's not enough to just understand shot size. Camera angles, and degree of those angles, can totally change the meaning of a shot.

**Here is a shot list with the different types of camera shot angles:**

In this section we'll cover all the different types of camera angles in film and provide you with plenty of camera angle examples:

### **1. The Bird's Eye**

The bird's eye angle is angled at 40 degrees rather than being straight down. ... In filmmaking and video production, a bird's-eye shot refers to a shot looking directly down on the subject. The perspective is very foreshortened, making the subject appear short and squat.



### **2. Eye Level Shot**

Our first camera angle is the eye level shot, and this is when your subject is at eye-level. An eye level shot can result in a neutral perspective (not superior or inferior). This mimics how we see people in real life -- our eye line connecting with theirs, and it can break down boundaries.



Eye level shots are actually much less standard than one might initially think, because directors often prefer to place the camera at shoulder level to attain a much more cinematic look.

### **3. Low Angle Shot**

This shot frames the subject from a low camera height. These camera shots most often emphasize power dynamics between characters.



Low angle camera shots are a perfect camera angle for signaling superiority or to elicit feelings of fear and dread.

### **4. High Angle Shot**

In a high angle shot, the camera points down at your subject. It usually creates a feeling of inferiority, or “looking down” on your subject.



## 5. Oblique or Dutch angle

Dutch angle is a type of camera shot which involves setting the camera at an angle on its roll axis so that the shot is composed with vertical lines at an angle to the side of the frame, or so that the horizon line of the shot is not parallel with the bottom of the camera frame.

## L O 2.3 - Plan the camera position and movement

- Content/topic1: camera movemen

Camera movements generally fall into two types: the kind that feel like machine movement (Pedestal, Dolly and Truck) and the kind that feel like human movement (Tilt, Pan and Roll).

**1. DOLLY:** Motion towards or motion from. The name comes from the tracks – very much like railroad tracks – that used to be laid down for the heavy camera to move along in the days before Steadicams got so popular. The phrase dolly-in means step towards the subject with the camera, while dolly-out means to step backwards with the camera, keeping the zoom the same.

**2. PEDESTAL:** Moving the camera up or down without changing its vertical or horizontal axis. A camera operator can do two types of pedestals: pedestal up means “move the camera up;” pedestal down means “move the camera down.” You are not tilting the lens up, rather you are moving the entire camera up, just like an elevator.

**3. TRUCK:** Trucking is like dollying, but it involves motion left or right. Truck left means “move the camera physically to the left while maintaining its perpendicular relationship.” This is not to

be confused with a pan, where the camera remains firmly on its axis while the lens turns to one direction or the other. You might truck left to stay with a pedestrian as she walks down a street.

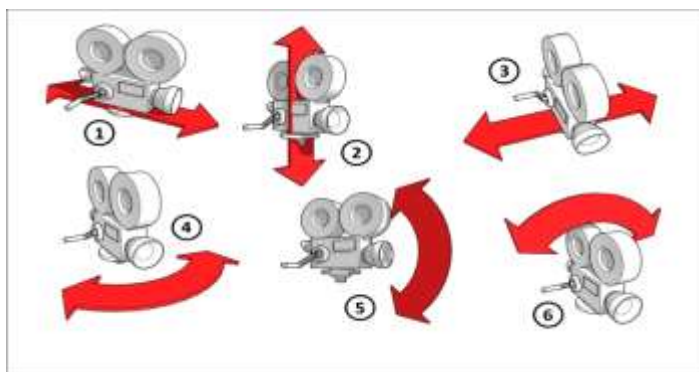
**4. PAN:** Moving the camera lens to one side or another. Look to your left, then look to your right – that’s panning.

**5. TILT:** Moving the camera’s lens up or down while keeping its horizontal axis constant. Nod your head up and down – this is tilting.

**6. ROLL:** Moving the camera onto its side is a roll, the way a dog does when he doesn’t understand. This is a very rare movement, and one you should only use for very specific purposes.

**7. ZOOM:** Zooming is one camera move that most people are probably familiar with. It involves changing the focal length of the lens to make the subject appear closer or further away in the frame. Most video cameras today have built-in zoom features. Some have manual zooms as well, and many have several zoom speeds. Zooming is one of the most frequently-used camera moves and one of the most overused. Zooming the camera changes the focal length of the lens, which can introduce wide-angle distortion or changes in the apparent depth of field. It’s a very unnatural movement. For this reason, it’s sometimes preferable to dolly than zoom. If you absolutely must use a zoom, use a very slow one.

**8. Rack Focus:** is the filmmaking technique of changing in the **focus** of the lens during a continuous shot. When a shot “racks,” it moves the focal plane from one object in the frame to another. Also known as a “**focus pull**” or “**pulling focus**” the technique can include small or large changes of **focus**.





## Learning Unit 3: Create shortlist table

### L O 3.1 Organize the shots based on the shot location

- **Content/topic 1 Shot organization**

**1. Script reference numbers:** When a screenplay is approved for production, the scenes are assigned numbers which are included in the script alongside the scene headers. The numbers provide a convenient way for the various production departments to reference individual scenes. Also each individual shot with in a scene is also assigned numbers. For instance, Scene 1 Shot 1, 2, 3, 4, 5 etc.

**2. Scene number:**

The Scene Number indicates that ou're starting a new scene. Scene numbers are usually only used in Sitcom or Play scripts (in film scripts that are in production, the Scene Heading will be numbered, but that's a different story -- see Numbering?).

**Description**

Scene Numbers look like this:

SCENE II

SCENE THREE

SCENE 7

SCENE P

The numbering style you use depends on both your taste and/or the style in use by the show for which you're writing. In other words, if you're writing a "Cybill" script, use the numbering style that they use.

***Sometimes you will repeat the Act Number above the Scene Number like:***

ACT V

SCENE 2

***Then, the next scene is:***

ACT V

SCENE 3

Some shows start renumbering the Scenes for each act, others let the Scene Numbers just continue to add sequentially. ***For example, this:***

ACT SIX    ACT SIX    ACT SEVEN

SCENE D    SCENE E    SCENE F

***versus:***

ACT SIX    ACT SIX    ACT SEVEN

SCENE D    SCENE E    SCENE A

Like you would with Act Numbers, sometimes you will indicate the end of the Scene by putting END OF SCENE X at the end of the previous scene.

### **Formatting**

Scene Numbers are uppercase and centered horizontally. If the Scene Number follows the Act Number, put one blank line before the Scene Number. Otherwise, put the Scene Number 2" from the top of the page. Start each new scene on a new page.

- If a show uses letters instead of numbers for each scene it typically will not use certain letters. Most commonly, shows will not use the letters "i" or "o" because the capital versions of those letters look too much like the numbers one and zero.
- If you have more than 26 scenes, start numbering from the 27th like this: AA BB CC DD EE FF, etc.
- If you use an End of Scene indicator, put 2 blank lines between it and the last line of the previous scene.

When both an Act and a Scene end, just use the End of Act indicator.

3. **Shot numbers** the reference number assigned to each individual shot.
4. **Subject** indicate the thing to be captured
5. **Location** is any place where a film crew will be filming actors and recording their dialog. A location where dialog is not recorded may be considered a second unit photography site. ... Many films shoot interior scenes on a sound stage and exterior scenes on location.
6. **Props needed** formally known as (theatrical) property, is an object used on stage or screen by actors during a performance or screen production. In practical terms, a prop is considered to be anything movable or portable on a stage or a set, distinct from the

actors, scenery, costumes, and electrical equipment. Consumable food items appearing in the production are also considered props

### **L O 3.2 Specify the cinematographic techniques**

This article contains a list of cinematic techniques that are divided into categories

- **Content/topic1: Cinematographic techniques**

The cinematographic techniques that are used when you prepare a shotlist are:

#### **1. Shot types**

- **Wide shot (WS)**- used to establish the location or setting, sets the stage, and can also be used to introduce action, shows the whole scene, orientates the viewer
- **Full shot (FS)**- frame a person from head to toe or completely frame an object. A full shot is used either to establish or follow a character.
- **Medium shot (MS)**- frame a person from the waist up. A medium shot is used to provide new visual information or show a closer view of the action. It also adds visual variety in editing.
- **Three quarter shot (3/4)** - frame a person from the knees up. This shot is a variation between the medium and full shot and provides visual variety.
- **Long shot (LS)** - are full shots, but show the person at a greater distance.
- **Head and shoulder shot (H & S)** - frames a person from the chest up. The head and shoulders shot provides a closer view of a character and can be used as a listening or reaction shot. This is the standard framing for most interviews where there are two subjects engaged in conversation.
- **Close-up (CU)** - head shot, just above the shoulders. This shot is used to provide a more intimate view of a character or show expression. The close-up can also be used as a listening or reaction shot, or to show the details of an object.

- **Extreme close-up (XCU)** - frames a head shot from the tip of the chin to the middle of the forehead, or any other equivalent space on an object, animal, etc. This shot shows drama or tension in a character's face or allows the viewer to see specific details on an object.
- **Two shot (2-SHOT)** - frames two people in a full shot. This can be expanded to include however many people are framed in the shot (three shot, four shot, etc.)
- **Medium shot (MED 2-SHOT)** - frames two people in a medium shot and can be expanded to a medium three shot, four shot, etc.

### Other Shots

1. **Introductory Shot** - shoot at least one sequence of your subject doing other things, when added to the final edited video, it makes the person seem much more interesting.
2. **Cutaways** - happens when an interviewer appears on the screen nodding wisely as the person being interviewed carries on talking.
3. **Wallpaper Shot** - any shot used to fill the screen while a narrator is talking.
4. **Inserts** - tiny sections of close-up action used to illustrate specific points - like a finger dialing a telephone - which would get lost in a wider view.
5. **Jump Cuts** - Two shots that follow each other but don't follow the logical order of the story, or don't make apparent sense. Used to take the viewer into another scene or piece of action which might be going on at the same time as your main action.
6. **B-roll Footage** - adds texture, not main elements, "beauty shots"

### Framing Faces

- Rule of thirds - position the eyes about one third of the way from the top of the
- Frame
- The eyes are the center of attention in face shots.
- Headroom should be consistent for the same-sized shots.
- The closer the shot, the less headroom there will be; crop out the top of the
- head rather than the chin if cropping is necessary.
- Profile shots are flat on screen.
- Always give space in the direction of people's looks and movement.

## 2. Camera angles

The angle is also another variation to be considered:

**a. Eye Level** - used most of the time, shoot at eye level whether standing or sitting, short or tall.

**b. Low Angle** - camera is well below the main part of interest of the subject and is aimed up, exaggerates height, power or authoritativeness, consider your background - probably ceiling, sky or foliage.

**c. High Angle** - camera is well above the main interest and is aimed down, reduces apparent height, makes subject appear small, weak, or insignificant, creates dramatic impact.

**d. Over-the-Shoulder** - used when shooting conversation between two people, speaker's full face is shown while camera is aimed over the shoulder of the listener.

## 3. Camera movement

**1. Tilt** - camera tilts in sync with a moving object

**2. Pan** - camera goes from one object or subject to interest to another

**3. Zoom** - camera pulls in or out to reveal information

**4. Dolly** - is a long continuous shot which requires the camera and operator to move physically on a cart to complete the full range of motion.

**4. Interior/exterior** INTERIOR~ the scene takes place indoors. EXTERIOR~ the scene takes place outside. The purpose is to let everyone know where the scene takes place.

**5. Day/night**

**6. Handheld/mounted camera** are filmmaking and video production technique in which a camera is held in the camera operator's hands as opposed to being mounted on a tripod or other base.

### LO 3.3 - Describe the shots and scenes

- Content/topic1: Description of the shots and scenes

1. **Subject** is the focus on the image, both literally as the sharpest point in the photograph and in a more figurative sense.
2. **Audio**
  - a. Sound tracks a recording of the musical accompaniment of a film.
  - b. Audio effects
3. **Action/dialogue** Cinematic dialogue is oral speech between fictional characters. This distinguishes dialogue from other types of cinematic language such as voice-over narration, internal monologue, or documentary interviews, which have different characteristics.
4. **Actors** involved the one who plays a role in a film
5. **Special effects** - Special effects (often abbreviated as SFX, SPFX, F/X or simply FX) are illusions or visual tricks used in the theatre, film, television, video game and simulator industries to simulate the imagined events in a story or virtual world. Special effects are traditionally divided into the categories of **mechanical effects** and **optical effects**. Mechanical effects (also called practical or physical effects) are usually accomplished during the live-action shooting. Optical effects (also called photographic effects) are techniques in which images or film frames are created photographically, either "in-camera" using multiple exposure, mattes or the Schüfftan process or in post-production using an optical printer. An optical effect might be used to place actors or sets against a different background.
6. Extra notes

#### Tips:

- Shoot groups at a diagonal
- Use the Rule of Thirds
- Don't cut people at the natural joints (neck, elbows, knees, ankles), use cut-off points in between these points.

- Leave extra space on the side of the frame toward which your subject is looking.
- Leave space in front of a moving subject.
- Avoid distracting backgrounds (branches behind someone's head).
- Shoot with the light source behind you, never shoot into the sun.
- Use the tripod as much as possible

### **Framing Your Shots**

There are many ways to compose a shot, depending on your goals. You want to be aware of what is in the shot and what isn't. Ask yourself, can I clearly see what I intend for the viewer to see?

**Rule of Thirds** - this classic rule suggests that the center of the camera's attention is one-third of the way down from the top of the shot. In the frame below, the subject is on the right third line, with his eyes at the golden point. The golden point is the intersection of horizontal and vertical third lines.

**Headroom** - This refers to the volume of space above the subject's head. You'll see different amounts of headroom, depending on the intent of the creator of the video. If you're standing right in front of someone, you'll see that they have space all around them - they aren't cut off by a frame. By leaving headroom, or space beside them, you are imitating what you see in real life. Occasionally you may want to lessen or eliminate the headroom for tight shots, to draw in your audience. If it works aesthetically, go for it.

**Lead Room** - If you are interviewing someone or have video of someone talking, you generally do not want them looking directly at the camera (again, depends on your goals - certain situations may call for that). Generally, you want the person to be looking off to the left or right of the camera a bit, towards where the interviewer is sitting.

When you do this, frame your shot so that there is some lead room or talking room.

That is, you want to leave some extra space to the side of their face as if you were going to draw a dialogue box in for them. If the person is talking to another person on camera, this is shown as space between them. If the person is in motion, this gives the space to walk to. It leaves space in the shot for the action, whether it be words or walking.

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