Plan the scene

Fill this in on Week 4, Monday. All three of you write and direct it.

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ACTOR A	ACTOR B	CAMERA OPERATOR

YOUR SCENE

What does one of them want?

How does it start? (someone walks in, stands up...)

Script and edit plan

Write one short line per row. Circle the angle you will cut to for each line, so every angle comes back at least twice. Tick the most important line: your unmotivated move goes there.

	WHO	THE LINE	CIRCLE THE ANGLE	KEY LINE
1	A		2-shot on A on B move	☐
2	B		2-shot on A on B move	☐
3	A		2-shot on A on B move	☐
4	B		2-shot on A on B move	☐
5	A		2-shot on A on B move	☐
6	B		2-shot on A on B move	☐
7	A		2-shot on A on B move	☐
8	B		2-shot on A on B move	☐
9	A		2-shot on A on B move	☐
10	B		2-shot on A on B move	☐

MOTIVATED MOVE

Which of the six moves follows the action in the story?

Circle one: pan tilt dolly track pedestal zoom

UNMOTIVATED MOVE

Which of the six moves, on which line, and what will we feel?

Circle one: pan tilt dolly track pedestal zoom

- ☐ Eight to ten lines, A and B take turns
- ☐ Every line has an angle circled, each angle used at least twice
- ☐ Both moves planned, each one of the six, and we know why

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Shoot day and edit day

Week 4 Tuesday, shoot. Week 5 Tuesday, edit. Tick every box.

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BEFORE THE FIRST TAKE

- [ ] Phone or camera sideways: horizontal
- [ ] Tripod set at eye level
- [ ] Sound check: record 5 s, play it back
- [ ] Phone photo of the set: seats, props, light
- [ ] Every word clear on the playback
- [ ] Battery charged, storage free

Take log

Run the whole scene every take. Tick each take you shoot, then write the number of the best one.

	SETUP	TAKES			BEST
1	**Two-shot** Both actors. The whole scene.	☐ 1	☐ 2	☐ 3	
2	**Over the shoulder on A** Past B's shoulder. The whole scene.	☐ 1	☐ 2	☐ 3	
3	**Over the shoulder on B** Past A's shoulder. The whole scene.	☐ 1	☐ 2	☐ 3	
4	**Motivated move** One of the six, following the action.	☐ 1	☐ 2	☐ 3	
5	**Unmotivated move** One of the six, moving on its own.	☐ 1	☐ 2	☐ 3	

BETWEEN EVERY TAKE

- [ ] Props back where the photo shows
- [ ] Same seats, same light
- [ ] Same lines, same voice level
- [ ] Room quiet before "action"

EDIT DAY

- [ ] Import only the best take of each setup
- [ ] Start on the two-shot
- [ ] Follow the angles circled on page 1
- [ ] Cut in the pause, never mid-word
- [ ] Both moves placed where planned
- [ ] Eyes closed: the talk flows like one take

Watch out: a cut-off, doubled or missing word. Move the cut into the pause between lines.

BEFORE YOU SUBMIT

- [ ] 30 to 60 seconds
- [ ] Every angle used twice
- [ ] Two moves in
- [ ] Sound clear, no cut-off words
- [ ] Exported at 1080p
- [ ] Same file for each member

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