SP 1 – The Search - Pre-Production Work

Digital Video I – J. Furst

Step I: **Pitch your project to the class.** Short pitch – with the main idea – 15 seconds. Following discussion and notes – re-fine your work and pitch the project a second time – a lengthier pitch with more of the plot highlighted as well as several visuals.

**Step II: Create a basic flow chart to illustrate the moments/actions that lead to the climax.** Using the main ideas from your pitch as well as notes you took during class discussion. Write down one line for each action. Note: in this short video there may be 5-8 moments. Make sure the moments intro a character and make clear what he/she wants – and what the obstacle is – and finally how the conflict (goal vs. obstacle) is resolved. (Does the char get what they want?)

**Step III: Create a Two-Column Shooting Script**

A [2 Column Shooting Script](http://chs.smuhsd.org/bigue/art_of_video/index/2col_script.html)  details the Video and Audio as well as the Shots you will be using in your film. This script must be printed out with the title of your film as well as members of the production team. A shooting script contains a very elaborate description of all shots, locations, character, action, sound and technical details of the film. The shooting script is a breakdown of all camera placements and movements. All shots must have bolded shot descriptions:: **ECU**- extreme close up/ **EST** – establishing / **CU**- close up / **MS**- medium shot / **LS**- long shot or **FS**- full shot/ **OTS**- over the shoulder / **2S-FS** - two shot full shot. Consider the best coverage for the most dramatic shots in the film: where does the camera need to be or show to tell the story.

Model of 2 Column Shooting Script: note SP1 – The Search – add a column for the length of each shot in seconds. As there is no dialogue in SP1 – in the audio section add whatever audio or audio layers precede, accompany or follow each shot.

See attached model of a 2 column shooting script.

**Step IV: Write a one page treatment for your Project.**

**TREATMENT**

In this class, treatments will be due for each of the major projects. This page will explain the parts of a treatment and give a layout that can be used to accomplish the task.

If you are not thoroughly prepared for a film---with a treatment, a script, a story board, a shooting script---it makes shooting almost impossible, and it makes the film you shoot impossible to edit well and in most cases, means you will be required to re-shoot and re-prepare your film.

A treatment is designed for a busy person (a producer) to read it at a glance. Avoid any uneccessary complications.

* It is written from ACTION to ACTION--it follows the action with a minimum of description. There is NO camera description. It does mention what the actor is thinking or feeling as he moves through the piece, because by doing so it helps the reader imagine the scene.
* The verbs it uses are ACTIVE: he moves, he climbs, he opens, he goes, he runs, etc.
* Everything is kept in the present. Sentences suggest a series of shots, separated in terms of location and scenes (that’s why they are separated.)
* The treatment must be VERY easy to read.

**THE TREATMENT: THE ESCAPE:** An empty dartboard, scarred and beaten up from use. Three sets of voices are heard in background. A parent’s voice lists errands and chores, a teacher reprimands a student for his lack of responsibility, and a group of students gossip.

A dart hits the board. The voices of the gossiping students disappear. Another dart hits the board. The teacher’s voice disappears. An intense young man lifts a dart and aims. The dart hits the board and the parent’s voice disappears. The room is quiet.

The young man seems relieved, as if some weight has been lifted. He closes his eyes. It’s quiet at last, he thinks. He looks toward a window. Outside branches of trees move in the wind.

He goes to the window, stares out, raises it and climbs through. He stands a minute, relieved to be outside. He watches the branches move up and down.

He slowly climbs down a ladder which is propped against the roof. At the bottom he stands looking at the ladder, which fades and vanishes. Happily he touches the wall where the ladder was leaning, amazed at his power, and that things have started to go right for him. He moves with more energy.

He rounds the corner of the house, quickly making his way down a narrow path at its side. He’s going to get out of this place! He runs up to the gate, pulls it open, and moves outside. His face freezes. He’s not outside. He’s not free. He’s standing at the door of his room---his face is a jumble of emotions, mostly disappointment.

He pushes on the door. He walks in dejectedly, stands for a minute. He can’t believe he’s failed so miserably. He turns slowly as he hears the voices returning. He covers his ears. He looks at the dartboard.

It’s empty.