



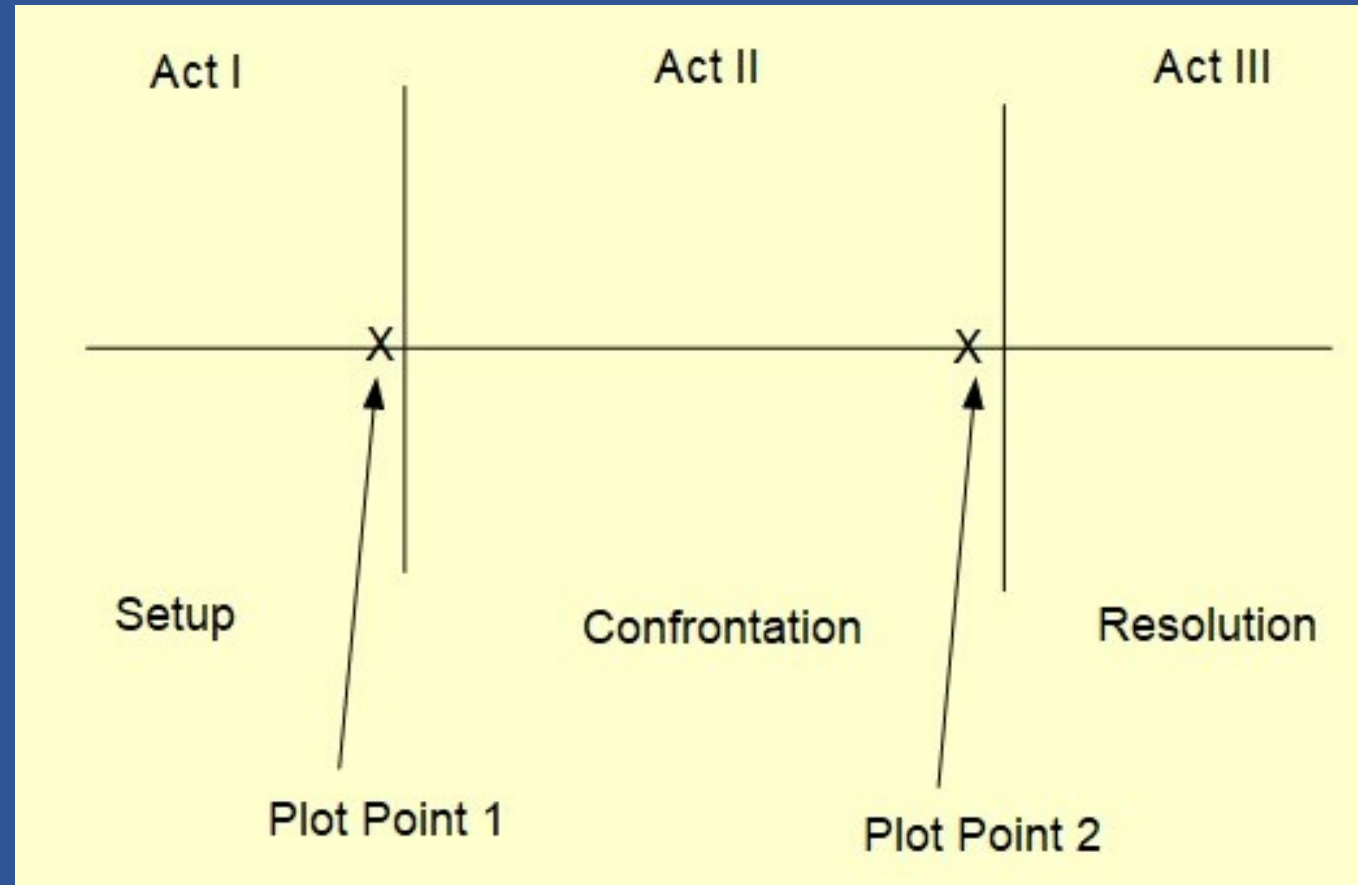
VISUAL NARRATIVE SCRIPT BREAKDOWN

Yorke's 10 questions

1. Whose story is it?
2. What does the character need?
(what is their flaw? what do they need to learn?)
3. What is the inciting incident?
4. What does the character want?
5. What obstacles are in the character's way?
6. What's at stake?
7. Why should we care?
8. What do they learn?
9. How and why?
10. How does it end?

Plot development

(Syd Field)



SEQUENCE 1

OPENING IMAGE

VILLAIN INTRODUCTION

INTRO HERO/INE

HERO/INE'S REC CROSS/BOUND

INCITING INCIDENT CALL TO ADVENTURE

INTRO ALLIES

SEQUENCE 3

GATHERING THE TEAM

ALLIES' SUBPLOTS

RE BUILDING CHEMISTRY W/ THE TEAM

INVESTIGATION FOLLOWING CLUES/SUSPECTS

SEQUENCE 5

RECALIBRATING PLAN

LOSS OF KEY ALLY

ESCALATING ACTIONS

HERO/INE'S OBSSIVE DRIVE

SEQUENCE 7

STORMING THE CASTLE

ADDITIONAL TRAINING/GADGETS

SEQ. 1 CLIMAX

SEQ 3 CLIMAX

SEQUENCE 5 CLIMAX

SEQUENCE 7 CLIMAX

SEQUENCE 2

SEQUENCE 4

SEQUENCE 6

SEQUENCE 8

INTO THE SPECIAL WORLD

TRAINING SEQUENCE

* TICKING CLOCK

ATTACKS BY ANTAGONIST

CONFRONTING VILLAIN ON OWN TERMS

PLAN

VILLAIN'S PLAN

RARE CHOICES CROSSING THE LINE

HERO/INE'S GREATEST NIGHTMARE

CENTRAL QUESTION

STAKES W/ FEAR

DARK NIGHT OF THE SOUL

RE THE LOVER MAKES A STATEMENT

CLIMAX

SCRIPT

- Narrative structure
- Formatting / Tech doc

1. INT. HOSPITAL DAY

September 1885. Seven o'clock in the morning. The corridor of a hospital. The light (a gas-jet) goes out; a little daylight is creeping in through the windows. A big door opens into a room which can be dimly glimpsed; nurses are bustling around at the far end; this is the hour when the patients are awakened; the nurses are changing dressings, attending to the patients (all women), washing them. The shabby, gas-lit room provides a forbidding effect. Above the door is a notice: Ophthalmic Ward. Dr. Heinz.

Two stretcher bearers come along the corridor; on their stretcher lies an old woman whose staring eyes appear to be sightless. The men halt outside the door and put down the stretcher, while they regain their breath. They are elderly men, with grey moustaches. They mop their foreheads.

A nurse—forty years old, hard-featured, spectacled—appears in the doorway, coming from inside the ward. She looks at the old woman and the stretcher bearers with a glum expression; she is clearly in a hurry. The men hang their heads, already resigned.

THE NURSE

(Looking at the old woman, recognizing her)
Again! Oh no!

1st STRETCHER BEARER

But what do you want us to do with her?

THE NURSE

I told you: the psychiatric ward.
(tapping her own forehead)
That's what's wrong with her.

2nd STRETCHER BEARER

They say there's nothing the matter with her.

THE NURSE

Well, then send her home.

The old woman hoists herself up a little; she has a hunted expression.

Marked-up Script (lined script)

23F 23A wide

23E 23C 23D Hero 3_5 WHITE 18

Dr. Bennett reaches over the table and grabs a Bible. He opens it and from inside, takes out a matching pamphlet from the waiting room that says "Jesus is my HERO." He holds it up.

DR. BENNETT

I do.

Gina again looks at the photo on the wall.

GINA

This is the lady....

23A1 After lady...

23A1 On: Suddenly Dr. Bennett's phone RINGS. MOVED UP TO AFTER "Forever"

Suddenly Dr. Bennett's phone RINGS.

Dr. Bennett stands, goes to the corner of the room before answering the phone.

23G med

DR. BENNETT

Hello.

DR. BRYANT (V.O.)

I'm afraid she didn't make it.

23J CU

DR. BENNETT

I see.

Julie looks to her husband, sensing something is wrong.

DR. BRYANT (V.O.)

Maybe don't tell her tonight, let it be about her today.

23K CU

DR. BENNETT

Dr. Bennett nods.

23L CU

There is a inhale breath that is heard and we see through the candles a close up of Gina blowing out the candles.

CUT TO BLACK.

Omitted In: 23A:1

I do

23I CU

23:3,5

F: I'm afraid

T: Tom

23:3

F: Maybe don't tell her tonight, let it be about her today

T: Maybe make it about her tonight, huh?

23:2

F: Maybe don't tell her tonight, let it be about her today

T: Maybe make it about her

SCRIPT BREAKDOWN / SHOT LIST

FADE IN:

1 EXT. BEVERLY HILLS, CA - DAY *CRANE SHOT (A.D.)* 1

We glide over plush Beverly Hills with its manicured lawns, squeaky-clean sidewalks and palatial mansions. The CAMERA lingers over the wealthy acreage of lush palm trees and gleaming Mercedes. *(also BHW's, Porsche etc.)*

We move over this idyllic setting, PANNING across increasingly less posh surroundings until we reach...

2 EXT. HOLLYWOOD - DAY *SOUNDS OF DOGS, TRASH CANS* 2

...the underbelly of Hollywood. We come to rest on a run-down residential hotel called: "The Palace Imperial." However, according to the BROKEN NEON SIGN fizzling in bright pink, it now reads:

"The P Imp."

CUT TO:

3 INT. APARTMENT 6C - DAY 3

We enter through an open window to see *one filed shot*

A CHUBBY MAN

in a food spattered t-shirt. He is sitting hunched over a bowl of gaspacho soup, slurping. *S.O.*

He pauses, the spoon half way to his mouth. His eyes follow SOMETHING crawling on the table in front of him. *SOUND: Scurrying*

He puts his spoon down and crosses to an intercom on the far wall. He presses a button. Through the receiver we HEAR the constant and annoying BLEAT of a buzzer.

Music - Pop, High Tech

Music - Cartoon

SHOT LIST

Production Title: LA Confidential	Director: Curtis Hanson	Cinematographer: Dante Spinotti
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#	Int./Ext.	EST - MS	EL	Pan	Description
#1	Int.	EST - MS	EL	Pan	Bud White exchanges glance with Exley in City Councilman's office.
#2	Int.	MCU	POV	Pan	From Bud White's perspective, Exley silently exchanges a look of understanding with Bud White across interior office.
#3	Int.	MLS-2S	OTS	Pan	Over the shoulder view of small nod between Bud White and Exley.
#4	Int.	MCU-WA-3S	EL	SteadiCam, Slight Pan, Slight dolly out	Steady shot in small bathroom interior using close up of councilman trimming nose in mirror as Bud White bursts in with Exley in deep depth of field background. Bud angrily eyes councilman as he smugly dismisses them.
#5	Int.	MCU-2S	EL	SteadiCam	Angle switches into the mirror of continued confrontation between Councilman and Bud White. Exley and background of office leave the shot.
#6	Int.	CU-2S	LA	Steadicam, pan right, dolly out	Change to low angle shot up at Bud White as he grabs the councilman and smashes him into the mirror.
#7	Int.	CU-2S	LA	Steadicam	Low angle behind toilet looking up at Bud White as he prepares to plunge councilman into toilet.
#8	Int.	MCU-CU	EL	Steadicam	Eye level shot of Exley who walks into close up, refusing to help Councilman.
#9	Int.	CU-2S	LA	Steadicam, Tilt	Switch to low angle of Bud White vertically plunging the Councilman in and out of the toilet water, panning to both sides of toilet.
#10	Int./Ext.	MCU-2S	LA-EL-HA	Tight Steadicam Tracking Shot	Low angle of Bud White pulling councilman up and out of bathroom, across interior of office to high angle of Bud smashing councilman through wood gate and hanging him out window.
#11	Ext	MLS	BE	None	Overhead shot of Councilman hanging over ledge.
#12	Int.	MS-2S	LA	Pan	View of Bud White holding Councilman's legs and threatening to drop him.
#13	Ext.	CU	EL	Tilt	Cut down to Councilman's eye level hanging out of window.

Shooting Schedule

SHOOTING SCHEDULE

PAGE 4 OF 5

R2R - Reel to Reel
CP - Cassette Player
WM - Walkman

"Mechanical Sympathy"

DATE	"SHOT" BOARD	EXT. INT.	ONES/TWOS	LOCATION/SET	SYNOPSIS	CHARACTERS	PROPS AND SPECIAL REQS.	LIGHTING NOTES	CAMERA NOTES
04/03/11	"Life support machines" 3	INT.	ONES	Hospital Room	Reveal of all the machines keeping the patient alive	-	Machines, IV drip.	Front lit as of earlier shots.	Pan from R to L. MED shot.
05/03/11 BUILD DAY									
06/03/11	"Patient's face" 8	INT.	ONES	Hospital Room	Reveal of patients face (eyes, eyebrows, nose, mouth)	R2R	-	Atmospheric, Use LEDs with floods	Close
06/03/11	"Patient's face" 10	INT.	ONES	Hospital Room	Shot of face. Eyebrows move up	R2R	-	Atmospheric, Use LEDs with floods	Close
06/03/11	"Patient's face" 22	INT.	ONES	Hospital Room	Shot of face. Eyes move to right.	R2R	-	Atmospheric, Use LEDs with floods	Close

- Usually by 1st AD
- Reported to PM

Director's Homework

The image shows handwritten director's notes and storyboard sketches on the left page of a notebook, and typed dialogue with corresponding storyboard sketches on the right page.

Left Page Handwritten Notes:

- Go with [circled F]
- K's POV [circled F] @ stove
- [circled T] looks
- TOM GOES LOOK
- KCF BREAK GAG
- HAND insert
- LOW ANGLE CONCERT HANDACTION

Right Page Dialogue and Storyboard:

TOM
(Sorry) I wish I could stay and help out but I can't get out of this shift.

As KANE and TOM become aware of FINN lighting the stove.

KANE
(alarmed) Hey there Jack... what are you doing?

FINN
Lighting the stove.

KANE
I'm not sure that's a good idea.

FINN
Been using a stove since before you were born.

KANE looks to TOM for an idea how to play this. TOM has no answers. SFX: The doorbell rings.

I'll go.

He moves off. KANE watches as FINN cracks two eggs into a fry pan.

KANE
Where do you go to school, Jack?

FINN
Jeffrey St.

KANE
Right. That's in...

Handwritten notes on the right page include: "K's POV K F", "See s/s", "K FINS FIG TO TOM", "HAND DOUBLE", and "Cracks 2 eggs".

HOUSEHUSBANDS
SERIES 2

CALLSHEET - MONDAY 18TH MAR
BLOCK 3 / DAY 3
Start: 08:55

EXECUTIVE PRODUCERS: David Mather & David Taylor | CO-PRODUCERS: Philippa Lee & Tony Edwards

A/HH MGR: Tony Edwards | Unit Manager: Tony Edwards
2nd AD: Mark Ingram (0437 433 929 - CH SET) | Line Producer: Philippa Lee
CH SET LOC: Barry Hall (0439 978 388) | Prod. Co: [unclear]

DIRECTOR: [unclear]

LOCATION AND UNIT BASE DETAILS
ALL CAST MUST REPORT TO UNIT BASE - MARK'S TABLE

LOCATION 1: TOM & KANE'S HOUSE
138 Wood Street, Brighton, Near Ref: 47 T4

LOCATION 2: SUBURBAN STREET/GEMMA'S CAR
Ridge Street, Brighton, Near Ref: 47 T4

CAST/CREW PARKING DETAILS - PLEASE REFER TO MOVEMENT OFFICER
CAST & CREW VEHICLES - Please park in direction of travel in marked carpark (avoid red markings)
ESSENTIAL VEHICLES - Please park on direction of travel at marked bays. Brighton.

Weather Forecast: Partly cloudy, hazy (fogs) with late afternoon light with slight rain during the afternoon then turning back to sun through evening.
Mon. 13.1 Mon. 23.

SCENE #/N	INT / EXT	SET / LOCATION	CHARACTER
1.15	EXT	BARNEY'S HOUSE	TOM
1.16	EXT	BARNEY'S HOUSE	TOM
1.17	EXT	BARNEY'S HOUSE	TOM
1.18	EXT	BARNEY'S HOUSE	TOM
1.19	EXT	BARNEY'S HOUSE	TOM

Shots & framing



EXTREME LONG SHOT XLS



VERY LONG SHOT VLS



LONG SHOT LS



MEDIUM LONG SHOT MLS



MID SHOT MS



MEDIUM CLOSEUP MCU



CLOSEUP CU



BIG CLOSEUP BCU



EXTREME CLOSEUP ECU

Shots & framing

Shot 1



EWS

Shot 2



WS

Shot 3



FS

Shot 4



MFS

Shot 5



Cowboy Shot

Shot 6



MS



Shots & framing

Shot 1



Low Angle

Shot 2



High Angle

Shot 3



Dutch Angle

Shot 4



Overhead Shot

Shot 5



Eye Level

Shot 6



Shoulder Level







VISUAL NARRATIVE SCRIPT BREAKDOWN

Visual Narrative



Example Scene from Drive:

<https://www.youtube.com/watch?v=m8rQimLHnk8>

Visual Narrative 1: Script breakdown

Screenplay Excerpt: Opening Scene

INT. BASEMENT - EVENING

A NAKED LIGHTBULB SPARKS TO LIFE. It dangles from the ceiling of a basement.

LIGHT, QUICK FOOTSTEPS AS ANNA CROWE moves down the stairs.

Anna is the rare combination of beauty and innocence. She stands in the chilly basement in an elegant summer dress that outlines her slender body. Her gentle eyes move across the empty room and come to rest on a rack of wine bottles covering one entire wall.

She walks to the bottles. Her fingertips slide over the labels. She stops when she finds just the right one. A tiny smile as she slides it out.

Anna turns to leave. Stops. She stares at the shadowy basement. It's an unsettling place. She stands very still and watches her breath form a TINY CLOUD IN THE COLD AIR. She's visibly uncomfortable.

Anna moves for the staircase in a hurry. Each step faster than the next. She climbs out of the basement in another burst of LIGHT, QUICK FOOTSTEPS.

WE HEAR HER HIT THE LIGHT SWITCH.

THE LIGHTBULB DIES. DRIPPING BLACK DEVOURS THE ROOM.

CUT TO:

INT. DINING ROOM - EVENING

....



Find and watch the opening of Sixth Sense



Example from Shindler's List:

<https://www.youtube.com/watch?v=itOBJdtBoKM>

Visual Narrative 2: Storyboard and film scene