

PREVISUALIZATION

WHY PREVISUALIZE?

- To have a plan
- To communicate clearly
- To save time on-set
- To avoid editing nightmares

SHOT LIST

Scene	Set-Up	Scale	Focal length	Focus	Height & V/Cam <	V/movement	
1	A	ELS to MCU	Wide-ish to telephoto	Start deep, end up shallow on Kim	End up just below eye level	Long, slow zoom in	
		Cornhole in foreground. Slowly single out Kim. Katie will eventually end up beside her, Nathan in front.					
1	B	CU	telephoto	On Kim, very shallow	Same as 1A	none	
		Like a punch-in of 1A, as Kim reacts and talks to Nathan, looks out to cornhole.					
1	C	MCU	normal	Deep	Low height, low angle, end straight	Tilt down with Nathan as he crouches	
		Nathan stands, silhouetted, sun behind. Crouches down, becomes visible. Cassie & Katie in background.					
1	D	LS	Telephoto-ish	Relatively shallow, on cornhole players	Kim's POV	none	
		POV reverse of 1B as Kim watches cornhole action.					
2	A	MCU to MS	Telephoto to bit less telephoto	shallow, foreground soft throughout	Just below eye level	Long, slow zoom out	
		Start on Katie w/ hot dog. Reveal Kim picking up stuff, end w/ Nathan & Michael foreground. Continue through convo, Kim movement, Nathan fire jump, Kim & Michael chat, Kim exits frame right.					
2	B	MCU	telephoto	Shallow, rack from Nathan to C & Katie	Just below eye level	None (maybe slight reframe on rack?)	
		OTS of Kim, on Nathan, during conversation with Kim. C & Katie in background struggling with food.					
2	C	MCU	telephoto	Shallow, on Cassie	Kim's POV-ish	none	
		Kim's POV (from near stairs) of Cassie watching her leave. Nathan and Katie play in foreground (soft).					
2	D	CU	telephoto	shallow	Low height for fire?	none	
		Kim watching Nathan and Michael argue from across the fire. Exits frame left. Soft flames in shot!					
2	E	MCU	normal	Shallow-ish	Just below eye level	none	
		Mikey reacting to events throughout scene.					
2	F	MLS to MS	normal	Shallow-ish, soft foreground	Waist to chest high, semi-low angle	Arcing dolly left around fire, pushing in on Nathan. Possible slight reframe when Kim enters?	
		Semi-reverse of 2A. Soft Kim moves right as camera arcs left at beginning. Eventually, Kim crosses behind Nathan to other side of him (frame left side) and stands there in shot.					

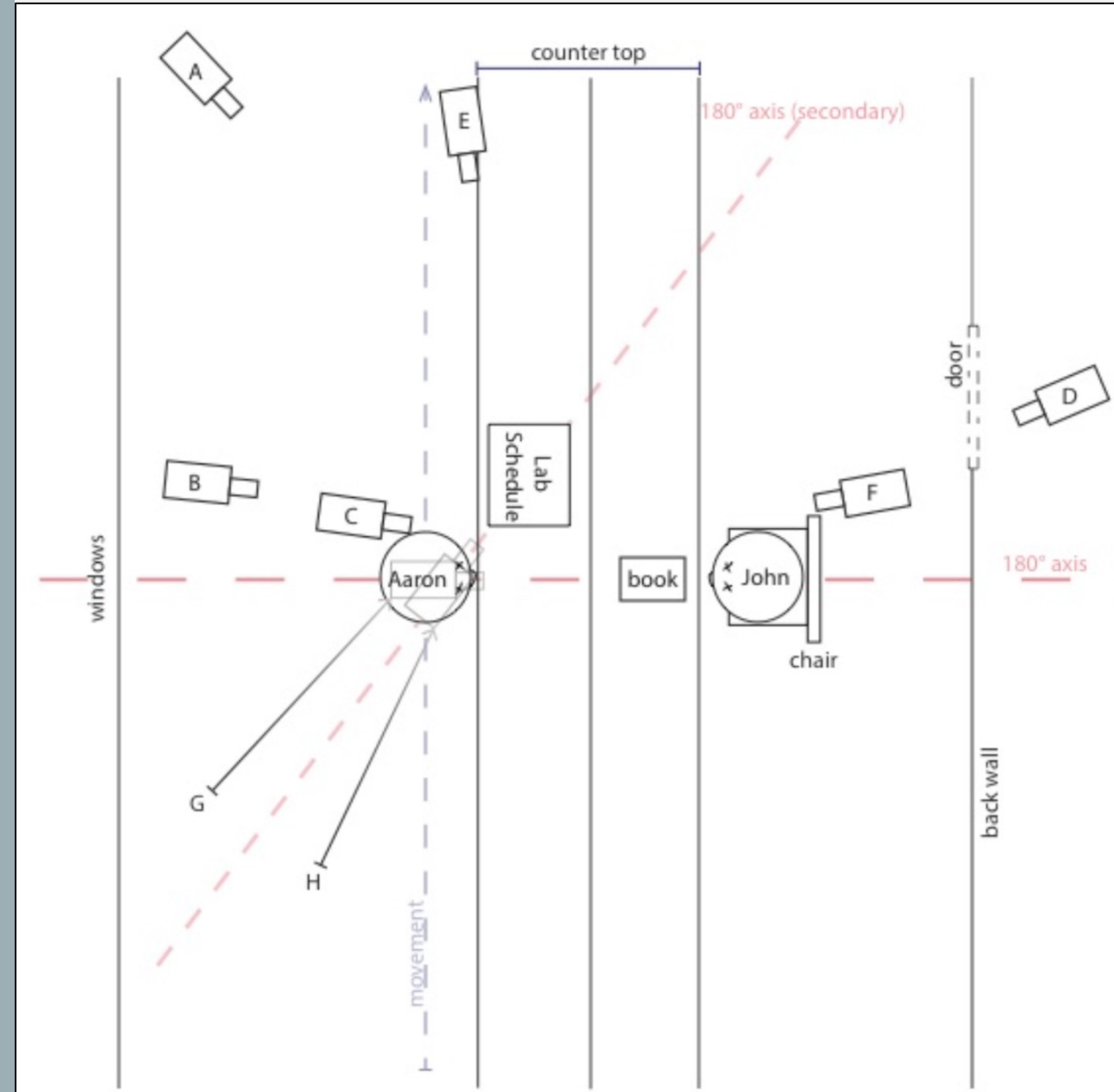
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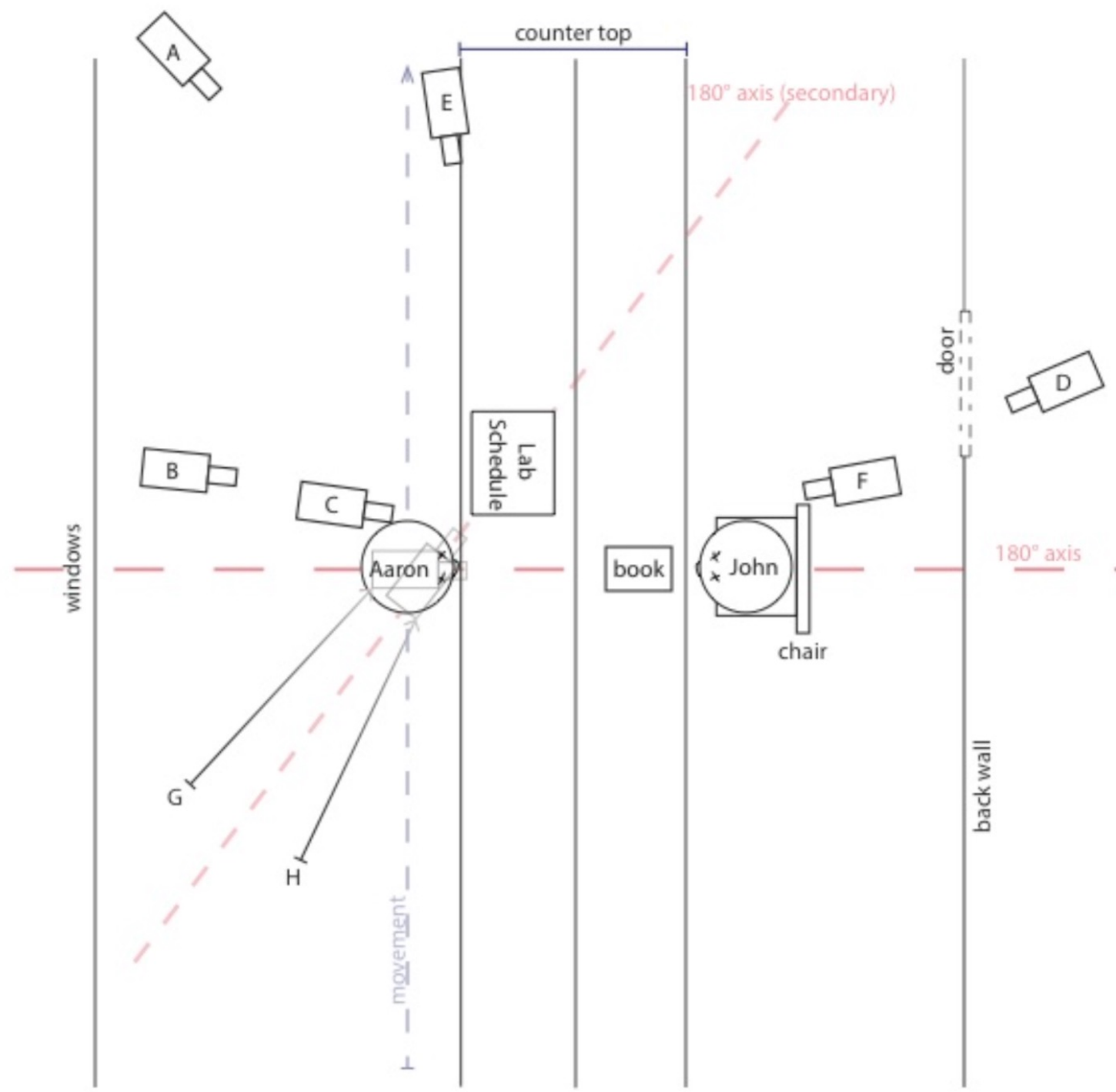
GREAT LIGHT_Shot List_Day 1_8/19/2017

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OVERHEADS

- must be NEAT and easily legible
- include character position and mvmt
- include camera position and mvmt
- include 180° line position and mvmt
- include relevant architectural details







TD - Dirt pile

50mm/
85mm

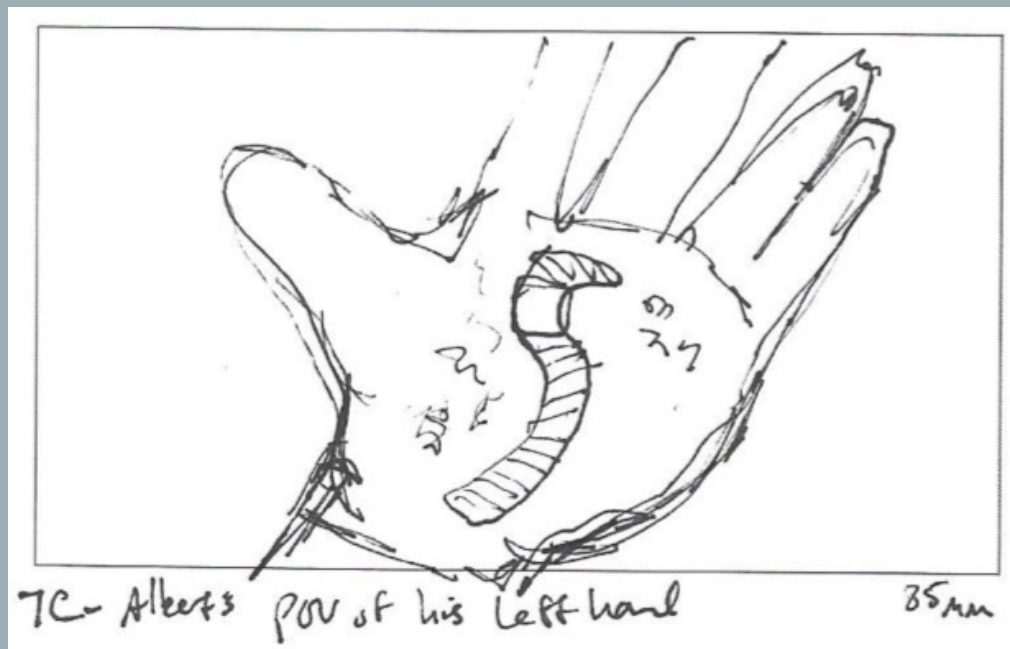




7B - profile of Albert drying, looking at warm
going in about of time (dun, up) 85mm







LOCATION SCOUTING



Add a Title
Canon C500 2K / 2048 x 1080 (17:9)
Zeiss Compact Prime (CP2)

Photo Taken: Mar 28, 2018, 12:21 PM

35 mm



Add a Title
Canon C500 2K / 2048 x 1080 (17:9)
Zeiss Compact Prime (CP2)

Photo Taken: Mar 26, 2018, 12:31 PM

35 mm

LOCATION SCOUTING



Add a Title
Canon C500 2K / 2048 x 1080 (17:9)
Zeiss Compact Prime (CP2)

Photo Taken: Mar 28, 2018, 12:21 PM

35 mm



6A - I'm in bed (later rolls over, bones)

Sawn

LOCATION SCOUTING



in bed (later rolls over, bones)

Savin