

No	Location	No	Size	Angle / Shot Details	Vision / Director's Notes	Movement
1	INT. CORRIDOR	1	MS	Master. Walks to camera, right to end of shot in corridor, including pausing at entrance to John's room and looking in. Extras slightly out of focus throughout	<ul style="list-style-type: none"> <li>- <b>Whose Sc:</b> Joan.</li> <li>- <b>Purpose:</b> To establish the atmosphere of PD RH, incl the distance of the relationship between J and the residents.</li> <li>- <b>What's important to take story forward.</b> To establish the dull colours and limbo like feel, as if this is a place that's not quite real.</li> <li>- <b>How I see it working.</b> Joan walking forward through old people who are walking slowly, maybe out of focus slightly or blurred, as if they don't really exist in her mind, they are already partly gone from her conscious. Joan's walking faster but not too fast, not efficient-like. She's not engaged with the residents, not reaching out to them or acknowledging them. She's just going about her business. She owns the place, the residents exist around her.</li> <li>- <b>Actor Specific.</b> Joan holds the clipboard to her chest, across her body, like it's a shield, subconscious, with comfortable and natural authority, but not aggressive. It's just the way it is. She looks ahead until she comes to John's room, then briefly stops and looks in. Not a friendly look, more of a work-like checkup. Her face is neutral.</li> <li>- <b>Extras Specific.</b> The residents walk slow, almost shuffle. One has a Zimmer frame to steady her. One looks up at Joan as she walks past, but isn't acknowledged.</li> <li>- <b>Use of other props.</b> The TV is not on. The round table in the TV room has nothing on it.</li> <li>- <b>Technical specific.</b> <ul style="list-style-type: none"> <li>o <b>How does shot begin and end.</b> Shot begins long with Joan towards the rear of the corridor and Joan walks towards camera, she's walking down the middle and the residents are on the side. She walks out of the corridor to the left and through the TV room, across the front of the TV and round table. She exits frame left.</li> <li>o <b>Duration of sc.</b> 20-30 seconds.</li> <li>o <b>Tempo.</b> Slow, to emphasise routine, dullness, slow life in the rest home.</li> <li>o <b>Camera.</b> Need to emphasise the claustrophobic closeness of the corridors and lack of room to move or escape. The camera pulls back on a dolly as Joan approaches and enters the TV room. Camera pans left to follow her, then, as she passes out of shot, the camera shows the books shelf and the table. Maybe it pushes in, emphasising that there is nothing on the table.</li> <li>o <b>Lighting.</b> Flat, dull, even, nothing highlighted.</li> <li>o <b>Colour.</b> Dull.</li> <li>o <b>Sound.</b> Minimal, nothing to show life.</li> <li>o <b>Costume.</b> Dull, routine. Joan is more formal and efficient, but the residents are dull and no life.</li> </ul> </li> </ul>	HH/SC/D
		2	ECU	insert on clock		T
2	INT. TAXI	3	MS	Master. Grace sits behind driver, camera next to her, on side profile as she looks forward then looks out the window. Children on pavement in background through window while Taxi stopped at intersection	<ul style="list-style-type: none"> <li>- <b>Whose Sc:</b> Grace.</li> <li>- <b>Purpose:</b> To establish Grace's journey from life into limbo. To establish that life exists outside the rest home.</li> <li>- <b>What's important to take story forward.</b> Colour, life, sound, Grace's entrapment inside the taxi and only able to look out. Already she's beginning the journey from life to death. Life is like a framed picture through the window, she can see it but not be part of it.</li> <li>- <b>How I see it working.</b> As per script.</li> <li>- We will film Grace from side profile, looking across her and out the window (from the passenger seat behind the driver).</li> <li>- Then we will shoot the taxi driver from Grace's PoV into his eyes in the mirror.</li> <li>- When the taxi stops at the intersection we will shoot from Grace's PoV through the window and onto the child with the ball.</li> </ul>	HH

					<p>patiently listens to his story. She doesn't say anything as it's not her character to talk while others talk, rather she empathises with him. She smiles. She looks out the window from time to time. She is captured by the young children at play and stares at them with love and memories.</p> <ul style="list-style-type: none"> <li>- The Taxi driver drives and glances at her from time to time. His looks are engaging glances as he tells his story. He feels a connection with her. He may adjust the radio, playing a lively song.</li> <li>- <b>Extras Specific.</b></li> <li>- People walk along the pavement as the taxi passes by, visible out the window. A group of children play in a field by the roadside. As the taxi stops at an intersection, a ball rolls forward towards grace's door. A little girl chases it and picks it up. She rises and see's Grace's face and stares at her curiously, unaware of where Grace is going but interested in this lovely old woman.</li> <li>- <b>Use of other props.</b> Soccer ball, kids outdoor toys.</li> <li>- <b>Technical specific.</b> <ul style="list-style-type: none"> <li>o <b>How does shot begin and end.</b> It will be a series of shots collected as we drive around. The shot will end as the taxi drives up to PD.</li> <li>o <b>Duration of sc.</b> 30 seconds – 1 minute.</li> <li>o <b>Tempo.</b> Medium pace, kids are fast pace. Slow on kid running up to taxi (maybe at faster frame rate to slow it down?). Emphasise life.</li> <li>o <b>Camera.</b></li> <li>o Need to emphasise the confinement of the taxi and space outside it. Do this through framing Grace in the window, shooting the taxi driver in the mirror, ECUs of hands, no full body shots.</li> <li>o Maybe capture the Taxi driver's BLUE TIE.</li> <li>o Maybe it pushes in on kids.</li> <li>o <b>Lighting.</b> Bright, warm, sunny.</li> <li>o <b>Colour.</b> Warm.</li> <li>o <b>Sound.</b> Radio song plays – I'm thinking about a Roots upbeat rhythm – maybe with a Pacific flavour, kids shouting and laughing, car sounds driving past.</li> </ul> </li> </ul> <p><b>Costume.</b> Grace in her bright clothes, Taxi driver in uniform.</p>	
		4	ECU	insert		HH
		5	ECU	insert		HH
		6	MCU	As if through car window		HH
		7	CU	From Grace's seat, dirty onto back of driver's head and his eyes in mirror		HH
3	INT. CORRIDOR	8	MS	From inside room onto Joan		T
		9	MS	Joan's POV onto John or over shoulder		T
4	INT. TAXI	10	MS	Grace sits behind driver, camera next to her, on side profile as she looks forward and out the window. Can be continuation of previous similar shot		HH
				On Taxi as it drives past the	<ul style="list-style-type: none"> <li>- <b>Whose Sc:</b> Grace.</li> <li>- <b>Purpose:</b> To show taxi arriving at PD</li> <li>- <b>What's important to take story forward.</b> Show arrival at new destination and commencement of second act. transition from outside to inside. the name of</li> </ul>	T pan or D

					<ul style="list-style-type: none"> <li>o <b>How does shot begin and end.</b> Taxi out of shot, drives up and into side of frame, follow through and let taxi exit frame, end on sign.</li> <li>o <b>Duration of sc.</b> 15 seconds.</li> <li>o <b>Tempo.</b> Medium and slowing as the taxi pulls up</li> <li>o <b>Camera.</b> Dolly picks up car and racks back with car, then pans left/right as taxi exits frame</li> <li>o <b>Lighting.</b> Dull, flat light, to reinforce the constricting atmosphere of the home and transition into limbo</li> <li>o <b>Colour.</b> Dull flat</li> <li>o <b>Sound.</b> Car</li> </ul> <p><b>Costume.</b> na</p>	
		12	CU	Insert		T
		13	CU	From Grace's seat, dirty onto back of driver's head and his eyes in mirror		HH
5	INT. RECEPTION	14	WS	Master.	<ul style="list-style-type: none"> <li>- <b>Whose Sc:</b> Shelly.</li> <li>- <b>Purpose:</b> To show Shelly's monotonous existence, her submissive but 'impersonal and non-relation' relationship to Joan, the reception as the point of transition from outside to inside, to establish the reception for the next sc when Grace arrives and to establish the corridor as the one that Grace will walk down.</li> <li>- <b>What's important to take story forward.</b> As above</li> <li>- <b>How I see it working.</b> Shelly is working behind the desk, bored, uninterested, reading a New Idea or something. Joan enters from the corridor to the right, holding the clipboard over her chest as before, and Shelly looks up with a blank expression. Joan closes in on Shelly and reaches out with the clipboard to Shelly who takes it with no particular interest. Joan pauses and they quickly exchange a power dominance type expression (Joan over Shelly). Joan leaves back down the same corridor while Shelly looks over the clipboard. She picks up a pen from the desk and then walks with purpose but not speed down the corridor.</li> <li>- <b>Actor Specific.</b> Shelly is not being industrious, rather she's going through the motions. There's a stark difference between the two women, Joan is focussed and efficient, Shelly is not. Nor is Shelly lazy. Joan doesn't connect with Shelly, but her actions create power over her.</li> <li>- <b>Extras Specific.</b> Maybe one extra in the background of the corridor as Joan walks down to the reception and one in a seat at the reception</li> <li>- <b>Use of other props.</b> Holding of the clipboard by both women has to be different. Joan holds it to her chest and Shelly holds it down by her side, more about going through the motions than using it as a tool of efficiency. Maybe Shelly is toying with a pen, flicking through a New Idea magazine.</li> <li>- <b>Technical specific.</b> <ul style="list-style-type: none"> <li>o <b>How does shot begin and end.</b> Begins on something like the PD sign on the reception wall, or the extra in the seat, or a close up on Shelly's hand toying with a pen. Then pan across onto Shelly and hold on her, panning further onto Joan as she approaches. Follow Joan in and capture the exchange of clipboard, stay on Shelly as Joan leaves, then follow Shelly out and down the corridor.</li> <li>o <b>Duration of sc.</b> 20 sec</li> <li>o <b>Tempo.</b> Slow-medium.</li> <li>o <b>Camera.</b> Slow tripod pans</li> <li>o <b>Lighting.</b> Moderate, not dull, as it's the transition point</li> <li>o <b>Colour.</b> stark</li> <li>- <b>Sound.</b> Background dull sounds only to create contrast with outside</li> </ul> </li> </ul>	T pan, or D pan

6	INT. CORRIDOR	20	MS	On shelly approaching and then turning away, pan into dining room ending on WS	<ul style="list-style-type: none"> <li>- <b>Whose Sc:</b> Shelly.</li> <li>- <b>Purpose:</b> To establish the people entering the dining room, routine</li> <li>- <b>What's important to take story forward.</b> As above</li> <li>- <b>How I see it working.</b> Shelly approaches from corridor and moves across and partially through people moving into dining room. She pauses, then turns back through them and back down the corridor and to the reception</li> <li>- <b>Actor Specific.</b> Shelly has power over the residents and moves through them without much care for them, they are more in her way, not a real hassle, but they are incidental to her passage. She turns back to them and one is in her way and she has to move around the person, it's a hassle</li> <li>- <b>Extras Specific.</b> Extras in dining room sitting or seated, extras walking across Shelly's line of movement.</li> <li>- <b>Use of other props.</b> Maybe a staff member with a trolley serving food in the background.</li> <li>- <b>Technical specific.</b> <ul style="list-style-type: none"> <li>o <b>How does shot begin and end.</b> Begins on Shelly, picking up where previous shot left off. Follows through her movement and indecision, then follows her back, she exits frame, frame ends on the dining room</li> <li>o <b>Duration of sc.</b> 15 seconds</li> <li>o <b>Tempo.</b> Mix of her speed and residents slowness.</li> <li>o <b>Camera.</b> Need to emphasise the crossing point of her and them, maybe she disappears for a second behind them,</li> <li>o <b>Lighting.</b> Dull and flat</li> <li>o <b>Colour.</b> Dull and flat</li> <li>o <b>Sound.</b> Sounds of people walking and moving, food being served in the background</li> </ul> </li> </ul> <p><b>Costume.</b> Standard.</p>	T/D pan
7	INT. DINING ROOM	21	WS	Master. Pan from staff or Elderly as they move in/about, across the scene	<ul style="list-style-type: none"> <li>- <b>Whose Sc:</b> PD.</li> <li>- <b>Purpose:</b> To show the routine, to establish the routine, establish the final battleground for the climax of the film. Need to show that food is not a celebration nor social activity, but merely sustenance to keep existing.</li> <li>- <b>What's important to take story forward.</b> Routine, order, set places, females more than males, silence, no engagement</li> <li>- <b>How I see it working.</b> Panning over the people arriving, others sitting down, others eating. Highlight the men's table. Highlight vacant chairs. Inserts of them eating, close ups of food, knives and forks, dull faces, expressionless, slow pace.</li> <li>- <b>Actor Specific.</b></li> <li>- <b>Extras Specific.</b> Need to show no one talking, empty expressions, emotionless. Need slowness of several people walking in. How they hold the cutlery, pick up the glass, lean over the table, all expressions of age and non-living, just existing. Need to show a staff member serving food.</li> <li>- <b>Use of other props.</b> Cutlery, crockery, cups and glasses, walking sticks, food, serving trays, napkins.</li> <li>- <b>Technical specific.</b> <ul style="list-style-type: none"> <li>o <b>How does shot begin and end.</b> Follow an old person across as they sit down, exposing a table of women, pan across a table of men, pick up a staff member and follow them, leaving them and ending on another table facing a woman eating, leading into later close ups of them eating.</li> <li>o <b>Duration of sc.</b> 20.</li> <li>o <b>Tempo.</b> Slow to medium.</li> <li>o <b>Camera.</b> Catching all the set up elements in one shot.</li> <li>o <b>Lighting.</b> Dull and flat.</li> <li>o <b>Colour.</b> As above</li> </ul> </li> </ul>	T/D pan

		23	MS	coverage		
		24	MS	coverage		T
		25	MS	coverage		T
		26	ECU	inserts		T
8	EXT. ENTRANCE	27	WS	Master. Start on entrance doors, pan to taxi as it drives up, and P back to Grace entering the home	<ul style="list-style-type: none"> <li>- <b>Whose Sc:</b> Grace.</li> <li>- <b>Purpose:</b> To show Grace arriving at PD</li> <li>- <b>What's important to take story forward.</b> To establish the transition point for grace, the flowers outside to contrast with none inside, to highlight the falsity of PD as a name and a place by showing the exterior as being lovely. To set up a false sense of life in Grace's mind before she enters. To establish her character as the first time we see her fully, her love of flowers, her life in the gestures of movement. To establish her expectation that the taxi driver will bring her bag in, not arrogantly, just, that's what men do for ladies.</li> <li>- <b>How I see it working..</b></li> <li>- <b>Actor Specific.</b> <ul style="list-style-type: none"> <li>o <b>Grace.</b> A stare and firm stance as she considers the entrance. Maybe standing in front of it. Then a strong look around and a quick thing, a quick decision to go and smell the flowers, almost sub-conscious desire. A warm glance of thanks to the taxi driver for getting her bags. A final considered pause of decision before she moves inside.</li> <li>o <b>Taxi Driver.</b> Leaves car and goes around to the boot, opens it and takes out her bag. Closes boot and looks over at Grace smelling the flower. She's already there. He picks up suitcase as she looks at him and smiles her thanks. He indicates to her to go before him and enters behind her.</li> </ul> </li> <li>- <b>Extras Specific.</b></li> <li>- <b>Use of other props.</b> Need the suitcase to have some weight in it. Flowers at the entrance way. First time we see her holding a stick.</li> <li>- <b>Technical specific.</b> <ul style="list-style-type: none"> <li>o <b>How does shot begin and end.</b> On taxi arriving, on taxi drivers back as he enters and doors close behind him.</li> <li>o <b>Duration of sc.</b> 20-30</li> <li>o <b>Tempo.</b> medium</li> <li>o <b>Camera.</b> Need to get a line where we can get both him and her in the same shot, would be good to get it on her and have her walk to camera as she goes to flowers, then through her back to him as he closes boot, so we can see him indicate to her to enter home before him, then follow her back , pause and let him go in, as if we are starting objective and ending semi-subjective, about to follow them in.</li> <li>o <b>Lighting.</b> bright</li> <li>o <b>Colour.</b> bright</li> <li>o <b>Sound.</b> Taxi, doors opening and closing, boot opening and closing, suitcase being taken out and put on ground, entrance doors opening and closing, shoes on the asphalt.</li> </ul> </li> </ul> <p><b>Costume.</b> Taxi uniform and her bright clothes.</p>	T/D pan

9	INT. RECEPTION	32	WS	Master. On Grace	<p>Shelly and Grace, Grace's emotional summary of the reception. To highlight the contrast between outside and inside, particularly sound and light. Kind of like being captured and having sensory deprivation.</p> <ul style="list-style-type: none"> <li>- <b>What's important to take story forward.</b> Transition, lack of staff empathy for residents.</li> <li>- <b>How I see it working.</b> Grace walks to middle of reception, looks at Shelly who gives a half-smile, peers down corridor, as shelly considers her and pushes button. Grace glances at Shelly, with no return look, notes that, then walks to left window and peers out window, looks around then down and prods her walking stick into the carpet as taxi driver comes in. He stops immediately inside door and peers around, puts down the suitcase, looks at grace with some empathy, then leaves. Shelly glances up, barely acknowledging him. Maybe Grace walks and stands beside her suitcase.</li> <li>- <b>Actor Specific.</b> <ul style="list-style-type: none"> <li>o <b>Grace.</b> Mild surprise at lack of warm acknowledgement from shelly, takes it in her stride. Very subtle looking around and subtle emotional response. Warm look of thanks to the taxi driver as he leaves. Almost sorrow to see him go and leave her there</li> <li>o <b>Shelly.</b> Dispassionate, another one arriving, not warm or empathetic for the new person. Maybe a brief, half-smile, but not one that welcomes. Glances at Grace as she pushes her buttons on the phone. Glances at Taxi driver, he's not welcome either, just put the bag down and go mister.</li> <li>o <b>Taxi Driver.</b> Uncomfortable inside, this is not the place for him. Empathy look at Grace, because he identifies with her. Exits backwards?</li> </ul> </li> <li>- <b>Extras Specific.</b> No one.</li> <li>- <b>Use of other props.</b> Phone as Shelly's support, walking stick as Grace's 'crutch' and 'weapon, Suitcase alone. Handbag in other hand.</li> <li>- <b>Technical specific.</b> <ul style="list-style-type: none"> <li>o <b>How does shot begin and end.</b> On a plain print out sign, then onto Grace entering through doors. Could end on Joan approaching.</li> <li>o <b>Duration of sc. 20s</b></li> <li>o <b>Tempo.</b> slow</li> <li>o <b>Camera.</b> Grace's eyeline</li> <li>o <b>Lighting.</b> Moderate bright, not yet dull</li> <li>o <b>Colour.</b> stark</li> <li>o <b>Sound.</b> Doors opening and closing, sounds in distance down corridor.</li> </ul> </li> </ul> <p><b>Costume.</b> No change.</p>	T pan
		33	WS	Grace's POV		T pan
		34	ECU	insert		T
		35	ECU	insert		T
		36	MCU			T
10	INT. DINING ROOM	37		Nil, covered in Sc 7		
11	INT. CORRIDOR	38	MS	Master. First of only 2 shots where both are in frame this one high lighting a neutral relationship. 2 shot from	<ul style="list-style-type: none"> <li>- <b>Whose Sc:</b> Grace.</li> <li>- <b>Purpose:</b> <ul style="list-style-type: none"> <li>o To show Grace leaving the reception and entering the rest home proper.</li> <li>o Grace's observation sets scene for future observations and give us an insight to her curiosity. Sets the later entrance into the Dining Room.</li> </ul> </li> </ul>	HH/D

					<ul style="list-style-type: none"> <li>back.</li> <li>o Grace leaving the dining room entrance and following grace again.</li> <li>- <b>Actor Specific.</b> <ul style="list-style-type: none"> <li>o Highlight height difference between Grace and Joan as they walk down the corridor, Joan will walk in front of Grace.</li> <li>o Key moment between Grace and Joan. Joan has to be ahead of Grace and turns to see Grace watching the dining room. Grace looks at Joan and there's a pause moment.</li> <li>o Key power taking as Joan walks off first.</li> </ul> </li> <li>- <b>Extras Specific.</b> Background in the dining room, general movement in dining room, nothing in entrance way.</li> <li>- <b>Use of other props.</b> .</li> <li>- <b>Technical specific.</b> <ul style="list-style-type: none"> <li>o <b>How does shot begin and end.</b> In reception, at end of corridor after dining room.</li> <li>o <b>Duration of sc.</b>20-30</li> <li>o <b>Tempo.</b> medium</li> <li>o <b>Camera.</b> Dolly from behind both Grace and Joan as they leave reception, end dolly near entrance to dining room, pan across to capture Grace looking in and Joan stopped (2 shot continues), then pan back again as they continue down corridor.</li> <li>o <b>Lighting.</b> Flat</li> <li>o <b>Colour.</b> Fat</li> <li>o <b>Sound.</b> Quiet at entrance way, noise rises as approach dining room (from inside dining room), but still quietish.</li> </ul> </li> </ul> <p><b>Costume..</b></p>
	39	CU	on Joan		
	40	MS	on Grace		
	41	MS	on Grace and through to garden outside		<ul style="list-style-type: none"> <li>- <b>Whose Sc:</b> Grace.</li> <li>- <b>Purpose:</b> <ul style="list-style-type: none"> <li>o Grace's observation again sets scene for future observations and give us an insight to her curiosity. Continues the a dynamic relationship between Joan and Grace.</li> <li>o Key. Establish the door and the sign, as they are important elements for the story.</li> </ul> </li> <li>- <b>What's important to take story forward.</b> The sign. The door. The garden outside.</li> <li>- <b>How I see it working.</b></li> <li>- <b>Actor Specific.</b> <ul style="list-style-type: none"> <li>o Grace's pause at the door and looking out into the garden and looking at the sign.</li> </ul> </li> <li>- <b>Extras Specific.</b> Nil.</li> <li>- <b>Use of other props.</b> The sign.</li> <li>- <b>Technical specific.</b> <ul style="list-style-type: none"> <li>o <b>How does shot begin and end.</b> On Joan and grace from in front of them, on Grace's back as she leave.</li> <li>o <b>Duration of sc.</b>15</li> <li>o <b>Tempo.</b> medium</li> <li>o <b>Camera.</b> Dolly from in front and pull back to create space for Joan and Grace to walk past. Pan and hold on Grace, then continue pan left as Grace walks past and out down corridor.</li> <li>o <b>Lighting.</b> Sunlight comes in from outside.</li> <li>- <b>Colour.</b> warm</li> </ul> </li> </ul>

				restrictions		
13	INT. GRACE'S ROOM	45	WS	Inside Room	<ul style="list-style-type: none"> <li>- <b>Whose Sc:</b> Grace.</li> <li>- <b>Purpose:</b> To highlight the initial arrival in her new home.</li> <li>- <b>What's important to take story forward.</b> The tightness of the room, the Spartan nature, framing the location of key objects.</li> <li>- <b>How I see it working.</b> A brief glance around panning to see key objects, set the frame for later.</li> <li>- <b>Actor Specific.</b> Grace's disappointment, consideration, decision to make the best of it, looking around for areas to make improvement.</li> <li>- <b>Extras Specific.</b> nil</li> <li>- <b>Use of other props.</b> Bed, pillow that's not covered up and is still plastic covered, small wardrobe, mirror and basin. NO SUITCASE YET</li> <li>- <b>Technical specific.</b> <ul style="list-style-type: none"> <li>o <b>How does shot begin and end.</b> Begin on Joan leaving and revealing Grace standing in the middle of her room, then pan around her as she moves and turns to look around. A couple of inserts of different objects and where she is looking.</li> <li>o <b>Duration of sc.</b> 10-20</li> <li>o <b>Tempo.</b> medium</li> <li>o <b>Camera.</b> Panning around. A few inserts of key objects to be inserted in coverage editing.</li> <li>o <b>Lighting.</b> Flat, light coming in window</li> <li>o <b>Colour..</b></li> <li>o <b>Sound..</b></li> </ul> </li> <li><b>Costume..</b></li> </ul>	T
		46	MS	Grace POV		T
14	INT. CORRIDOR	47	MS	Looking out of room	Quick shot of John popping his head in. May naturally lead into reverse in next sc of Grace at window	T
15	INT. GRACE'S ROOM	48	ECU	insert		
		49	WS	Master.	<ul style="list-style-type: none"> <li>- <b>Whose Sc:</b> Grace, switching to Joan who takes the power from Grace</li> <li>- <b>Purpose:</b> To show Grace settling in, to set up the opening of curtains, to set up the dress for later payoff in the dining room, the photo album for later. To have Joan show her colours of not being interested in Grace's dress but rather the window curtains.</li> <li>- <b>What's important to take story forward.</b> The dynamics of the relationship, the power balance, the different interests of the characters, the key props</li> <li>- <b>How I see it working.</b> <ul style="list-style-type: none"> <li>o A master</li> <li>o A second shot to show Joan at entrance way and entering and doing the curtains and her look at Grace.</li> <li>o Maybe other inserts of her hands on objects, and the objects themselves, depending on time.</li> <li>o Maybe pov out window</li> </ul> </li> <li>- <b>Actor Specific.</b> <ul style="list-style-type: none"> <li>o How Grace moves from the window to the suitcase. A calm practical task</li> <li>o How Grace takes the objects out, the tenderness, these are loving items she's selected</li> <li>o How she hangs up the dress, does she pick a piece of lint off, affection</li> <li>o The old hat, she turns it over, as if remembering something</li> <li>o How Joan smiles briefly at Grace, a false smile, and moves with a quick step, practical, to the curtains and then closes them, adjusts them, hand</li> </ul> </li> </ul>	T

					<ul style="list-style-type: none"> <li>o <b>Duration of sc.</b> 30</li> <li>o <b>Tempo.</b> Slow, with a faster insert as Joan comes in</li> <li>o <b>Camera.</b> Emphasise tiny space and how close Joan and grace get to one another, yet there is such a distance.</li> <li>o <b>Lighting.</b> Bright on grace, shadow on Joan as she closes the curtain.</li> <li>o <b>Colour..</b></li> <li>o <b>Sound.</b> Curtains closing.</li> <li>- <b>Costume..</b></li> </ul>	
		50	MS	Looking at back of Grace, then silouetted by light, or rack focus over shoulder to garden		T
		51	MS	POV out window into garden		T
		52	CU	on Grace from outside		T
		53	MS	Grace's POV		T
		54	CU			T
16	INT. GRACE'S ROOM	55	WS	Emphasising space created by light	<ul style="list-style-type: none"> <li>- <b>Whose Sc:</b> Grace.</li> <li>- <b>Purpose:</b> To set up the conflict, to show that Grace is not going to stand for Joan's behaviour. To show that race is 'the light' and Joan is 'the shadow'. To show that Grace is not going to be ruled by chimes or times.</li> <li>- <b>What's important to take story forward.</b> Calmness of Grace, peace, harmony, finding sanctuary wherever she is. To show the light on Grace. Not a deliberately obstructive woman.</li> <li>- <b>How I see it working.</b> Can link this master shot into sc 18 as she goes and checks her look in the mirror and leaves.</li> <li>- <b>Actor Specific.</b> Grace sitting in her chair at peace, glasses on? Reading and enjoying the sun. Slowly turns a page, read and the chime sounds. Slowly looks up to casually check the time. Unfazed she continues to read. It's not a bother that the chime's sounded, but she will get up in a minute.</li> <li>- <b>Extras Specific.</b></li> <li>- <b>Use of other props.</b> Book.</li> <li>- <b>Technical specific.</b> <ul style="list-style-type: none"> <li>o <b>How does shot begin and end.</b> On Grace.</li> <li>o <b>Duration of sc.</b>10-15</li> <li>o <b>Tempo.</b> casual</li> <li>o <b>Camera.</b> May try and get down low and look up at her, making her seem a bit bigger and getting the window light in the background. Or, may go for an eyeline shot. Need to frame the window behind her on an angle to get some depth.</li> <li>o <b>Lighting.</b> Light making her hair glow.</li> <li>o <b>Colour..</b></li> <li>o <b>Sound.</b> Chime and page turning.</li> </ul> </li> </ul>	T

18	INT. GRACE'S ROOM	58	WS		<ul style="list-style-type: none"> <li>- <b>Actor Specific.</b> A quick check of the notice, a quick look in the mirror, a touch of a finger to her lips or hair</li> <li>- <b>Extras Specific.</b></li> <li>- <b>Use of other props.</b></li> <li>- <b>Technical specific.</b> <ul style="list-style-type: none"> <li>o <b>How does shot begin and end.</b> May make it a master that continues on from the previous scene.</li> <li>o <b>Duration of sc.</b> 20</li> <li>o <b>Tempo.</b> Slow-medium</li> <li>o <b>Camera..</b></li> <li>o <b>Lighting.</b> Passing from light into dullness as she enters the corridor.</li> <li>o <b>Colour..</b></li> <li>o <b>Sound..</b></li> </ul> </li> <li><b>Costume..</b></li> </ul>	T
		59	MS	over shoulder		T
		60	MS	over shoulder		T
		61	CU	over shoulder on mirror		T
19	INT. DINING ROOM	62	WS			HH, D tracked
20	INT. CORRIDOR	63	MS	from behind Grace	<ul style="list-style-type: none"> <li>- <b>Whose Sc:</b> Grace.</li> <li>- <b>Purpose:</b> To show Grace's lonely walk</li> <li>- <b>What's important to take story forward.</b> Sets up the routine for later payoff, emphasises the fact that everyone else is in the PD routine and already at dinner, and contrast this with the fact that she's not.</li> <li>- <b>How I see it working.</b> Her walking away down the corridor, framed by the corridor, a long corridor. <ul style="list-style-type: none"> <li>o <b>NOTE:</b> May use a still of this for promotional material.</li> </ul> </li> <li>- <b>Actor Specific.</b> Slow walk, not pained just slow because life occurs in her time, not anyone else's.</li> <li>- <b>Extras Specific.</b></li> <li>- <b>Use of other props.</b> Walking stick</li> <li>- <b>Technical specific.</b> <ul style="list-style-type: none"> <li>o <b>How does shot begin and end.</b> May end on her turning into Dining room.</li> <li>o <b>Duration of sc.</b> 10</li> <li>o <b>Tempo.</b> slow</li> <li>o <b>Camera.</b> Emphasise the long corridor and her smallness inside it.</li> <li>o <b>Lighting.</b> dull</li> <li>o <b>Colour..</b></li> <li>o <b>Sound.</b> Quiet</li> </ul> </li> <li><b>Costume..</b></li> </ul>	HH, D tracked
21	INT. DINING ROOM	64	WS	emphasise separation of men and women and the few spare places	<ul style="list-style-type: none"> <li>- Part of earlier shots done at the lunchtime.</li> </ul>	T
22	INT. DINING ROOM	65	MS	on Grace framed in entrance	<ul style="list-style-type: none"> <li>- <b>Whose Sc:</b> Grace.</li> <li>- <b>Purpose:</b> To frame Grace as a newcomer, an outsider. To show her assessment and formulating a plan in her head. What table to sit at and why.</li> <li>- <b>What's important to take story forward.</b> Sets up the routine for later payoff of her in the climax scene.</li> <li>- <b>How I see it working.</b> Holding for 5 seconds in the doorway, summing it up, then moving in.</li> <li>- <b>Actor Specific.</b> Grace holds and scans, breathes quietly, could drop her shoulders the moment before she begins to walk in.</li> </ul>	T

					<ul style="list-style-type: none"> <li>o <b>Colour..</b></li> <li>o <b>Sound.</b> People eating.</li> </ul> <b>Costume..</b>	
		66	WS	Master. Pan around the room from women onto men and staff, follow Grace entering and walking past women's faces, end on Grace standing and women's face behind her peering at her as she sits	<ul style="list-style-type: none"> <li>- <b>Whose Sc:</b> Grace.</li> <li>- <b>Purpose:</b> To show the long walk, the people's reaction, the men ignoring her, the complete lack of life, dignity, friendliness and reinforce the limbo that is PD.</li> <li>- <b>What's important to take story forward.</b> The length of the walk, the men ignoring her, a couple of women watching</li> <li>- <b>How I see it working..</b></li> <li>- <b>Actor Specific.</b> <ul style="list-style-type: none"> <li>o Her long walk, how her head is kept level, but important to remain welcoming and friendly.</li> <li>o How she uses her hands on the chair, the way she eats with her knife and fork – graceful, dignified. Grace glances around the men to get attention, but none of them look up. Feeling no love she eats quickly and leaves.</li> <li>o Her change of pace as she leaves faster – uncomfortable.</li> <li>o John, he's there, but not in tune with her. May glance up, but too brief to be noticed by her</li> </ul> </li> <li>- <b>Extras Specific.</b> The way the men eat, more like feeding time. The women watching, some not eating, some just staring into the distance as if they are automatons.</li> <li>- <b>Use of other props. .</b></li> <li>- <b>Technical specific.</b> <ul style="list-style-type: none"> <li>o <b>How does shot begin and end.</b> Start on Grace entering, holding and then walking through, the entire scene, dolly back to track her moving between the tables and use this to reveal what she saw from the door way, reveal women looking at her, reveal the men's table she is going to – as she arrives at it. The awkward pause as she stands at the table, then being ignored how she sits. End on getting up and leaving, while others still eat.</li> <li>o <b>Duration of sc.</b> 60</li> <li>o <b>Tempo.</b> Slow - medium</li> <li>o <b>Camera.</b> Important to capture her emotional response to the men not acknowledging her.</li> <li>o <b>Lighting.</b> dull</li> <li>o <b>Colour.</b> dull</li> <li>o <b>Sound.</b> The hush that falls over the room, broken only by clink of a few people eating.</li> </ul> </li> </ul> <b>Costume..</b>	HH, D tracked
		67	MS	on Grace		T
		68	MS	on men		HH
		69	MS	on women		HH
		70	MS	Grace on John		T
		71	MS	John on Grace		T
		72	ECU	insert knife and fork		
23	<b>INT. CORRIDOR</b>	73	MS	from behind Grace, Grace glancing into rooms	Walk to camera, show her glancing into rooms. Need to do POV's into room	HH, D tracked

24	INT. GRACE'S ROOM	75	MS	Reverse on Grace at door, through shot to sitting. Try and get outside light to highlight her hair as she reads	<ul style="list-style-type: none"> <li>- <b>Actor Specific.</b> Arrive at door, pause and consider the curtains, decide to open them and quickly move to do so. Not urgent but a necessary thing to do. May have Grace stop reading, pause and look up, look to the side and think – ‘what are my next steps?’ as if she is taking a challenge to change things, then continue reading again.</li> <li>- <b>Extras Specific.</b></li> <li>- <b>Use of other props.</b> book</li> <li>- <b>Technical specific.</b> <ul style="list-style-type: none"> <li>o <b>How does shot begin and end.</b> At door - on still reading.</li> <li>o <b>Duration of sc.</b> 20.</li> <li>o <b>Tempo.</b> Medium to slow</li> <li>o <b>Camera.</b> Try and do it with a master only. Emphasise her lighting and bringing the light in. capture her expression as she thinks.</li> <li>o <b>Lighting.</b> Dark and then light on her.</li> <li>o <b>Colour.</b> Dull then light.</li> <li>o <b>Sound.</b> Curtains opening.</li> </ul> </li> </ul>	T pan
		76	CU	Highlight outside light on face on opening curtains		T
		77	CU	dirty over shoulder		T
		78	ECU	insert		T
25	INT. CORRIDOR	79	ECU	insert		T
		80	MS	from behind Grace		D tracked
26	INT. TV ROOM	81	WS	Master. All. Start inside room looking at Grace as she passes and comes back, track back as she enters, through to her leaving	<ul style="list-style-type: none"> <li>- <b>Whose Sc:</b> Grace.</li> <li>- <b>Purpose:</b> To reinforce routine, monotony, the limbo, lack of life, people existing and not living. To show Grace’s intention to bring life (flowers) into PD. The best she can do is use a book. To take this stage a step further as a key battleground between Grace and Joan.</li> <li>- <b>What’s important to take story forward.</b></li> <li>- <b>How I see it working.</b> See staging diagram.</li> <li>- <b>Actor Specific.</b> Grace’s location and look as the others file out. She’s a bit stunned at this.</li> <li>- The timing of her about to sit when the chime goes off.</li> <li>- Grace’s position on the far side of the table to put the book down. The way she flicks through pages and selects one, quite carefully.</li> <li>- Her slowness to leave the room.</li> <li>- Maybe she can watch the tv for an instant, especially when it changes from the calm opening sequence to people in their homes.</li> <li>- <b>Extras Specific.</b> Need to be unengaged with the TV. No one reads, they only watch TV. When the chime goes off they get up slowly but automatically and file out slowly.</li> <li>- <b>Use of other props.</b> The TV plays ‘Out of the Blue’, very quietly. The bookshelf, the books, the specific book.</li> <li>- <b>Technical specific.</b> <ul style="list-style-type: none"> <li>o <b>How does shot begin and end.</b> An extra’s face watching TV, lifting onto Grace coming in from the corridor. End on Grace leaving the way she came.</li> <li>o <b>Duration of sc.</b> 45</li> <li>o <b>Tempo.</b> Medium (Grace), slow (extras)</li> <li>o <b>Camera.</b> Need to capture a lot: TV, selecting a book, extras reaction to the chime, the flicking through of the page, selection, focus in on picture.</li> <li>o <b>Lighting.</b> dull</li> </ul> </li> </ul>	D tracked

		83	ECU	insert, pan back onto Grace's face		T
		84	MS	Grace's POV		T
		85	ECU	insert		T
27	INT. DINING ROOM	86	WS	Master. Pan around the room from women onto men and staff, follow Grace entering and walking past women's faces, end on Grace standing and women's face who is NOT looking at her this time, as she sits	<ul style="list-style-type: none"> <li>- <b>Whose Sc:</b> Grace.</li> <li>- <b>Purpose:</b> To repeat previous version of scene, but to develop the story by bringing in two new dimensions – John and Joan.</li> <li>- <b>What's important to take story forward.</b> Joan's reaction, under the clock, showing Grace is late. John and Grace spark their relationship.</li> <li>- <b>How I see it working.</b> Same routine as previous. This time end initial shot on Joan under the clock.</li> <li>- <b>Actor Specific.</b> <ul style="list-style-type: none"> <li>o Joan. Stands still under the clock, clipboard in hand, not school mistress like, just calmly with authority as everything is working as it should. She notices Grace and follows her. Already made up her mind that Grace will be trouble. Gives out look of 'I'll need to keep my mind on her'.</li> <li>o John. Grace glances at him as she's about to rise. He shows his interest, a brief hint of a smile, catalyst for a potential ally, returned by Grace.</li> <li>o Joan, show her recognition of this and it's the confirmation that the woman Grace is trouble.</li> </ul> </li> <li>- <b>Extras Specific.</b> The way the men eat, more like feeding time. The women watching, some not eating, some just staring into the distance as if they are automatons.</li> <li>- <b>Use of other props.</b> .</li> <li>- <b>Technical specific.</b> <ul style="list-style-type: none"> <li>o <b>How does shot begin and end.</b> Start on Grace entering, holding and then walking through, the entire scene, dolly back to track her moving between the tables – no need to reveal as we've seen it before. Again, the awkward pause as she stands at the table, then being ignored how she sits. Insert Joan, insert John and Grace. End on getting up and leaving, while others still eat.</li> <li>o <b>Duration of sc.</b> 60</li> <li>o <b>Tempo.</b> Slow - medium</li> <li>o <b>Camera.</b> Important to frame the shot in time and space as the previous one, to give sense of repetition. Need to capture Joan and John.</li> <li>o <b>Lighting.</b> dull</li> <li>o <b>Colour.</b> dull</li> <li>o <b>Sound.</b> The hush that falls over the room, broken only by clink of a few people eating.</li> </ul> </li> </ul> <p><b>Costume..</b></p>	HH, D tracked
		87	MS	on Grace		T
		88	MS	on Grace		T
		89	MS	on men		HH
		90	MS	Joan		
		91	MCU	on women, 3 shot		HH
		92	ECU	insert knife and fork		
					<ul style="list-style-type: none"> <li>- <b>Whose Sc:</b> Grace.</li> <li>- <b>Purpose:</b> To show Grace's commitment to act, she's looking outside, thinking</li> </ul>	

					<p>determination), the way she picks up the scissors and holds them – like they are an object that gives her power – they feel good as if there’s a weight to them, how she puts them in her handbag, the quick smile she gives herself in the mirror before she leaves.</p> <ul style="list-style-type: none"> <li>- <b>Extras Specific.</b> nil</li> <li>- <b>Use of other props.</b> Scissors and toilet bag, and handbag. Walking stick, other objects in room</li> <li>- <b>Technical specific.</b> <ul style="list-style-type: none"> <li>o <b>How does shot begin and end.</b> Start on an object, maybe a hairbrush etc, pan across to her at the window then pan around as she walks around, catch her look at herself in the mirror, then end after she exits.</li> <li>o <b>Duration of sc.</b> 20-30</li> <li>o <b>Tempo.</b> medium</li> <li>o <b>Camera.</b> eye line level so we are equal to her</li> <li>o <b>Lighting.</b> Brighter, this is her sanctuary</li> <li>o <b>Colour.</b> brighter</li> <li>o <b>Sound.</b> Quiet, scissors</li> </ul> </li> </ul> <p><b>Costume.</b> standard</p>	
		94	ECU	insert		T
29	INT. CORRIDOR	95	MS	Grace walks towards camera, then past it	<ul style="list-style-type: none"> <li>- 20 second shot of her walking to his door, popping head in and walking back past the camera</li> <li>- 5 second shot to show him sleeping, shot from the doorway</li> </ul>	D tracked
		96	MS	Grace walks towards camera, then pan through shot	<ul style="list-style-type: none"> <li>- <b>Whose Sc:</b> Grace.</li> <li>- <b>Purpose:</b> The transition point of inside to outside. 10-20 second shot of her walking to the door, testing the door handle that it’s unlocked, a quick glance at the ‘DON’T PICK THE FLOWERS’ sign, then opens the door and leaves</li> <li>- <b>What’s important to take story forward.</b></li> <li>- <b>How I see it working.</b> It’s kind of like a mischievous exit, but not over the top schoolgirl hamming it up type. More of a brief pause and slight sideways tilt of the head kind of pause.</li> <li>- <b>Actor Specific.</b> H she looks and how she holds the door handle, pushes open the door, steps over the threshold and leaves.</li> <li>- <b>Extras Specific.</b></li> <li>- <b>Use of other props.</b> .</li> <li>- <b>Technical specific.</b> <ul style="list-style-type: none"> <li>o <b>How does shot begin and end.</b> Pick her up as she comes down the corridor, pans across as she moves to door, finishes once she’s out the door.</li> <li>o <b>Duration of sc.</b> 10-20</li> <li>o <b>Tempo.</b> Medium-fast. She’s wanting to get out, there’s a bit of urgency.</li> <li>o <b>Camera.</b> Need to stay in front of her, capturing her angle/semi-profile at the door</li> <li>o <b>Lighting.</b> How the light frames her as she exits.</li> <li>o <b>Colour.</b> brighter</li> <li>o <b>Sound.</b> quiet</li> </ul> </li> <li>- <b>Costume..</b></li> <li>- <b>NOTE: NEED TO DO ANOTHER SHOT - OF HER COMING IN THE DOOR WITH THE FLOWERS.</b></li> </ul>	T pan
		97	MS	Grace's POV	<ul style="list-style-type: none"> <li>- John is resting peacefully, probably facing the doorway so Joan can check on him. Cardigan on.</li> </ul>	T
		98	ECU	insert		T
		99	ECU	insert		

30	EXT. GARDEN	100	WS	Profile on Grace, from coming through door, pan to follow through shot. Emphasise space, freedom, colour	<ul style="list-style-type: none"> <li>o Grace sitting down and sucking in life, as if it's energy to power her though. At the end, to create sadness that we are going inside again and the brightness has to end, but that she is armed to bring life inside.</li> <li>- <b>What's important to take story forward.</b> <ul style="list-style-type: none"> <li>o To capture a beautiful moment of solitude and peace.</li> <li>o Contrasts between inside and outside,</li> <li>o the vital look on her face as she cuts the flowers and</li> <li>o also when she sits back and relaxes on the chair.</li> <li>o The sounds of life, of the wind.</li> </ul> </li> <li>- <b>How I see it working.</b> A long duration shot with a few inserts. <ul style="list-style-type: none"> <li>o <b>NOTE:</b> I may not do a rehearsal on this one and just let her come out and explore, do a long rolling shot of a few minutes tracking back and forth.</li> <li>o Then do another shot with some rehearsal.</li> </ul> </li> <li>- <b>Actor Specific.</b> <ul style="list-style-type: none"> <li>o How she strolls, smells, pauses, enjoys, energises</li> <li>o How does she select her flowers?</li> <li>o Need to check the angle of her cutting.</li> <li>o The way she sits down, quietly, genteelly, with poise and Grace.</li> <li>o How she relaxes, the look on her face.</li> </ul> </li> <li>- <b>Extras Specific.</b></li> <li>- <b>Use of other props.</b> Handbag, scissors, walking stick</li> <li>- <b>Technical specific.</b> <ul style="list-style-type: none"> <li>o <b>How does shot begin and end.</b> As she arrives out the door, end on her resting in the chair <ul style="list-style-type: none"> <li>▪ Need an insert of her walking back to the door, on her back.</li> </ul> </li> <li>o <b>Duration of sc.</b> 60-90</li> <li>o <b>Tempo.</b> Medium then slow as she rests, and slow as she heads back in.</li> <li>o <b>Camera.</b> Wide, space, life</li> <li>o <b>Lighting.</b> bright</li> <li>o <b>Colour.</b> bright</li> <li>o <b>Sound.</b> Birds, wind, cutting of flowers, dress as she sits down</li> </ul> </li> </ul> <p><b>Costume..</b></p>	HH, D tracked
		101	MS	Profile		T
		102	ECU	insert		T
		103	MS	insert		T
		104	ECU	insert		T
		105	ECU	insert		T
		106	CU	insert		T
		107	MCU	Follow to end front on, low angle, sky behind		D Tracked
31	INT. CORRIDOR	108	MS	Grace towards camera	<ul style="list-style-type: none"> <li>- Walk to camera and past it, capture her face – what's she feeling – satisfaction that she got away with it, purpose as she knows where she's going.</li> </ul>	HH, D tracked
32	INT. TV ROOM	109	MS	from outside door, she walks past and into room		HH, D tracked
					<ul style="list-style-type: none"> <li>- <b>Whose Sc:</b> Grace.</li> <li>- <b>Purpose:</b> To openly declare war on Joan. To bring life inside.</li> <li>- <b>What's important to take story forward.</b></li> <li>- <b>How I see it working..</b></li> </ul>	HH, D

					<ul style="list-style-type: none"> <li>o <b>Tempo.</b> Medium, lively</li> <li>o <b>Camera.</b> Dolly this one back and forward</li> <li>o <b>Lighting.</b> bit brighter than dull</li> <li>o <b>Colour.</b> Bit more colour.</li> <li>o <b>Sound..</b></li> </ul> <b>Costume..</b>	
		111	CU			T
		112	CU			T
		113	ECU	on face		T
33	INT. GRACE'S ROOM	114	MS	from inside the room	<ul style="list-style-type: none"> <li>- <b>Whose Sc:</b> Grace.</li> <li>- <b>Purpose:</b> To show beginning of the major battle. Grace's blatant statement that she's got the flowers, had to have come from the garden. Joan's refusal to acknowledge it but registration of it.</li> <li>- <b>What's important to take story forward.</b> The flower as the focal point between them, their inability to acknowledge it.</li> <li>- <b>How I see it working.</b> Peace – grace sits. Joan arrives, they both see each other, Joan spots the flower and grace looks at it. Joan looks at Grace, the flower, grace again and walks off.</li> <li>- <b>Actor Specific.</b> Both need to look at the flower at the same time to highlight it.</li> <li>- <b>Extras Specific.</b></li> <li>- <b>Use of other props. ONLY ONE FLOWER IN VASE</b></li> <li>- <b>Technical specific.</b> <ul style="list-style-type: none"> <li>o <b>How does shot begin and end.</b> Need a few set ups to make this happen</li> <li>o <b>Duration of sc.</b> 20</li> <li>o <b>Tempo.</b> medium</li> <li>o <b>Camera.</b> Get the eye lines correct, a series of one shots.</li> <li>o <b>Lighting.</b> Dull in corridor, light in Grace's room</li> <li>o <b>Colour..</b></li> <li>o <b>Sound..</b></li> </ul> </li> </ul> <b>Costume..</b>	T pan
		115	CU	clean shot, Grace's POV		T
		116	CU	clean shot, Joan's POV		T
		117	CU	insert		T
34	INT. GRACE'S ROOM	118	MS		<ul style="list-style-type: none"> <li>- Decision to recruit John and spread the battle to another front.</li> </ul>	T pan
35	INT. CORRIDOR	119	MS	Grace walks towards camera and into room, then as she exits	<ul style="list-style-type: none"> <li>- Need to show her walking down corridors, but NOT THROUGH THE TV ROOM.</li> <li>- Simple shot of her entering his room and putting the flower in. shot from inside the room.</li> </ul>	T
		120	MS	Grace's POV		T
		121	CU	On Grace's face		T
		122	MS	inside room		T pan
		123	CU			T
				Grace towards camera. end on	<ul style="list-style-type: none"> <li>- <b>Whose Sc:</b> Grace.</li> <li>- <b>Purpose:</b> A lost battle, it's not as simple as she thought it would be.</li> <li>- <b>What's important to take story forward.</b> Her spotting that flowers are gone</li> </ul>	

					<p>through the TV room and on her walking down John's corridor and popping her head in. End on her walking back down the corridor to the TV room and she's upset.</p> <ul style="list-style-type: none"> <li>o <b>Duration of sc.30</b></li> <li>o <b>Tempo.</b> Slow and speeds up</li> <li>o <b>Camera..</b></li> <li>o <b>Lighting.</b> dull</li> <li>o <b>Colour.</b> dull</li> <li>o <b>Sound.</b> quiet</li> </ul> <p><b>Costume..</b></p>	
		125	MS	Onto flowers/jug		T
		126	ECU	on Grace		T
		127	MS	on back of Grace		T
		128	MS	on back of Grace		T
		129	MS	Grace's POV		T
		130	CU	on Grace		T
	<b>INT. GRACE'S ROOM</b>	131	MS	Master. From inside room onto Grace, pull back and pan across to her on window, then pan across to her sitting down, ending on her walking out	<ul style="list-style-type: none"> <li>- <b>Whose Sc:</b> Grace.</li> <li>- <b>Purpose:</b> To show the transition from being upset and lost, to determination to win. Character development.</li> <li>- <b>What's important to take story forward.</b> The character arc.</li> <li>- <b>How I see it working..</b></li> <li>- <b>Actor Specific.</b> <ul style="list-style-type: none"> <li>o Anger at seeing curtains closed.</li> <li>o Emotion as she opens them, a bit more aggressive – takes anger out on curtains.</li> <li>o Sits down, defeated – what to do?</li> <li>o Spies the photo album, it's all she has left of her life</li> <li>o Oh well, might as well flick through it</li> <li>o It gives her strength and the way she turns the pages becomes a bit more forceful</li> <li>o Pauses and thinks, closes album and puts it down,</li> <li>o Right, where's my stick?</li> <li>o Exits with determination</li> </ul> </li> <li>- <b>Extras Specific.</b></li> <li>- <b>Use of other props.</b> Album, stick</li> <li>- <b>Technical specific.</b> <ul style="list-style-type: none"> <li>o <b>How does shot begin and end.</b> Entering and leaving</li> <li>o <b>Duration of sc.45</b></li> <li>o <b>Tempo.</b> Medium and speeding up</li> <li>o <b>Camera.</b> Emphasise a 'little girl in a big chair' look down on her and make her seem smaller, lift as she stands up and give her more height.</li> <li>o <b>Lighting.</b> Need to make sure that when she opens her curtains the light is not bright, only a bit more. To emphasise that even opening the curtains will not solve her problem</li> <li>o <b>Colour.</b> dull</li> <li>o <b>Sound.</b> Curtains opening, Pages turning</li> </ul> </li> </ul> <p><b>Costume..</b></p>	HH, D tracked
				over shoulder from doorway		

		135	ECU	On face		T
		136	MCU	from corridor on Grace entering corridor, maybe push in on face at end of shot		T
38	INT. CORRIDOR	137	MS	Walking down coridor towards camera then past it	<ul style="list-style-type: none"> <li>- Sense of purpose, power, determination, action, going to get more flowers.</li> </ul>	T pan
		138	MS	Master. This is second of only 2, '2 shots' that I want of both of them in the same frame, this one is to emphasise the relationship and the point of direct confrontation.	<ul style="list-style-type: none"> <li>- <b>Whose Sc:</b> Joan.</li> <li>- <b>Purpose:</b> To show Joan's victory and Grace's defeat. To show that Grace can't ever win and can't escape. To set up Joan's belief that she's won – that was easy wasn't it.</li> <li>- <b>What's important to take story forward.</b> The change of power between the two of them and Grace's fall back to earth and defeat.</li> <li>- <b>How I see it working.</b></li> <li>- <b>Actor Specific.</b> <ul style="list-style-type: none"> <li>o <b>Grace.</b> Arrives with purpose at the door. Grasps handle with intent, turns, but it's locked – surprises – checks it cos it can't be. Tries it again – it's locked, tries it several times. Can't believe it. Devastated.</li> <li>o Stares out the door to the garden, hand on door, then slowly turns away from the door, the last thing to leave is her hand – sliding off the door handle</li> <li>o Shock to see Joan</li> <li>o Moves past Joan</li> <li>o <b>Joan.</b> Arriving and finally catching Grace at it. Grace's hand still on the door.</li> <li>o Look of 'you're caught.' Superiority, win,</li> <li>o Walks off victorious.</li> </ul> </li> <li>- <b>Extras Specific.</b></li> <li>- <b>Use of other props.</b></li> <li>- <b>Technical specific.</b> <ul style="list-style-type: none"> <li>o <b>How does shot begin and end.</b> On Grace arriving and ends on Joan leaving.</li> <li>o <b>Duration of sc.</b>30</li> <li>o <b>Tempo.</b> medium</li> <li>o <b>Camera.</b> Important 2 shot of both of them and their looks at each other.</li> <li>o <b>Lighting.</b> Dull light on Grace to reinforce she can't escape</li> <li>o <b>Colour.</b></li> <li>o <b>Sound.</b> Door handle being turned.</li> </ul> </li> </ul> <p><b>Costume..</b></p>	T pan
		139	CU	Grace's emotions	Insert of grace's hand lingering on door handle.	T pan
		140	ECU	On Grace		T
		141	ECU	insert		
		142	ECU	On Joan		T

		145	WS	one shot capture both images	<ul style="list-style-type: none"> <li>- What's important to take story forward.</li> <li>- How I see it working..</li> <li>- Actor Specific.</li> <li>- Extras Specific.</li> <li>- Use of other props. .</li> <li>- Technical specific. <ul style="list-style-type: none"> <li>o How does shot begin and end..</li> <li>o Duration of sc..</li> <li>o Tempo..</li> <li>o Camera..</li> <li>o Lighting..</li> <li>o Colour..</li> <li>o Sound..</li> </ul> </li> </ul> <p>Costume..</p>	T pan
40	INT. GRACE'S ROOM	146	CU-WS	start on profile of Grace looking in mirror, then as she turns to look out window, the back onto mirror to capture her reflection and doing makeup, then pull back to reveal her dress in it's entire length as she walks to bathroom and comes out	<ul style="list-style-type: none"> <li>- Whose Sc: Grace.</li> <li>- Purpose: To show taxi arriving at PD</li> <li>- What's important to take story forward.</li> <li>- How I see it working..</li> <li>- Actor Specific.</li> <li>- Extras Specific.</li> <li>- Use of other props. .</li> <li>- Technical specific. <ul style="list-style-type: none"> <li>o How does shot begin and end..</li> <li>o Duration of sc..</li> <li>o Tempo..</li> <li>o Camera..</li> <li>o Lighting..</li> <li>o Colour..</li> <li>o Sound..</li> </ul> </li> </ul> <p>Costume..</p>	HH, D tracked
		147	ECU	insert		T
		148	ECU	insert		T
		149	CU	Dirty POV		T
		150	ECU	inserts		T
41	INT. DINING ROOM	151	WS	Master. Pan from staff or Elderly as they move in/about, across the scene	Same as previous scenes.	T/D pan
		152	MS	coverage		T
		153	MS	coverage		T
		154	MS	coverage		T
		155	MS	coverage		T
		156	ECU	inserts		T
					- Whose Sc: Grace.	

					<ul style="list-style-type: none"> <li>o <b>Duration of sc.</b> 20</li> <li>o <b>Tempo.</b> Medium</li> <li>o <b>Camera..</b> <ul style="list-style-type: none"> <li>▪ <b>NEED INSERT OF WEDDING PHOTO</b></li> </ul> </li> <li>o <b>Lighting.</b> Dull – lighter, very slight</li> <li>o <b>Colour.</b> dull</li> <li>o <b>Sound..</b></li> </ul> <p><b>Costume.</b> Looking sharp.</p>	
43	INT. CORRIDOR	158	WS	Emphasising aloneness in a long corridor, isolation, towards camera	<ul style="list-style-type: none"> <li>- <b>Whose Sc:</b> Grace.</li> <li>- <b>Purpose:</b> To show the long walk to the final battle ground, the long walk to the gallows.</li> <li>- <b>What's important to take story forward.</b></li> <li>- <b>How I see it working.</b></li> <li>- <b>Actor Specific.</b> How she uses her stick, how she holds her flower, her chin, her confidence with is heavily underlined by nervousness. Her courage. I may be old, but I'm not going to go down without a fight.</li> <li>- <b>Extras Specific.</b></li> <li>- <b>Use of other props.</b> Stick and flower</li> <li>- <b>Technical specific.</b> <ul style="list-style-type: none"> <li>o <b>How does shot begin and end.</b> Start on her walking to camera and let her walk past. Then get her walking away from camera.</li> <li>o <b>Duration of sc.</b> 20</li> <li>o <b>Tempo.</b> Grand, stately</li> <li>o <b>Camera.</b> Emphasising aloneness in a long corridor, isolation, towards camera.</li> <li>o <b>Lighting.</b> Dull but warming</li> <li>o <b>Colour.</b> Dull but warming</li> <li>o <b>Sound.</b> Still, rising to noises in the dining room as she approaches.</li> </ul> </li> </ul> <p><b>Costume..</b></p>	T
		159	CU	emphasising determination in eyes		T
		160	WS	Emphasising aloneness in a long corridor, isolation, away from camera		T
44	INT. DINING ROOM	161	WS	Master, panning through Grace to Joan as Grace walks past her, ending on looking through the sitting men to Grace with Joan in distant background.	<ul style="list-style-type: none"> <li>- <b>Whose Sc:</b> Grace.</li> <li>- <b>Purpose:</b> To show taxi arriving at PD</li> <li>- <b>What's important to take story forward.</b></li> <li>- <b>How I see it working..</b></li> <li>- <b>Actor Specific.</b></li> <li>- <b>Extras Specific.</b></li> <li>- <b>Use of other props. .</b></li> <li>- <b>Technical specific.</b> <ul style="list-style-type: none"> <li>o <b>How does shot begin and end..</b></li> <li>o <b>Duration of sc..</b></li> <li>o <b>Tempo..</b></li> <li>o <b>Camera..</b></li> <li>o <b>Lighting..</b></li> <li>o <b>Colour..</b></li> <li>o <b>Sound..</b></li> </ul> </li> </ul> <p><b>Costume..</b></p>	HH, D tracked and pan

		166	CU	Through men, end on 1/4 profile of Grace as she stands behind chair		T/D pan
		167	ECU	insert		T
		168	MCU	Series of 2 shots, Grace's eyeline		T pan
		169	MS	3 shots		T
		170	CU	featured extra female		T
		171	MS	on Joan		T
		172	CU	on Grace		T
		173	MCU	(Dirty?), Grace's POV, pan across the men		T pan
		174	CU	On John		T
		175	ECU	insert		T
		176	MCU	John's POV as 2 shot or 3 shot pan		T pan
		177	CU	on Grace	<ul style="list-style-type: none"> <li>- Whose Sc: Grace.</li> <li>- Purpose: To show taxi arriving at PD</li> <li>- What's important to take story forward.</li> <li>- How I see it working..</li> <li>- Actor Specific.</li> <li>- Extras Specific.</li> <li>- Use of other props. .</li> <li>- Technical specific. <ul style="list-style-type: none"> <li>o How does shot begin and end..</li> <li>o Duration of sc..</li> <li>o Tempo..</li> <li>o Camera..</li> <li>o Lighting..</li> <li>o Colour..</li> <li>o Sound..</li> </ul> </li> <li>Costume..</li> </ul>	T
		178	WS	Second Master of the scene, ending pulling back from table and lifting slightly to capture the change in the room Room		HH, D tracked and pan

