

Rochester Institute of Technology

RIT Digital Institutional Repository

Theses

5-2014

The Undertow

Xiaoqing Yue

Follow this and additional works at: <https://repository.rit.edu/theses>

Recommended Citation

Yue, Xiaoqing, "The Undertow" (2014). Thesis. Rochester Institute of Technology. Accessed from

This Thesis is brought to you for free and open access by the RIT Libraries. For more information, please contact repository@rit.edu.

THE UNDERTOW
Xiaoqing “Tsing” Yue

Thesis Paper
MFA Imagine Arts / Live Action Production
College of Imaging Arts and Sciences
School of Film and Animation
Rochester Institute of Technology
Rochester, New York
May 2014

Malcolm Spaul, Thesis Chair
Professor, Administrative Chair

Peter Kiwitt, Committee Member
Assistant Professor

Anastasia Cerankosky, Committee Member

Approved for Submission By:

Sign: _____

Date: _____

Malcolm Spaul, Thesis Chair
Professor, Administrative Chair

Sign: _____

Date: _____

Peter Kiwitt, Committee Member
Assistant Professor

Sign: _____

Date: _____

Anastasia Cerankosky, Committee Member

PREFACE	1
ABSTRACT	3
ORIGIN	4
PRE-PRODUCTION	7
Division of Labor	7
Budget	7
Treatment & Script	9
Crew	11
Casting	11
Location	12
Production Design Concept	12
PRODUCTION PROCESS	15
Workflow on Set	15
Directing	15
Cinematography & Lighting	16
POST PRODUCTION	17
Editing & Exporting	17
Color Correction	17
Sound Mixing	18
Music Composing	19
Title & Thesis Design	19
Exporting	19
WORKING WITH COMMITTEE	21
THESIS SCREENING	22
AFTERWORD	24
APPENDIX	27
Appendix 1: Original Treatment	27
Appendix 2: Final Script	33
Appendix 3: Breakdown Sheet (For Art Design)	54

PREFACE

On May 18th EST, the screening of my thesis film ends, but other things don't. Thesis paper, visa extension and some trivialities occupied every minute I have.

This past year was like crossword puzzle. What is worse, the problems didn't arise every week but every second. I have to remind myself to be efficient all the time to prevent things from piling up and becoming vicious circles. My character is transformed during this processing - No tears, no complaints, there's only calm mind and poker face left. I wonder if I've become too apathetic to make my work creative. Taoism, the Chinese ancient religious philosophy, says that Sages 'later ' themselves a yet they comes first. They 'outside' themselves and yet they abide. I wish I could achieve this balance sometime.

Rachel Foley and myself accomplished *The Undertow*. She is my classmate and friend. We became partners since my first year. We cooperated to produce our first short film BIRD BOY in the course of Production Process. She was the director and I was the photographer. Fortunately, we both have patience and curiosity to comprehend the other culture so that we get to know each other deeply and finally we became friends. I am proud of being working with this honest girl to finish our thesis film.

I am grateful of my committee professor Peter Kiwitt. He was my first teacher when I came to RIT. This enthusiastic professor encouraged me to finish my study. As he said, we came here at the same time; we grow up together and we are his first graduate students. I want to thank our photographer Troy Dobbertin, whose generous help made our film possible. Thanks to our camera assistant and colorist Jaclyn Pytlarz; we started cooperation since my two-quarter film, and her talent and wisdom helped us a lot. Thanks to committee professor Anastasia Cerankosky. She permitted us to photograph in her house though we might mess up her kitchen. Finally, Thanks to my advisor Malcolm Spaul. He's the one who guided me to do my puzzles. Script, location, there were too many problems wouldn't be solved without him. Thanks again to these people. Because of you, *The Undertow* can be finished in time and be shown with this quality.

ABSTRACT

Seventeen-year-old high-school girl Jessa believes, after her final year of high school, she can leave this small boring town to open up a new and bright life. She grew up in a single family with her mother who is a restaurant service manager. Jessa's mother, Margit, was pregnant before she went to college. In order to raise the little Jessa, Margit gave up studying in college. The only method Jessa can pay the tuition is getting the scholarships for swimming. She thinks she can win one until she finds herself pregnant. The baby's father is Ethan; Jessa met him at a party. Following, Jessa is benched by her coach because of drinking. Also, pregnancy makes her feel weak. She receives an unofficial offer from Boston University, but it requires her to keep the champion position to get full scholarship. And what's worse, Margit is overly optimistic and she is planning the celebration for Jessa, which only causes a big fight between them.

Now, Jessa has to make a decision, give or take?

ORIGIN

Personally, making the decision to show something about the abortion surgery as my MFA thesis film, it is neither about feminism, nor about criticism, nor about promoting any thoughts, in fact, I was just trying to figure out one thing. I don't understand why others treat people I care about like nothing. My partner Rachel, because of her best friend's experience, also has the same feeling.

About five years ago, it was an extremely hot summer. In a noisy fast-food restaurant, I learned that a friend who grew up with me together was knocked up one year before; and she took the abortion surgery. I still remember that day; remember how loudly I was crying in that small restaurant. Other customers were all so surprised that turned back staring at me. The friend I mentioned, QIU, is a gorgeous girl and a talented artist. From junior high school, she already became the kind person who everyone admired. At the same time, she was also the object envied by all the other girls. In the first year of college, she met her boyfriend. Very quickly, she found her boyfriend was cheating on her. Meanwhile, she confirmed that she was pregnant. Since her proud personality, she didn't beg her boyfriend to stay with her. All she needed is the guy's accompanying to get her through the abortion surgery. It was required by the hospital. The guy told her he was scared. At last, she had to ask a random high school classmate she was not familiar with to go to hospital with her together. The jealous

mind of women drove this girl told everyone QIU was pregnant and she did abortion.

Afterwards, another friend of mine told me everything about QIU. QIU and I grew up together; she knows me. If she told me what happened to her, I would fly to her city and blow the coward to smithereens. Since her pride and my impulsiveness, I was the last one to know all of this from another classmate. Until now, whenever I meet with QIU, I have to pretend I don't know anything. I think both of us can tell the changes between us. We always try to avoid the most common girl-talk, such as boyfriend and marriage. Some people think, after the surgery, the new life is coming. Actually, after that, the never-ending battle just starts; that means in the rest of their lives, they will be shadowed by the never born baby.

About a year ago, my mother had an abortion surgery. The reason was that the baby's congenital disability. After the surgery, she went home to have a nap. Then she had a dream. In this dream, a little boy sat in the sofa and stared at her with no expression. The little boy was wearing her favorite hat. My mother said, the little boy had the same eyes as me. Following, I went back to China from the United States for summer break. A lot of nights, I kept having the same dream. In my dream, the little boy was yelling at me. Then I woke up at midnight. There is a Buddhist saying that if a baby is killed before birth, it haunts the world, and it is unable to be reincarnated.

After that, I realized that the hurt and pain from an abortion is far beyond people's imagination, especially than those who's never experienced the same situation.

Rachel and I wanted to explore a coming of age story for a new generation of women. Young girls today often find themselves in more mature situations than most people would like to acknowledge. Through this film we hope to investigate the portrayal of pregnancy and abortion in the lives of young adults, as well as in film. We would like to stress the importance of healing in these situations, whether that is from time, people, or humor. From our research we have found that mainstream films rarely end with a woman actually receiving an abortion, and if they do the consequences seem utterly negative. In the U.S. alone there are 1.3 million abortions each year, leaving 1 in 3 women to have received one by the time they reach 45. These numbers confirm that the topic should be far from taboo. Our process thus far has been talking with those we know who have undergone these experiences and how they feel about their decisions. From our discussions we have decided that we would like to bring some comedy into this dark matter and explore the nature of it.

PRE-PRODUCTION

-Division of Labor

Rachel Foley - Will be dealing with story and actors. This will include rehearsing and communicating with talent in rehearsals and on set. She will be writing the story and keeping the film cohesive and transmitting the message of the film.

Tsing/Xiaoqing Yue - Will be dealing with all of the visual elements. This will include production design and the overall look of the film. I will be concerned with camera, set dressing, wardrobe, props, etc. I will be communicating with the director of photography and achieving the ultimate look of the film.

-Budget

Rachel and I afford the thesis budget each a half. Similarly, our income is from two sources. One is the wages from jobs and internships during summer break and on the other hand are the support from our parents. As shown in the following is our initial budget plan. Red mark means the cost beyond the plan of this project, and green mark means lower. Also, the final version of my thesis is 20 minutes. Obviously, totally, we are beyond the original budget overall. Here are the main reasons: first, since were not

satisfied with the footages we had shot; we reshoot more than half of the script;

Second, because of the influence of the weather, shooting schedule was postponed and got longer. Thus, all costs increased; third, as the Production & Art designer of this film, in the pursuit of perfecting artistic needs, I completely ignored the cost control. Although we are quite satisfied with the final quality of the film, cost control would have to be concerned and executed much better if I ever get to work in the real film industry.

ORIGIANL BUDGET

Project: JESSA				
A 15-minute Fiction				
Pre-Production				
Item	Description	Fee (\$)	Quantity	Actual (\$)
Story & Treatment		0	1	0
Storyboards	Pencils, sketch papers		2+	20
Breakdown Sheets		0	0	0
Production Design	Pencils, sketch papers		1	10
Props	Could be lower since returning policy		20+	200
Set Dressing	Could be lower since returning policy		20+	200
Makeup Supplies			5	150
Costumes	School uniforms, etc. Could be lower since returning policy		5+	100
Insurance	Could be lower or free			50
Office Supplies	Pen, papers, etc.	5	10	50
Production				
Item	Description	Fee (\$)	Quantity	Actual (\$)
Camera Equipment	HD 4.3" monitor	15/week	12	180
Lighting Equipment				0
Grip Equipment	Handheld			100
Sound Equipment				0
Expendables	Gels, tapes, etc.			100

Actors				0
Extras				0
Crew & Cast Meals		40/day	12	480
Traveling	Could be free			100
Gifts		5	10	50
Locations	Could be lower or free			500
Miscellaneous Expense				200
Post-Production				
Item	Description	Fee (\$)	Quantity	Actual (\$)
Composer		150	1	150
Music Rights		0	0	0
Sound Effects		7	5	35
Post Supplies		100	1	100
Advertising				
DVDs		30	15PK	30
Festival Fee	Student Festival	40	5	200
Project Budget Total: 3005				

-Treatment & Script

Initially, when we started to work on the story structure, the main storyline was the protagonist who is struggling between going to college with keeping the baby. There were two parallel secondary story lines. One of them is about the friendship between several girls who grow up together; the other one is the process of protagonist learning in love and gaining self-perfection. Very soon, we knew that this structure was too completed that it could only be done as a feature. So it was the first time that we decided to cut the story.

After this, we established the lead character JESSA would be a swimmer, who

believes that going to college is the only way to be successful in life. However, due to her family income, she must get a full scholarship to afford all costs in college. Supporting characters include Jessa's boyfriend ETHAN, Jessa's best friend HEATHER who comes from an equal family with Jessa, Jessa's little sister PHYE and rich girl SUTTON, who is the girl Jessa knows at the stable where Jessa works.

Ethan always appears as a childish nerd. Jessa hesitates not only about if she should take the surgery, but also if she should continue the relationship with Ethan. By the end, Ethan decides to give up everything and go to Africa as a volunteer. Before he leaves, he calls Jessa again. Jessa realizes that this seemingly careless boyfriend remember all her little tiny habits. Jessa doesn't tell Ethan that she is pregnant.

About character Heather, we kept the design.

Jessa's sister Rhye is where character MARGIT, Jessa's mother, comes from. Margit preferred to be a single mother rather than go to college. We thought that building a more fatalistic character, Jessa's mother Margit, who was also pregnant in high school would be better than just creating a mature little sister for humor.

Character Sutton is not particularly different with what we have right now. She is seemingly distant but has a soft side and is more mature than other kids at the same

age with her. Although she is a freshman of a top university, her life is still full of doubts. Considering the time, budget and the possibility of shooting, we simplified her story.

Finally, we finished the locked-story structure. Although it looks like a much simpler one than the original story, this structure can show the whole story leisurely in the 20 minutes time frame, and presents the struggle of characters to audiences. It makes the story more believable.

-Crew

Screenplay by Monzerrat Lozano

Director of Photography Troy Dobbertin

Edited by Zachary Wilpon

Assistant Camera - Jaclyn Pytlarz / Kathryn Annis

Colorist Jaclyn Pytlarz

Visual Artist - Xiaoyu Liu

-Casting

For this film, we auditioned about 40 people in total, which ultimately determined the

final cast.

Iliana Garcia as Jessa

Amanda Walter as Heather

Bella McGrath as Sutton

Marcy Savastano as Margit

Jonathan Mushock as Ethan

Kenton Cummings as Ralph

Bennett Prosser as Aubrey

















-Location

















We were lucky in getting location. For the swimming pool, we paid for the lifeguards.

















And with good communication we signed other locations without too many difficulties.

















-Production Design Concept

















- Production Design Color Map

















A	 Y30 M50 C60	A	 Y30 M30 C50	A	 Y30 M20 C20 K10	A	 Y50 M40 C30
B	 Y30 M20 C10	B	 Y30 M20 C20	B	 Y30 M30 C10	B	 Y30 M20 C20 K10
C	 Y50 M30 C40 K40	C	 Y50 M40 C30 K30	C	 Y20 M50 C50 K20	C	 Y40 M40 C70
D	 Y30 M100 C90 K50	D	 Y30 M100 C90 K50	D	 Y100 M90 C60 K70	D	 Y100 M90 C60 K70

A	 Y60 M60 C40	A	 Y30 M20 C60	A	 Y10 M10 C30 K30	A	 Y40 M50 C40 K20
B	 Y40 M30 C20	B	 Y20 M20 C20 K10	B	 Y30 M20 C20	B	 Y30 M20 C50
C	 Y50 M30 C50 K30	C	 Y30 M50 C70 K20	C	 Y40 M30 C70	C	 Y70 M60 C50
D	 Y50 M70 C30 K60	D	 Y50 M70 C30 K60	D	 Y70 M50 C30 K60	D	 Y70 M50 C30 K60

A	 Y50 M40 C30 K20	A	 Y40 M40 C40 K10	A	 Y30 M30 C40 K20	A	 Y60 M60 C50
B	 Y40 M30 C20	B	 Y20 M10 C10	B	 Y50 M40 C30	B	 Y30 M20 C20 K10
C	 Y40 M40 C70	C	 Y20 M60 C60 K20	C	 Y60 M60 C40 K30	C	 Y40 M70 C30 K40
D	 Y30 M60 C100 K60	D	 Y30 M60 C100 K60	D	 Y30 M60 C100 K60	D	 Y30 M60 C100 K60

A	 Y30 M10 C30	A	 Y10 M20 C30	A	 Y30 M10 C20	A	 Y20 M10 C30
B	 Y30 M10 C10	B	 Y30 M10 C10	B	 Y30 M10 C10	B	 Y30 M10 C10
C	 Y30 M30 C10	C	 Y10 M30 C10	C	 Y20 M30 C10	C	 Y20 M20 C30
D	 Y10 M30 C30	D	 Y20 M30 C30	D	 Y30 M20 C30	D	 Y30 M30 C20

A	 Y30 M30 C40	A	 Y40 M40 C20	A	 Y30 M20 C40	A	 Y40 M40 C30
B	 Y40 M20 C20	B	 Y40 M20 C20	B	 Y40 M30 C20	B	 Y40 M30 C20
C	 Y20 M20 C40	C	 Y40 M20 C40	C	 Y40 M30 C30	C	 Y20 M40 C30
D	 Y20 M40 C40	D	 Y20 M40 C30	D	 Y30 M40 C40	D	 Y20 M40 C40

A	 Y20 M20 C40	A	 Y20 M30 C40	A	 Y40 M40 C40	A	 Y20 M20 C40
B	 Y10 M30 C20	B	 Y10 M30 C20	B	 Y10 M20 C30	B	 Y10 M20 C30
C	 Y30 M20 C40	C	 Y30 M40 C30	C	 Y40 M30 C20	C	 Y30 M10 C40
D	 Y40 M40 C40	D	 Y30 M40 C40	D	 Y40 M20 C40	D	 Y40 M40 C30

- Dressing Sample

PRODUCTION PROCESS

-Workflow on Set

Usually, if it is necessary, I will go to the location to build up the art before the shooting day. For example, the protagonist's bedroom cost two days to finish. In general, I would be on set half or one hour earlier than other crew members making sure arts are ready to go before the shoot. Generally, actors always arrive at the location at the same time with crew. Rachel would rehearsal with them first. When I am done with location set up, I will prepare clothing and make up for actors. At the same time, Troy would be guiding other crew to set up camera, lighting and other grip stuff. After actors changing clothes and finishing make up, we will rehearse with camera couple times before the real shot. Every time, we three wouldn't communicate too much before filming, but we were all very clear about our jobs and the work efficiency was always very high.

-Directing

Mainly, directing was Rachel's work. Her major was theatre acting in her undergrad, so I absolutely believe her in directing. Also, she always discussed with me to see if we were both happy with the presented result. The most impressive scene for me is

the clinic scene. Jessa is waiting at the outside of the operation room; her tears run out unconsciously. We wanted a dolly in shot for this scene. In order to keep the actress's mood being coherent, we didn't say cut for this shot; we just asked everyone to go back to the first position and we repeated four times. At the beginning, crew didn't understand why we did this, but when we watched the playback together, every one could tell the obvious difference from each time. The actress was getting better and better. When Rachel called "cut" at last, I cried and was totally moved.

-Cinematography & Lighting

In terms of technique, we used underwater cinematography for the swimming scenes and a significant amount of moving camera. We hope that the images of water and movement will provide an allegory for pregnancy and Jessa's struggle. Overall, we are aiming for the film to be from the point of view of Jessa. The camera movement, lighting, and tone should reflect her mood and perspective.

POST PRODUCTION

-Editing & Exporting

Before starting editing, we looked through all the footages we have, picking out shots we were satisfied with performance and camera movement, and then took notes, marked the time code to prepare for editing. This work was very tedious and time-consuming, but due to the low success rate of the underwater photography part we have, it was particularly important to pick out good moments first. In addition, this note was very helpful for later montage and inter-cut editing. Zach is the editor and we worked together in the whole process of editing. Finally, the story telling rhythm is quite different from the beginning version, but we are all happy with that. In the whole process, the most difficult part is to control the narrative structure. We hoped each scene has different developing pace since the tone of every scene is not the same. For example, in the swimming practice scene, we spent a lot of time on it to create the intense atmosphere. When we have the picture-locked version, we exported files for color correction and sound mixing.

-Color Correction

Between SpeedGrade and DaVinci Resolve, finally we chose DaVinci Resolve.

Comparing with SpeedGrade, DaVinci Resolve is more controllable and the visual effect is much better. Also, exporting from SpeedGrade may cause random flicking which is not controllable. The color correction process went very well. Before we wrapped, we were hoping the color could be bright, low in saturation and contrast. When we actually worked on color, we picked up short clips from each scene to do the test. According of the camera filters we used on set and the influence of season, we thus changed our mind to high contrast and moderate saturation, except the lead actress's dream part. We still kept it as low saturation and low contrast. Color correction not only makes the picture more delicate, but also fixes problem. For example, the swimming meet scene was shot on two different days with complete different lighting. Our colorist found a happy middle point and matched the visual for the continuity of the story.

-Sound Mixing

We spent much more time on sound mixing than we imagined. One reason is, at the beginning, we were not familiar with Protools and had processed it slowly; the other reason is that, we did have many problems with our audio files. In couple of scenes, the volume was so low that we had to do the ADR. Then, we thought on set performance was much better than ADR, so we went back to figure out how to fix the volume problem. There were two scenes, which the ambience sound is too loud to

hear the dialogue. We tried all sorts of ways and different software to decrease background noise. In addition, we got final score very late. Basically, because sound arranging took very long time, the mixing was a little bit rushed. But as far as I am concerned, the sound is not too bad. It was the first time I completed sound mixing for a short film; also compared with original sound, it turned out much better.

-Music Composing

The film is scored by Andrew Prahlow who is a professional composer working in LA. We contacted with each other by email. After two drafts, we got the final version. Credits music *Worth Repeating* is the work of Erin Lovett. She is Rachel's friend, so we can use this music for free.

-Title & Credits Design



These works are done by Sarah Foley, which is Rachel's bigger sister. They are all free. Final title and credits are made by Zhou Yi.

- Exporting

Seemingly, it should be the most fun part of this film, but actually, it was one of the most painful parts. From a different perspective, in the last 36 hours before submission, I learned a lot. In short, when we put sound and color files back together, they were out of sync. Even after we matched one part, gradually as the film playing, it went out of sync again. Here are the reasons. First, all softwares have bugs, but the influence is unable to be distinguished without professional tests; Second, when we were shooting, the frame rate is 23.976, but the export file for color is 24; Third, DaVinci Resolve can't link the file with any change, such as slow motion or merged images. So, the timeline was messed up in the bounced file; forth, when the frame rate is 23.976, audio setting up is 16Bit and 48Hz, after importing sound file into Protools, the setting up should be changed as 47.5Hz to guarantee sound and images are totally sync. Generally, it is really hard to tell without tests. When all the above problems are stacked together, it was a disaster. With the help of Motion Picture Science students, we found the problem and concluded the best solution is transferring 24 frames rate color file to 23.976; the rest we could was matching sound and images by our eyes and ears.

WORKING WITH COMMITTEE

In this part, I am more than happy to say TAHANKS AGAIN to all of my committee members: Advisor Malcolm Spaul; Professor Peter Kiwitt and Anastasia Cerankosky.

Although the three professors are responsible for helping us to work out our thesis film, but they never forced us to make any change. Usually, they gave professional and sincere ideas. As for if we want to change, it was totally depended on our decisions. As our advisor, Malcolm has almost met with us every week. We talked about everything in this film; sometimes, we would be further discussed just because of a very small scene or some details. We mentioned our own ideas and explained the reason. For the whole story structure changing, basically, we were following Malcolm's suggestions.

As our committee member, Peter and Anastasia did all they could to help us. Most of the time, they were helping us in details aspects, involving dialogue, art design and make up. Anastasia even let us to use her house as our location for two scenes.

THESIS SCREENING

My thesis film *The Undertow* was screened around 11pm on Sunday night, on that day, SOFA screening started at 10 in the morning. So, I really appreciate my professors, friends, classmates and other audiences who were willing to stay till the end.

Maybe it was because I have seen this film so many times in the past year, I have lost the ability to judge if this film is good enough. As I am concerned, every time watching this film is a process of finding new problems constantly. At the screening, it was the first time I stand from an audience perspective to watch the whole thing again. All problems were amplified on the big screen. Some weakness I never noticed before had become very obvious. For example, for sure, the credits is too long; in some part the music can be tweaked; the title needs more details; color correction still needs to be modified; some scenes should be cut more since the humor didn't work very well.

All feedbacks given by audiences are very positive and more encouraging, because of that, I feel more confident about this film. A male audience said, he knew nothing about abortion surgery before, but he felt very shocked after watching this film; someone said her favorite scene was when the lead actor Jessa waiting outside of the

operating room. It showed her that no matter what kind of disease; a human being has to be brave to face it. The comment that gave me the biggest encouragement was that one audience said, that he was fully convinced by the truth of the story. He felt every detail was working and the digital technology element was not overused. He had undergone a rebirth with the character. This made me feel more determined, that all the time we put in to create and change the story was totally worthy.

AFTERWORD

In this section, I would like to add some problems we had in the production process but I forgot to mention in the earlier chapters. In the process of overcoming these problems, I gained more experience. Sometimes, I made a joke about our film with other crew; we said this film shouldn't be called *The Undertow*, should be called *Second*. In order to achieve the artistic imagination, we are not only reshot many scenes, but also replaced the cinematographer and actors. About replacing the cinematographer, I don't want to over talking. Personally, no one making mistakes in the shooting, we just have different tastes for camera movement. About communicating with actors, I did get some experience this time.

The first actor we replaced was the actress who was playing Jessa. Besides that the girl's schedule was not working for our shoot, we did have quite different opinions on acting. The actress who is major in theatre acting, so habitually, her actions and expressions are very big. When she was showing on camera, she looked like over acting. Obviously, we didn't realize this problem in the audition. Also, at that time, she was the best person we could find; we hadn't shoot anything and it was already two weeks later than we planed. So, we chose her. In audition, basically, actors just sat there and read the script. There was no camera framing on her face, so we never thought about that over acting would be a problem. We tried to fix this problem. We

always spend a lot of time for rehearsal couple days before the shot. When the rehearsal seemingly started to be helpful, the actress had to quite because of personal reason. And then, we replaced the actress who was playing Sutton. When we met this actress at first time, we all agreed that she was Sutton. The way she spoke and her dressing, everything of her, showed that as if she was Sutton that walked out of the script and came to in the front of us. The audition went very well and we decided to use her in the audition. Everything was perfect until we began to shoot the first scene of Sutton. Maybe because of less experience, the actress had very serious camera-shy problem. Once the camera was rolling, her expression would become stiff; she began to forget her lines and she even could not walk normally, but like a puppet. We didn't think we could help her with this problem in a short period of time, so we had to replace her. At present, the solution I think might be helpful to avoid the above situations is filming actors in the audition. Let them to get used to the camera. Also, don't sit and read lines all the time in audition. Do a little rehearsal with actors. Maybe, in this process, some actors will be revealed more drawbacks.

Another thing is about that we changed the character setting of Ethan. Actually, in the whole story, Rachel and I disputed for Ethan and Sutton a lot. From my perspective, I really hate that Sutton is just a typical high school popular girl. Also, I don't like Jessa is pregnant just because of one-night stands. For me, this behavior is not matching with her personality at all. I was hoping she felt hurt in a relationship, but also learned

from the relationship. I wished that was not only about abortion, but also about how to love a person. But in the end, I chose the concession. Here are the reasons. First, requiring a 20-minute film to show such a big theme is unrealistic; second, in the beginning, we made a very clear division of labor. Rachel wanted to dominate the story. For me, working as a team, trusts, respects and the promises are the most important things. So I chose to compromise. Also, the result proved that Rachel was correct. Although the story is simple, it gives enough time to present to audience slowly, as evaluations given by audiences; they think the story is believable.

In the production process, except for achieving more professional knowledge, my personality also becomes more mature. I learned to be calm and brave in the face of problems.

APPENDIX

-Appendix 1: Original Treatment

TREATMENT

JESSA, 17, lies in her bed with music blaring loudly. Her eyes are closed. She turns her head, biting her lip. It's unsure whether she is in pain or engaging in something sexual. The screen flashes between her in pleasure and her crying. It finally stops on her crying. The camera moves out to reveal Jessa is surrounded by dozens of pregnancy tests. They are mostly positive with little pink pluses. She closes her eyes is suddenly transported to a horse ranch. Her and ETHAN, a handsome and goofy guy, are riding horses. Ethan is trotting behind Jessa whose horse begins to poop. The two loose it and start making poop jokes like 6th graders, but they are having the time of their lives.

In her car on the way to a swim meet, Jessa is rocking out. Blaring some song and singing at the top of her lungs, she gets hyped for the meet. At the pool, her coach, RALF, 40s, an inappropriate but caring man, drills the team as if it is baseball - major leagues. Jessa stoically approaches the edge of the pool and dives in. She throws herself into swimming. She is fast, the fastest on the team by far. When she gets out her coach screams about her breaking her personal record and how the recruiters will

eat it up.

Jessa is at home in her bed. Her sister RHYE, a spunky 11 years old, comes in and crawls into her bed with her. Rhye reveals that she knows Jessa is pregnant. Jessa goes into panic mode, locking the door and making Rhye swear she won't tell anyone, and then she makes her explain how she knows. After her minor panic attack Jessa begins unraveling. In her usual adult-like manner, Rhye talks her sister down and helps her put her concerns into coherent thoughts.

Ethan lies on the ground. He dramatically screams that he wants to die. Jessa walks into frame from Ethan's point of view. It is then revealed that Ethan is laying on a traffic crosswalk. He blocks the way of a little girl and her Mother. The little girl happily walks over Ethan while her Mother looks to Jessa in annoyance. Jessa explains that they just broke up. She watches the little girl skip away.

At the Horse Ranch where she works, Jessa is tending to one of the horses. A group of girls in perfectly tailored jockey outfits and shiny hair come in. SUTTON, the Queen Bee is having Jessa help her tighten the belt for her feet as she mounts the horse. Sutton and a few other girls talk about their old friend in college at Yale who fell in love with the pizza delivery boy and got pregnant. They make some jokes about going from class to trash. The girls start to muse about why the girl had the baby. Sutton

explains that she went to have an abortion at a clinic that does not care about you telling your parents, but then realized that she really wanted to be a mother. The other girls are unimpressed. Finally noticing Jessa's presence, Sutton drops a few dollars and says something about tipping the help. After the girls get back from their ride Jessa boldly asks Sutton where the girl went to get it done. Sutton blows off her question and claims that it's none of her business.

Late one night Jessa is in bed and hears a knock on the window. Ethan is pathetically waiting outside in the rain, which he is quick to complain about. She lets him inside where he tells her that he wants her back. Jessa considers him, but is resistant. They begin their inside jokes about horse poop and other things. Ethan brought over a few beers over and asks Jessa if she wants to watch *War Horse*, one of her favorites. Reminding him of coach's rules: no booze, blunts, or babies, Jessa refuses. They fall asleep together, but in the morning Jessa rushes him out and explains that it was a mistake to let him stay.

In her literature class Jessa is absent minded, not paying attention to anything around her. A few of her friends ask her if she is all right. Jessa makes a crass joke that she is pregnant. Her friends laugh it off, but her teacher MARLA, notices the moment and asks her to stay after class.

Marla and Jessa sit in the empty book lined classroom. Marla tells Jessa that her most recent essay on Sylvia Plath was riveting. When Jessa is unresponsive, Marla asks her if she is doing okay. Jessa stares at the maps and posters on the walls and insists that she is fine. Marla begins to talk about getting pregnant at a young age and how she wishes she had had her baby. Jessa, confused at Marla's bluntness, denies anything. Marla insists that she will recommend Jessa for a writing scholarship. That way she doesn't have to rely on swimming.

At the stables Jessa is taking care of the horses with Sutton. The two are awkward with one another and Sutton mostly watches Jessa work. Sutton asks why Jessa was so curious about the clinic the other day. After some prodding, Jessa admits that she is pregnant. Surprisingly, Sutton takes it upon herself to help. She begins gearing up to go for a ride and throws a helmet to Jessa. She gestures to her stomach and Sutton assures her it can only help at this point.

It is the final swim meet. There is a huge crowd, photographers, recruiters, the works. Jessa and the other girls are lined up for the race. The buzzer goes off and everyone dives in. They are all swimming rapidly. Jessa begins to have a fantasy about riding on her favorite horse. The saddle on the horse begins to loosen and Jessa struggles to stay on. Eventually, she falls off of the horse and grabs her stomach. Back in the pool, Jessa accidentally breaths water into her lungs and has to stop swimming to cough.

After catching her breath, the buzzer and Jessa's Coach confirm that she blew it. Notre Dame won't happen after that atrocity.

In the women's dressing room Ethan is waiting with flowers. Jessa tries to shoo him out of the room but he won't budge. He applauds her on sticking it to the man by not swimming. She catches an image of herself in the mirror and stares, touching her belly. Everything around her is in slow motion as the girls file in.

After the celebration Jessa receives a call from Ethan. He dramatically tells her that he is going to Africa after graduation. He claims that she has taught him that giving love is more important than receiving it. Jessa begins to laugh like a madman, telling him that him that he is crazy. Then she admits that at least he always knows what he wants to do, she doesn't even know what her dreams are anymore.

At the stables Jessa is caring for the horses, feeding them sugar cubes and brushing them. She talks to them, saying that it is just her and them now. She takes out an envelope and reopens the letter inside, it her acceptance with a full ride, from a writing scholarship, to the University of Virginia. She makes a paper airplane out of the document and tosses it into the wind.

At the clinic Jessa sits in the waiting room with her sister. Sutton is at the counter

writing a check. Jessa's name is called and she collects herself and goes in. We see Jessa's face as she lies on the chair, finally making a decision of her own.

-Appendix 2: Final Script

Ciconia Ciconia

By

Monzerrat Lozano

1.3.14
Draft 9

mxl9181@g.rit.edu

IN DARKNESS: The CRUMPLING of plastic is heard.

FADE IN:

1 INT. JESSA'S BEDROOM - DAY 1

CLOSE ON - UNOPENED PREGNANCY TEST

A hand reaches out, fumbling in its attempt to open the First Response test. The frame empties while URINATING and FLUSHING are heard - TITLE SEQUENCE.

The test comes back into frame and the fluid passes over the open square, slowly revealing it is positive.

WIDE ON - JESSA

JESSA - 17, athletic build, pretty face - sits on her bed. She's surrounded by a slew of pregnancy tests. All positive.

Swimming medals hang on hooks, off bookshelves. Trophies line the walls. Gold, silver, bronze. Mainly gold. Big shiny "1st place"'s.

Aside from the ostentatious trophies, the room is scarcely decorated.

She grabs a pillow and slams her face into it. She screams.

2 INT. HIGH SCHOOL - SWIMMING POOL - DAY 2

Swim meet.

Spectators fill the bleachers. We hear nothing but Jessa's breathing as she takes her place in her lane. She fixes her goggles and gets into position.

The starting HORN goes off. Jessa dives into the water as the spectators cheer and hoot and holler, the coaches yell, trying to give last minute advice.

JESSA

Swims like a fish in water. This is her element. She draws a breath between strokes - pushing herself.

CONTINUED:

3.

RALPH
(seriously)
Last season you were swimming the
50 free at 23.49. Today you were at
25.15.

AUBREY
We're concerned.

Ralph glares at Aubrey.

RALPH
Not that it isn't a good time. It's
just... average. And you're far
from average, Jessa.

Jessa fills with pride at the statement.

JESSA
I've just got a lot on my mind
right now. That's all.

Ralph nods.

RALPH
Do you know how many calls I get
about you? Keep your times up and
you could be at any Division 1
school of your choice.

Jessa looks up at this, a little stunned. Aubrey clears his
throat and awkwardly reaches over Ralph to type on the
computer. Ralph moves out of the way, his smile
disappearing.

RALPH
That said...

Aubrey turns the computer monitor around revealing a photo
of Jessa in the midst of one of her drunkapades.

AUBREY
We realize it's your senior year,
Jessa -

JESSA
We're the same year, nimrod.

AUBREY
But we can't condone this type of
behavior.

(CONTINUED)

CONTINUED:

4.

JESSA

How did you get that?

RALPH

A concerned parent found it on the Facebook. Now imagine if any of the recruiters found it.

JESSA

Coach, that was weeks ago. I didn't even know there were pictures.

RALPH

I still have to bench you next meet.

JESSA

That's unfair!

AUBREY

Maybe you should spend your weekends practicing your breaststroke instead of funneling...and twerking.

JESSA

Shut it Aubrey. Breaststroke is my best.

Ralph nods.

8

EXT. HIGH SCHOOL - COURTYARD - DAY

8

Heather and Jessa sit on a picnic table. Heather flips through her phone as Jessa watches.

JESSA

He found it on the 'Rachetmount' album, or whatever.

HEATHER

'Fast Times at Rachetmount High.'

JESSA

How do you know this?

HEATHER

They've got some pretty great photos on there.

Jessa points at the phone.

(CONTINUED)

CONTINUED:

5.

JESSA
There. Who posted it?

HEATHER
Sutton.

JESSA
I'm going to kill that horrid
little back stabber.

HEATHER
Can we delete it? Is that possible?

JESSA
What if I end up a swim coach
stalking out kids on Facebook?

HEATHER
You make it sound so creepy.

JESSA
You know what I mean.

HEATHER
You'll at least coach college.

JESSA
I can rest at ease now.

9 INT. KITCHEN - DAY

9

Jessa sits at the kitchen table with a microwave dinner in front of her. Her mom, MARGIT, youthful but overworked, wears a black polo with a name tag on it. She smiles brightly at Jessa and kisses her on the forehead as she puts down a glass of water.

JESSA
I'm not hungry.

MARGIT
You'll offend my cooking if you
don't eat.

JESSA
You're unusually happy for the
mother of a loser.

MARGIT
You're not a loser. Just not a
winner. (beat) I'm teasing.

(CONTINUED)

CONTINUED:

6.

Jessa stabs at her plate. Her mom watches her, poking at her food, until she gives up and grabs an envelope from the kitchen counter.

MARGIT
This came today.

Jessa stares at the heading.

JESSA
It's from BU.

Margit nods excitedly. Jessa rips open the envelope and reads the letter.

MARGIT
Well?

Jessa can't believe it. She stares at the letter, reading and rereading.

JESSA
I got a scholarship.

MARGIT
I knew it!

Jessa seems to be on edge and makes a confused "hmm" noise.

Margit gives Jessa an expectant look. She screams quietly, her hands waving wildly in the air.

Jessa looks back at the letter.

JESSA
(placating)
With contingency. It's not official yet. I have to sign.

MARGIT
Don't be nervous! You're going to be fantastic.

Jessa rolls her eyes, but her excitement comes back in full swing. She breaks into a smile.

Margit hugs her and gives a full fledged squeal. Jessa can't help but crack up.

JESSA
Aren't you late for work?

(CONTINUED)

CONTINUED:

7.

MARGIT
Well, shit.

10 INT. HIGH SCHOOL - SWIMMING POOL - DAY 10

Swim practice.

Jessa is clearly the best on the team, but today is not her best day.

Ralph blows his whistle and the girls change their strokes. Aubrey blows his whistle on the tail end of Ralph's, right in Ralph's ear. Ralph confiscates the whistle.

He reverts his attention back to the girls.

RALPH
Let's go! Jessa! Pick it up.

Jessa breathes hard and stops swimming. She tries to pull herself out of the pool. She's pale and more than a little weak.

RALPH
You alright?

She pulls herself out of the pool, nodding her head. Suddenly, she is leaning on the side of the pool, barfing. Some of her vomit lands in the water.

Several girls stop and stare at her. Ralph freaks out.

RALPH
Oh my - are you OK? Jess - Someone get her a towel or water or something. And no running!

Jessa wipes at her mouth, embarrassed beyond belief.

RALPH
Aubrey! Take her to the nurse.

Aubrey tries to help her but, but Jessa pushes him aside, brushing off Ralph's concerns, as she strides into the locker room.

JESSA
I'm fine. I just need some air.

Aubrey reaches for his whistle, but it's missing.

11 EXT. HIGH SCHOOL - COURTYARD - DAY

11

Jessa exits the gym. She's completely miserable as she hoists her duffel bag over her shoulder.

SUTTON, 17, but could pass for 25, is with TWO FRIENDS, or rather members of her posse. One of Sutton's friends puts her finger in her mouth and pretends to gag at Jessa.

Sutton cracks a smile. Jessa storms over to the girl.

JESSA
What. The. Hell.

Sutton's smile vanishes.

SUTTON
Do you have a problem?

JESSA
Yeah, actually. I'm not allowed to swim next meet thanks to you and your stupid Racthcemount - whatever - album.

SUTTON
(sighing)
Calm down. Stress isn't good for you. Probably why you had that -
(whispering)
vom-bomb earlier.

Sutton makes a pained face as her girls giggle at the joke.

JESSA
That was literally 30 minutes ago!
How do you know this? Do you hide behind the bleachers or something?

Sutton holds up her phone.

SUTTON
Welcome to the 21st century.

JESSA
(resigned)
Forget it.

She walks away.

SUTTON
So you barfed all over the swimming pool. It happens. Maybe not to
(MORE)

(CONTINUED)

CONTINUED:

9.

SUTTON (cont'd)
everyone, but it happens. It's not
like it's morning sickness.

Jessa's walk hitches slightly at 'morning sickness.' Sutton
notices and gapes. Sutton's girls laugh hysterically at her
joke, missing the moment.

Jessa runs away, as fast as she can.

12 EXT. NEIGHBORHOOD - DAY

12

Jessa and Heather jog around the neighborhood, waving hello
to an old man with his dog.

HEATHER
I hate running.

JESSA
We're jogging.

HEATHER
Jogging is a stupider form of
running, and somehow, more painful.

JESSA
Shut up.

Jessa stops abruptly. Heather stands a good feet away from
her, hands on her knees, trying to catch her breath.

HEATHER
Everything ok?

JESSA
Peachy.

HEATHER
I think I should be worried.

JESSA
Don't be. I'm absolutely perfect.

HEATHER
Alright. Got it. You're fine.

Heather pants heavily.

JESSA
I'm pregnant.

(CONTINUED)

CONTINUED:

10.

Heather perks up at that. Her eyes bug out and she can't seem to control her emotions. Jessa, not waiting for an answer turns and runs.

HEATHER

What?

Heather chases after her.

HEATHER

Get back here!

Jessa doesn't slow down.

HEATHER

Oh my god, Jessa.

Jessa speeds up and Heather struggles to keep up.

HEATHER

Stop running.

Jessa stops abruptly, Heather barely misses bumping into her.

HEATHER

What are you going to do?

Jessa laughs pathetically.

JESSA

Honestly? Swimming is definitely not an option. Not anymore. Which is frightening. Just... really frightening. I really screwed up.

She avoids looking at Heather.

JESSA (CONT'D)

Not to mention, that I'm going to be the worst mother ever.

Heather grabs Jessa by the shoulders. Pep talk time..

HEATHER

Are you kidding? You're Super Woman. If anyone can do it, you can. And your Mom -

JESSA

I'M NOT AND I CAN'T.

Jessa starts walking back and Heather follows, trailing behind.

(CONTINUED)

CONTINUED:

11.

JESSA
That was kind of dramatic. Sorry.

Beat.

HEATHER
But you're going to have it, right?

JESSA
I guess?

They both think in silence, catching their breath.

HEATHER
(suddenly)
There's a Buddhist belief that if a baby is killed before birth, it haunts the world, unable to be reincarnated.

JESSA
Pro-life supporters must love you.

HEATHER
I'm serious. Do you want to live knowing that your baby's soul is wandering the earth, because you put it there?

JESSA
Thanks. I have to pee again.

13 INT. JESSA'S BEDROOM - NIGHT

13

Jessa wears pajamas. She paces, cellphone in hand.

She unlocks and locks it several times. She finally dials a number, nauseously.

ETHAN (O.S.)
Hey.

JESSA
Sup bruh?

Jessa looks baffled at what has come out of her mouth.

ETHAN (O.S.)
Chillin, playing GTA.

(CONTINUED)

CONTINUED:

12.

JESSA
Right. Can we talk?

14 INT. ETHAN'S CAR - NIGHT

14

Jessa and Ethan sit in the car. Ethan looks deader than dead.

ETHAN
While I have enjoyed this little talk, Mermaid, I'm about to fall asleep.

JESSA
I know.

They're quiet for a moment, Ethan trying not to fall asleep.

ETHAN
So?

JESSA
So. Remember that night?

Ethan chuckles quietly.

ETHAN
Yeah. Who could forget that night.

JESSA
You remember everything?

ETHAN
I mean I was pretty gone, but yeah?

Jessa attempts to guide the conversation.

JESSA
Do you remember using a condom?

Ethan sits up, pretty awake now.

ETHAN
To be honest no, but it was gone from my wallet so I assumed... I don't have STD's, I swear.

Jessa's finding the words.

ETHAN
(rambling)

(MORE)

(CONTINUED)

CONTINUED:

13.

ETHAN (cont'd)
I mean my ex-girlfriend had a yeast
infection at some point, but I'm
pretty sure I didn't get that.

Jessa sighs, gathering her courage.

JESSA
That's good to know, but that
doesn't make me less pregnant.

Ethan sputters, completely wide awake and has all of Jessa's
attention.

ETHAN
What?

JESSA
There's a bun in my oven. You
really knocked me up. I'm eating
for two. I don't know how else to
say it.

ETHAN
Whoa. What are we going to do?

JESSA
Great question.

Beat.

ETHAN
You're sure it's mine?

Jessa just stares at him.

JESSA
Positive. Just like all 30
pregnancy tests.

Beat.

ETHAN
You're not going to tell my
parents, are you?

Jessa shoots him a look. This is the father of her baby?
Dear god, help her.

15 INT. HIGH SCHOOL - LOCKER ROOM - DAY 15

Jessa hides behind her locker, changing before going for a swim.

She turns around and sees Sutton, changing as well. She turns back to her locker, and tries to change faster.

A few girls make their way out of the locker room and everything is quiet. Jessa takes a moment to relax, placing her head against her locker.

She shakes herself out of it and grabs her towel. On her way out the door to the pool she stops in front of a mirror.

Jessa turns sideways and looks at herself.

SUTTON
You don't usually show for 3
months. Give or take.

Jessa jumps in fright.

JESSA
What are you talking about?

SUTTON
You know what I mean.

JESSA
Oh, you're a doctor, now? Nice to
know.

Jessa wraps her towel around her.

SUTTON
Just got my degree last week.
(beat)
It's ok. I know. Everything's going
to be fine.

JESSA
Will it? That's nice to know.
Thanks for that. I needed that. Why
do you even care?

SUTTON
I get it.

JESSA
Yeah, 16 and pregnant is a pretty
popular show.

(CONTINUED)

CONTINUED:

15.

SUTTON
Personal experience is a bit more
memorable.

Jessa stops.

JESSA
What?

Sutton sits down on a bench. She doesn't look at Jessa.

SUTTON
I could have had it. But I didn't
want it.

Jessa sits down beside her. Her breathing gets shallower.

JESSA
I have no clue what to do.

Jessa puts her head in her hands and Sutton watches her.

Sutton digs into her bag and hands Jessa a chocolate bar,
which she quickly takes.

16 INT. JESSA'S BEDROOM - NIGHT

16

Jessa is sitting on her bed with her computer on her lap.
She is watching a video that we do not see.

V.O. VIDEO
Your abortion provider will give
you medication for pain and
possible sedation.

17 DREAM SEQUENCE - EXT. FIELD - DAY

17

Jessa is wandering around the field of tall grass. The audio
continues.

V.O.
You will lie on your back with you
feet in stirrups and a speculum
will be inserted to open the
vagina.

END DREAM SEQUENCE

Her mom pours out two flutes of sparkling grape juice, handing one to Jessa. She clinks the glasses and downs her drink. Jessa gives her a look.

MARGIT

Don't give me that look. I'm not irresponsible enough to give you alcohol.

JESSA

Couldn't you hold off on all of this?

MARGIT

Do you not want to go? Is that what this is about?

JESSA

No, no.

MARGIT

You can tell me if it is.

JESSA

That's not it.

MARGIT

Oh, thank god. Look, I'm your mom. I have to accept your accomplishments as my own. Now let me be happy for you.

Margit preps some chips and dip.

JESSA

Can we just postpone for a bit?

MARGIT

Honey, people are going to be here in like five minutes. It's kind of too late for that.

JESSA

It's just that we need to talk. It's kind of a big deal.

The DOORBELL rings. Margit heads to the door.

MARGIT

We can talk afterward. I think that might actually be the mailman at our door.

(CONTINUED)

JESSA

Why is it always what you want? I have stuff going on too.

Margit stops and turns to Jessa.

MARGIT

I know you do. Ok? I know that. But this is a big deal. You're going to college. I didn't get to go to college.

JESSA

Right. Sorry. Forgot I was such a burden.

MARGIT

It's not like that.

JESSA

It's not my fault that you got knocked up, Mom.

MARGIT

That's enough!

JESSA

Just being the bastard that I am.

MARGIT

You're being a brat.

JESSA

It's the only thing that seems gets your fucking attention.

Jessa walks over to the beautiful cake and throws it in the trashcan, walking out of the room in a fit of fury.

Margit sits down and cries.

The DOORBELL rings several times.

The pool is completely empty. Jessa sits on the diving board. She finally pushes herself over the edge and falls in. She floats near the bottom and finally lets herself cry.

In the main pool she swims lap after lap, running everything over in her mind. Suddenly the water around her turns a deep shade of red and she comes up for air.

21 EXT. CLINIC - DAY 21

Heather pulls into a parking space near the entrance. Sutton is standing in front of the clinic waiting for them. Heather stares forward.

JESSA

What?

HEATHER

I love you, but I can't go with you.

Jessa is hurt, but not surprised.

JESSA

Okay.

Sutton walks over and leans into the window.

SUTTON

(awkwardly)

Hey.

22 INT. CLINIC - WAITING ROOM - DAY 22

The room is sparse. The girls sit nervously, looking at the posters lining the walls.

A door opens and a NURSE comes out. She smiles at Jessa.

NURSE

All set?

Jessa nods. She squeezes Sutton's hand before getting up and following the nurse behind the door.

23 INT. JESSA'S ROOM - DAY 23

Jessa's room is all packed up for college. Her trophies have been taken down and the room looks like a skeleton of the former.

Heather is laying on a suitcase attempting to zip it up.

HEATHER

Family trick.

JESSA

Aw, I'm going to miss this weirdness. (beat) But get off my stuff.

(CONTINUED)

CONTINUED:

20.

Heather begins to get overly emotional and hugs Jessa.

HEATHER

You love me.

JESSA

Duh. Thanks, for everything. You're the best.

HEATHER

That's you.

MARGIT (O.S.)

Heather, please move your whale of a car.

Heather grabs a huge suitcase, still sniffing, and awkwardly brings the suitcase out of the door.

HEATHER

I'll be at the whale.

Jessa nods and waits for her to leave, grabbing her final suitcase.

Looking around the room for the last time Jessa finds an old pregnancy test under her desk. She picks it up and stuffs it in her purse and closes her bedroom door as she leaves.

END.

-Appendix 3: Breakdown Sheet (For Art Design)

SHOW <u>4</u>		BREAKDOWN SHEET		BREAKDOWN PAGE # <u>1-1</u>	
LOCATION _____		PROD # _____		DATE <u>Oct. 26, 2013</u>	
<input type="checkbox"/> STAGE <input type="checkbox"/> LOCAL LOCATION <input checked="" type="checkbox"/> DISTANT LOCATION					
SCENE #s	DESCRIPTION	STORY			
	<input type="checkbox"/> INT. <input checked="" type="checkbox"/> EXT.	<input checked="" type="checkbox"/> DAY <input type="checkbox"/> NIGHT <input type="checkbox"/> DAWN <input type="checkbox"/> DUSK	# OF PAGES		
	Jessa & Heather				
		TOTAL PAGES			
NO.	CAST	ATMOSPHERE	PROPS / SET DRESSING		
	Jessa	On campus / after meeting with the coach	Jessa:		
	Heather		运动包. 运动裤. 毛衣. 运动鞋		
	Extras x 3		灰色T恤. 校徽		
Male	1 → Freshman / Matt				
Female	2 ← Molly → white shirt				
	Chevelle				
STAND-INS		SPECIAL EFFECTS	Heather:		
			书包. 短裙子. 毛衣. 高跟鞋. 腰带. 手链. 白色内衣. leggings. 皮带. 手链. Rachel's 手链. 校徽. 领结. (白色或黑色的鞋子)		
			Extras:		
			男. 校服. 毛衣. 裤子. 毛裤. 领带. 鞋. 女. 校服. 毛衣. 短裙子. 领结. 校徽		
STUNTS		TRANSPORTATION / PIC. VEHICLES	灰色或legging长. (白色或黑色的鞋子)		
MAKEUP / HAIR		<div style="border: 1px solid black; padding: 2px; display: inline-block;">TAKE</div>			
Make up → basic		Rachel Jewelry Box.		和平	
Hair →		别针. 项链. 衣服扣子.			
Heather: 卷发打扁		Rachel. Bike			
SPECIAL EFFECTS		ANIMALS / LIVESTOCK / WRANGLERS		OTHER	
总开跟跟线 & bit of 别针.					
Jessa: 头发是湿的				<input type="checkbox"/> TEACHER / WELFARE WORKER	

SHOW +

LOCATION

PROD #

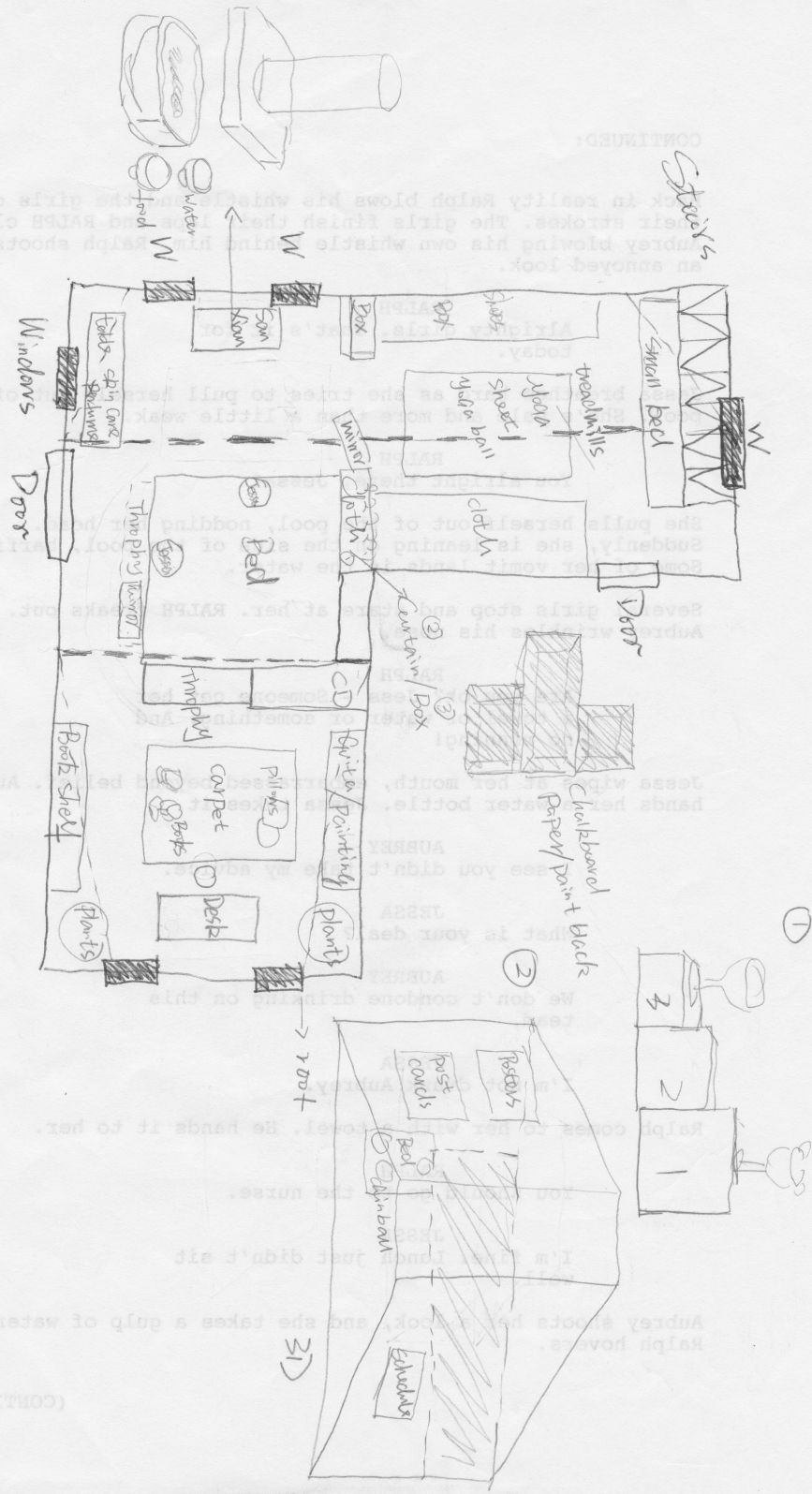
☐ STAGE ☐ LOCAL LOCATION ☒ DISTANT LOCATION

DATE Oct. 26, 2013

		DESCRIPTION	STORY			
SCENE #s	<input type="checkbox"/> INT. <input checked="" type="checkbox"/> EXT.	<input checked="" type="checkbox"/> DAY <input type="checkbox"/> NIGHT <input type="checkbox"/> DAWN <input type="checkbox"/> DUSK	# OF PAGES			
	Jessa & Sutton					
						TOTAL PAGES

[illegible]

Continued:
 back in reality Ralph blows his whistle and the girls change their strokes. The girls finish their strokes and Ralph claps, and they blowing his own whistle and Ralph shoots him an annoyed look.



SHOW Ciconia Ciconia

PROD #

DATE Nov. 8. 2013

		DESCRIPTION	STORY			
SCENE #s	<input checked="" type="checkbox"/> INT. <input type="checkbox"/> EXT.	<input type="checkbox"/> DAY <input type="checkbox"/> NIGHT <input checked="" type="checkbox"/> DAWN	DUSK	# OF PAGES		
9	Kitchen letter					
				TOTAL PAGES		

NO.	CAST		
	Jessa MARGIT	Jessa → 杨敬令 领证 白衬衫 运动包 碎布T恤 Burdettev 934901 pants 金	Margie → 魏/白衬衫 魏 魏的裤子 红袖口 名牌裤子
			WARDROBE
		从 1950 年到 1960 年的食物 (dinner) ← salad 小天 3 个	
		运动鞋 裤子 衣服 hats	
	STAND-INS	SPECIAL EFFECTS	VISUAL EFFECTS
			63m plate D. 7 63m plate D. 7
	STUNTS	TRANSPORTATION / PIC. VEHICLES	SOUND / MUSIC
	MAKEUP / HAIR	ELECTRIC / GRIP / CRANES	SPECIAL EQUIPMENT
	头发 → 苹果头		
	SPECIAL MAKEUP EFFECTS	ANIMALS / LIVESTOCK / WRANGLERS	OTHER
			<input type="checkbox"/> TEACHER / WELFARE WORKER

SHOW Catania Catania BREAKDOWN PAGE # _____
LOCATION _____ PROD # _____
☐ STAGE ☒ LOCAL LOCATION ☐ DISTANT LOCATION DATE Dec. 7th 13

[illegible]

NO.	CAST	ATMOSPHERE	PROPS / SET DRESSING
	Jessa Sutton extras.	* 鞋子 * 学校的海报	* 1528 ???
		CAMERA	WARDROBE
		Jessa → 上衣 + 短裙 / 游泳衣	
		Sutton → 上衣 + 短裙 / 运动装 (extras)	
STAND-INS	STAND-INS	SPECIAL EFFECTS	VISUAL EFFECTS
		↓ 校服 + 10 (Peggy)	
STUNTS	STUNTS	TRANSPORTATION / PIC. VEHICLES	SOUND / MUSIC
MAKEUP / HAIR	MAKEUP / HAIR	ELECTRIC / GRIP / CRANES	SPECIAL EQUIPMENT
SPECIAL MAKEUP EFFECTS	SPECIAL MAKEUP EFFECTS	ANIMALS / LIVESTOCK / WRANGLERS	OTHER
<input type="checkbox"/> TEACHER / WELFARE WORKER			

BREAKDOWN SHEET

SHOW Ciconda Ciconda

BREAKDOWN PAGE # _____

LOCATION _____

PROD # _____

☐ STAGE ☐ LOCAL LOCATION ☐ DISTANT LOCATION

DATE _____

SCENE #s	<input type="checkbox"/> INT. <input type="checkbox"/> EXT.	DESCRIPTION	STORY				# OF PAGES
			<input type="checkbox"/> DAY	<input type="checkbox"/> NIGHT	<input type="checkbox"/> DAWN	<input type="checkbox"/> DUSK	
2		meet close up under water (meet)					
20		Jessa swim alone under water (alone)					
		甲板. 甲板甲板					
TOTAL PAGES							

NO.	CAST	ATMOSPHERE	PROPS / SET DRESSING
		2. → 潜水游泳. + 潜水游泳 + 潜水游泳	
		20 → 潜水游泳 + 头发散着.	
		CAMERA	WARDROBE
		潜水游泳 + 头发散着.	
		安全绳 + 潜水游泳 + 头发散着.	
STAND-INS		SPECIAL EFFECTS	VISUAL EFFECTS
STUNTS		TRANSPORTATION / PIC. VEHICLES	SOUND / MUSIC
MAKEUP / HAIR		ELECTRIC / GRIP / CRANES	SPECIAL EQUIPMENT
SPECIAL MAKEUP EFFECTS		ANIMALS / LIVESTOCK / WRANGLERS	OTHER
<input type="checkbox"/> TEACHER / WELFARE WORKER			