SHOT LIST

*A shot list is a document that maps out everything that will happen in a scene of a film, or video, by describing each shot within that film or video. It serves as a kind of checklist, providing the project with a sense of direction and preparedness for the film crew*.

PRODUCTION TITLE: Today, Tomorrow DIRECTOR: Max Myers DATE: 11/11/21

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| SCENE | ANGLE | SHOT | MOVEMENT | INT / EXT | TIME OF DAY | SHOT DESCRIPTION | NOTES |
| 1 | wide | Eye level | no | ext | morning | Wide shot of row of houses, shows environment | First shot, establishes scene. |
| 2 | wide | Eye level | Yes, camera turns 180, pans in on main character | ext | morning | Wide shot which is higher than the previous shot, pans in onto main character Shaun Michaels | First appearance of main character |
| 3 | Mid shot | Eye level | Camera zooms in on main char | ext | morning | Character is zoomed in on main char, he is visible due to him being in natural lighting, someone else presumed to be there, but not fully shown. | First appearance of character voiceover, character says something to someone off screen. |
| 4 | Close up | Eye level | Freeze frame | ext | morning | Character is frozen, along with anything else in the background, still eye level but much closer to character. | Character narrates his current situation to the audience whilst everything is frozen |
| 5 | Close up | Dutch angle | Unfreeze frame | ext | morning | First introduction of the Dutch angle before loop reset, main character immediately gets smacked directly before loop resets. | Other character not yet introduced; his fist is only seen briefly before the reset. |
| 6 | Close up | High angle, above the character | Shot quickly cuts from previous to this one | int | morning | Shot is suddenly on the main characters face, he is facing the camera and has an unphased look on his face. | First introduction of the pillow behind him, bed etc. |
| 7 | Close up  | Eye level | no | int | morning | The character raises from the bed, sitting upwards, tripod is set up on bed and is now facing him at eye level. | The background must stay the same here, (most takes will be filmed at once.) |
| 8 | Low Angle | Mid Shot | no movement | int | morning | He character is seen in the same sat up position as earlier, he turns himself to face the general direction of the camera, and stands up. | Shot cuts to the next shot just after he begins to stand, making it fluid in his movement. |
| 9 | Eye level | Mid Shot | No. | int | morning | The character moves towards the desk of which the camera is now placed on, he reaches to pick up a watch, having set an alarm on it, the sound from the alarm will be Foley, as he would have set it up quickly, he then walks for the door. | Foley audio will be used for the watch sound effects, as it may be difficult to recreate real time, lighting will be natural from the curtains, the character will not open them. |
| 10 | Low angle | Mid shot | no | int | morning | The camera is facing the door as it opens, there is a brief pause before the door is opened, and the motion of the handle turning may be Foley audio. | This is the first shot of the character in his morning clothes, (the clothes he consistently  |
| 11 | Eye level | Mid shot | no | Int | morning | The camera is now facing the the inside of the bathroom door, it is positioned on the windowsill and will see the main character as he walks in, it will be next to the mirror, this shot will go on for a considerable amount of time, as he washes his face in the sink. | This is the first introduction of the bathroom; a considerable amount of upcoming montage will be within this room. |
| 12 | Low Angle | Close up | no | int | morning | The camera will be facing the side profile of the main character, as he washes his face and shaves (the shaving scene will consist of many different shots, so it can be used in multiple loops, meaning that continuity will be fine.)  | The main character may do some things with his face, he will clean his ears, pluck his eyebrows etc, which is ironic considering none of it will matter in an hour’s time. |
| 13  | Low angle | Close up | no | int | morning | A continuation of the previous scene, the shot will go on and things will be heard in the background, the shower will be heard as it turns on and the character will walk in, closing the door, none of this will be shown to the main audience but it will be heard. | The shower may be Foley audio, as well as the shower handle + footsteps. |
| 14 | Low Angle | Extreme Close Up | no | int | morning | The shot will consist of a towel which will be picked up, the shot will then cut to another towel in a similar spot, and another, and another, and another, as the music begins to kick in. | First introduction of a music track, and a larger in-depth analysis on the loop the character resides in. |
| 15 | Low angle | Close up | no | int | morning | Character is seen drying hair with towel, the shot will consistently cut to the same character washing the same hair but with a different towel, his facial expression will remain unentertained and unphased throughout the whole ordeal. | This is done to help establish the monotony of the main characters life, the fact that even though he is within a time loop constricted to an hour he still maintains some semblance of a routine. |
| 16 | Eye level | Mid shot | no | Int | morning | The camera will face the main character as he tries on several different outfits, perhaps the same number of outfits as the towels that were shown, the main character will once again seem unphased by this. | This helps establish the main characters dress sense devolving as the movie continues. |
| 17 | Low Angle | Long shot | no | int | morning | The character will be walking down the stairs, in the first outfit, as he walks down a few steps each time the outfit will change, I will ensure continuity by filming each shot several times, having plenty of footage to work with, I will also do all of this in one take, meaning that nothing in the background will change during it. | Even if I cannot accomplish the complete synchronisation of this scene, I can easily use the footage in a different way by showing the character walking down in different outfits separately, instead of all at once, I did this to fit into the montage im building up too. |
| 18 | Eye level | Mid shot | Lots, cuts from shot to shot quickly | Int/ext | Morning | The shot is outside of the door, the main character was seen outside, as soon as he walks outside the montage sequence begins, the shots continuously cut from one to the other in quick succession, it cuts from thing such as him drinking, running, dancing, partying, playing with things etc.  | The music begins playing at this point. |
| 19 | Close up | Dutch Angle | No | int | Morning | The main character wakes up in his bed for the final time, the music stops when he does so, and he stares up above the camera, the clothes are the same he wears every time he wakes up, with no noticeable changes, not even his expression has changed. | This montage sequence helps establish that the character tries a form of escapism to neglect thinking about his current situation |
| 20 | Close up | High Angle | no | int | Morning | The shot turns to the characters face picking himself up from bed, he looks around the room with a blank face and sighs deeply, before getting up and moving for the door. |  |
| 21 | Mid shot | Low angle | no | int | morning | The character walks outside of his room identically to every other time, he walks towards the bathroom just like before, but stops at the window and peers out, looking down at something unknown to the audience. |  |
| 22 | Over the shoulder | high | Yes, zoom in on character outside window | int | morning | Camera swaps to an over the shoulder looking down from the characters shoulder out of the window, zooming in on someone in the road, who is waving at the main character intently, the main character is seen showing some confusion, which turns into annoyance and frustration in this scene. | The waving character is later introduced as John Spencer. |
| 23 | Mid shot | Eye level | no | ext | morning | The character of John Spencer is revealed, still waving as he was in the other scene, he has a comically large smile. |  |
| 24 | Close up | Eye level? | no | int | morning | Shot cuts to main characters face, he is now noticeably annoyed and unhappy at the sight of Spencer, the shot then cuts back to close up of spencer smiling, then back to Michaels, then back to spencer, then back to Michaels then back to spencer ect, Michaels face getting more and more annoyed each time. | First introduction of Micheals;s dislike of spencer, and the rivalry the two share. |
| 25 | Mid shot | High angle | Lots, cuts from shot to shot of the main character getting changed quickly | int/ext | morning | Shot continuously cuts from the main character getting changed and ready, (showering, dressing, getting shoes on, washing hair, walking out the door) following him out the door, until once again cutting to Spencer afterwards, these shots would be in quick succession, but fast enough for the audience to recognise him getting changed.  | Reminiscent of the montage sequence, but quicker in the cuts. |
| 26 | High angle | Close up | no | ext | morning | Spencer is seen once again, looking past the camera to look at where Michaels is approaching from, the same comical smile planted on his face, although less so, until suddenly dropping. | The smile has noticeably dropped. |
| 25 | Wide shot | low angle | no | ext | morning | The shot is placed across the road, facing the two of them, they are both within shot, equal distance apart, reminiscent of an old western shootout type scene, with the two staring at each other from a distance |  |
| 26 | Wide shot | Eye level | no | ext | morning | The shot is now in-between them now, it cuts between them but the camera is positioned lower to the floor, as to look at them from a distance, it then swaps between the two of them as they speak to one another, the two of them argue. | The deal is mentioned in this scene, as is the extent to their rivalry. |
| 27 |  Eye level | Close up | no | ext | morning | The two of them are seen walking closer together in the previous scenes, they are now directly Infront of one another talking, the shot then cuts to an over the shoulder shot of the two of them, they talk to one another face to face now. | They speak about their past in this talk. |
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