

**LOCATION – Streets - EXT**

Scene	Shot number	Shot size	Description (Action)	Framing
2	1	Wide Long shot	a deserted village street, The Man walks into frame away from the camera and down the street.	Conventional/Unconventional
2	2	Medium tracking shot	The Man's face and upper body, his arms wrapped around himself as he walks down the street and shivers in the cold.	Conventional/Unconventional
2	3	Long Shot	he walks toward the camera; over his shoulder you can make out one of the figures in the background	Conventional/Unconventional
2	4	Wide Shot	shot similar to Shot 1	Conventional/Unconventional
2	5	Medium tracking shot	the Man walking down the street looking to the houses off screen	Conventional/Unconventional
2	6	Medium Shot	Eye-line match to A panning shot of the rows of houses.	Conventional/Unconventional
2	7	medium shot	him stopping and turning to face one of the houses and walking towards it.	Conventional/Unconventional
2	8	Close up shot	him banging on the door his hand lingers over the door handle	Conventional/Unconventional
2	9	Close up	his face as his eyes look down toward the handle and back up to the camera	Conventional/Unconventional
2	10	Close up	his hand reaching towards the door handle	Conventional/Unconventional

2	11	Close up	his face looking even more terrified.	Conventional/Unconventional
2	12	Close up	his hand nervously/ trembling turning the handle and pushing open the door.	Conventional/Unconventional
2	13	Full Body shot	Full body shot and a match on action as with the camera inside the house we see him stood in the silhouetted in the doorway as the door swings open and he steps inside.	Conventional/Unconventional
Additional shots : lots of B-roll, establishing shots of the village at night.	Additional shots 2: Wide and medium shots of him walking through the village			Conventional/Unconventional
5	1	Worms eye view	almost on ground level, the Man approaches from down the street and walks towards the camera.	Conventional/Unconventional
5	2	Tracking shot (over the shoulder)	from behind the Character's head the open door of the previous night is visible over his shoulder as he walks towards it.	Conventional/Unconventional
5	3	medium close up	The man's face looking nervous.	Conventional/Unconventional
5	4	medium shot	the same as <b>Scene 2 shot 13</b> , the Man walks into door frame from the	Conventional/Unconventional

			side and stops for a moment	
5	5	Extreme Close up	The Man's eyes.	Conventional/Unconventional
5	6	Medium shot	from the side the man staring into the doorway but then his head turns toward the camera with mounting fear and curiosity he slowly walks toward the camera.	Conventional/Unconventional
5	7	Reverse Medium close up shot	revealing what the man is looking at a candle burning in the darkness from a distance sat on a doorstep.	Conventional/Unconventional
5	8	Medium Shot	Same as <b>Scene 5 Shot 6</b> The man moves towards the light slow at first but eventually building up speed.	Conventional/Unconventional
5	9	Wide Shot	from the side showing him running toward the light.	Conventional/Unconventional
5	10	Close up	the candle (in focus) with the Man (out of Focus) running toward it. His hand reaches out and lifts the candle up out of frame.	Conventional/Unconventional
5	11	Medium Close up (match on action)	him picking up the candle and turning toward the door of the house.	Conventional/Unconventional
5	12	Tilting shot or low angle shot.	a light flickering in the upstairs window of the house.	Conventional/Unconventional
5	13	Medium Close up	same as <b>Scene 5 Shot 11</b> He pushes open the door and walks inside.	Conventional/Unconventional
8	1	Wide shot.	The street. The Character steps into	Conventional/Unconventional

			frame and stands with his back to the camera.	
8	2	Medium Close up	The character's face as he is stood looking down the street	Unconventional Quadrant Framing
8	3	Medium Tracking shot	he walks down the street.	Conventional/Unc onventional
8	4	medium shot	the same as <b>Scene 2 shot 13</b> , the Man walks past the doorway but doesn't stop to look in he walks straight past and out of the shot.	Conventional/Unc onventional
8	5	Medium shot.	the man walking past the rows of houses.	Conventional/Unc onventional
8	6	Reverse Medium close-up shot	The same as <b>Scene 5 Shot 7</b> except the candle is out. The man can be seen walking past the candle out of focus in the background	Conventional/Unc onventional
8	7	Medium shot.	the street partially bathed in red light as he walks closer to the camera, he slows his pace and looks nervous, curious. He stops just in front of the cameras face bathed in the red glow.	Conventional/Unc onventional
8	8	Medium/ full body	shot from behind the character as he stands silhouetted looking at the abandoned car in front of him, red light pouring from it's rear lights.	Conventional/Unc onventional
8	9	Medium shot	from inside the car pointed toward the open driver door. The man slowly walks into the frame and peers inside the car before sliding inside and closing the door. He looks around desperately looking for anything of use before	Conventional/Unc onventional

			stopping and staring for a moment at something on the back seat, For the first time he smiles reaching over and grabbing a warm winter coat. He puts the coat on and wraps his arms round himself adjusting to the newfound warmth. then he pats himself down searching his pockets beefier pulling out a set of keys. This time he laughs with relief and jams the keys into the ignition.	
8	10	Close up	Match on action of the keys entering the ignition. the car turns over	Conventional/Unconventional
8	11	Extreme close-up	a tear going down cheek.	Conventional/Unconventional
8	12	Medium shot	same as <b>Scene 8 Shot 9</b> . He closes his eyes shaking with sudden frustration, He carries on trying to start the car but to no avail eventually he stops bangs his fist on the dashboard before breaking down and sobbing into his hands.	Conventional/Unconventional
8	13	Close up	Raises brick to window.	Conventional/Unconventional
10	1	wide shot.	the man walking through the village dragging his feet with exhaustion using lampposts and walls to support him as he stumbles and staggers through the streets looking more disheveled than ever. He	Conventional/Unconventional

			slumps down against a wall defeated.	
10	2	Medium Close up	straight on, he takes out the ruined photograph.	Conventional/Unconventional
10	3	Close up	the photograph now wet with seawater and covered with flecks of blood and dirt.	Conventional/Unconventional
10	3	Medium Close up	same as <b>Scene 10 Shot 2</b> He breaks down all of the fight gone from him on the verge of tears but too exhausted to cry. Suddenly a noise unlike anything he's ever heard pierces the night he looks around terrified (Perhaps edit in a few symbolic shots the abbey, the bible, the picture from the house, the pocket watch at this point) He gets too his feet almost tripping as he does so he stares down the street.	Conventional/Unconventional
10	4	Long shot	the street at the very end of it the shadowy figure that's been following him the whole time can finally be seen silhouetted.	Conventional/Unconventional
10	5	close up	an eye-line match of the man staring with pure fear and the figure he turns.	Conventional/Unconventional
10	6	medium tracking	Match on action, shot as the man starts walking, looking over his shoulder building up speed before flat out running.	Conventional/Unconventional
12	1	Wide shot of	The village street.	Conventional/Unconventional

12	2	Full Body Shot	Same as <b>scene 2 shot 13</b> but this time no figure stands in the doorway.	Conventional/Unconventional
12	3	Reverse Medium close-up shot	same as <b>scene 8 shot 6</b> but the man is not present.	Conventional/Unconventional
12	4	Medium Shot	same as <b>scene 8 shot 9</b> but with no man	Conventional/Unconventional
12	5	Close up	the ruined photo laying abandoned by the wall where he dropped it.	Conventional/Unconventional
12	5	wide shot.	the village street from a different angle, the silence is broken as the Man sprints round a corner looking over his shoulder, spinning round on the spot trying to locate his pursuers. he suddenly grinds to a halt and staggers staring dead ahead of him.	Conventional/Unconventional
12	6	Wide Shot	Reverse shot and the figure stands ahead of him, cloak blowing in the breeze bathed in dramatic lighting and shadow. (it reaches out a hand)	Conventional/Unconventional
12	7	reverse shot medium shot.	the man looks terrified he backs up staggering even falling backwards he picks himself up and clumsily runs down the opposite end of the street.	Conventional/Unconventional
12	8	Tracking over the shoulder shot.	he runs down the street but as he turns the corner (leading back to where he came from) He is stopped as a second figure blocks the way ahead (in a flash of light	Conventional/Unconventional

			the image of the abbey is seared into his mind, along with the picture on the wall.)	
12	9	Close-up of	the man as he winces with pain before running in the opposite direction toward the abbey.	Conventional/Unconventional
			Additional Shots: Take lots of shots from various angles, but mainly medium close ups of the character falling asleep in alleys, against walls or in other places where he may have collapsed	Conventional/Unconventional