

TIPS FOR ROUGH CUT SCREENINGS

- Select your audience carefully
- What's the right size of the group?
- Hand out pen and paper
- Leave light for notes
- Give a pause after the end
- Don't be defensive
- Take detailed notes (also of what you think isn't important)
- If in a group - beware to hear everyone
- Prepare specific questions
- SORT OUT YOUR SUBTITLES
- Polish audio transitions

Murch

- * Mix friends with strangers
- * Talk to people 1-1
- * Most important thing is how YOU feel

INTERPRETING NOTES

- Which ones come from multiple people
- Listen to the problems not perse solutions
- Consider external factors
- Do the easy ones first
- More complex things - play and experiment
- Keep an eye on intended consequences

WHAT TO DO WHEN STUCK

- What is the nature of my being-stuck?
- Pearlman 6 points of Cultivating Intuition?
- Is there an issue with my planning, do I need to reconsider my phases?
- Is there an issue with my executing dream vs. Negation of dream and material?
- Am I reasoning from image poverty? - Do I need to add more material
- Do I need to recategorise my original rushes?
- Is there an issue with the length?
- Have I dismissed material in the past that I need to reconsider
- Can I focus on one part at a time to get unstuck (only the VO, only the sound design etc)

MAPPING RUSHES

title:

TITLE: DEPTHS OF TERRAIN

LOCATION: BOAT (1 in lake (when the water fell))

SUBS	STEP/FILMING	vis. (INFO/Activity)	RELATIONSHIP	SUBJECT	EMOTIVE	NOTES	TIME
indication not understanding	steff off screen	blue shirt	<u>Miscommunication</u>	How to fish? (put rope)	Funny exciting	zdravko's long bond with lake (timelessness)	EARLY II
withholdin info		army hat	instructing	knowing the lake	endearing		
		Fishing	steff is learning	the When the water was no water fell	close-up	*** MQ what is focalizing status?	
		waiting	related to do you have water	"experience" (for x MA)	patient	plopping (sonic)	
		smoking		steff says his name	confidence	when the water fell	
		looking around			calm		
					gentle		

looking around

TIME

TITLE: DEPTHS OF TERRAIN *

LOCATION: Boat (when the water fell)

title: church/mise

location: on the way / at the church (Cast)

SUBS	Step / Film	Visual info / Action	Relationship	Subject	emotive	Notes	Time
	off/in	bed etc.					
	asks meaning of overworld	going to church		he helped build 68 (e)	old	consider	
		crazy church		storm	tired		
		takes off hat		beze	the end		
		fixes hair		were criminal	Funny		
		cross xs		why back to island			
		chinese light		its the last time			
				Can't be in civilization		* Can we situate it as if he lives on the island	
				years I was here			
				last year something happened			
				My heart is important			
				not here during the winter			
				I will go to freckle			

FINAL ASSIGNMENT OPTION 1 (STRUCTURE)

OPTIONAL - IF YOU HAVE A LOT OF ACTION OR VISUAL SCENES

Make a rough assembly of observational material alone, watch it without stopping. Then ask yourself:

- What is alive in this material?
 - Does it tell a story?
 - Convey a mood?
 - Introduce a society?

FINAL ASSIGNMENT OPTION 1 (STRUCTURE)

OPTIONAL - IF YOU HAVE ALOT OF ACTION OR VISUAL SCENES

- What memorable interchanges or developments are captured?
- What period does my material span, and does the assembly convey this?
- How many phases or chapters does the material fall into, and what characterises each?

FINAL ASSIGNMENT OPTION 2

- Design an a4 map like Looking for Horses and evaluate 30 mins of different materials like this.
- Fill out the charts
-

FINAL ASSIGNMENT OPTION 3

- Make a schematic breakdown of Hotel 22:
- <https://vimeo.com/138190538>
-