CHRISTMAS EVE

A thesis submitted to the
Kent State University Honors College
in partial fulfillment of the requirements
for Departmental Honors

by

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December, 2013
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ACKNOWLEDGEMENTS

I would like to thank my Thesis Advisor David Smeltzer, along with oral defense committee members, Ben Whaley, Candace Bowen, and Damon Kimak. A special thanks to 157 Lounge in Downtown Kent for providing location, and to Susanna O’Neil for allowing me shoot in Cleveland Heights. I would also like to thank every one in my crew, Yike, Paul Widet, Dylan Lusk, Josh Quiros, Matthew Mikita, Ryan Garakouei, and Rui Qian. A big thank to Cole Mazaher and Rebecca Ciroli for being my talent as volunteers. Finally, I would like to thank musicians who allowed me use their original music in my film, Rebecca Burrington and Taichi Mukai.
CHAPTER I

INTRODUCTION

William Shakespeare said, “It is not in the stars to hold our destiny but in ourselves,” and these words inspire me to work hard and achieve my own goals. The reason that I chose to do the Honors Thesis Project is because in general, I like films. I enjoy watching films, making films, and even discovering the substantial meaning behind films. Therefore, I want to complete a project produced by myself with the help of other people so that it can be a treasure of my college career.

My grandfather is the person who has inspired and enlightened me the most significantly since I was a child. One of my first memories as a child was of my grandfather always taking me to see movies during weekends. Sometimes, he also bought lots of film DVDs and brought them back home to watch with me. From love stories to action movies, in spite of film genres or the countries they were made in, I started to watch all types of films in my childhood. At that time, although I was lacking enough knowledge and life experiences to comprehend the essence of films, I had a sense that filmmaking would be something that I would like to learn and to discover in the future.

I remembered the first movie that inspired me the most was Not One Less (1999) by Yimou Zhang, who is a famous Chinese film director. It tells a simple story about the education reform in China during 1990s. According to a review published in the New York Times, “Not One Less enlarges the possibilities of filmmaking even as it grounds itself in one of cinema’s oldest, most basic principles: the camera’s ability to document
reality” (Scott). Exactly like the review said, Zhang masters using visual effects to surprise and to amaze audiences while the story is really close to real life, making people feel empathy to the characters in the film. However, it is the same feeling I get when looking back on it even today; at that time, I was just stunned and moved by the techniques Zhang used in the film, such as the way he shows a really countryside place visually and directly. These scenes show audiences the background of the story, and they are already half-succeeds because the strong feeling of sympathy affects people emotionally.

As a consequence, despite how difficult it will be to make a student independent film, I would like to try my best to complete it, and to devote myself into a career that I have passion for. Like my biggest inspiration, Yimou Zhang, I intend to make a film about simple life that could inspire other people in various ways after watching it. Moreover, through the whole process, I hope I can learn the practical filmmaking experiences of writing, producing, filming, and editing a completed short film all by myself.
CHAPTER II

BACKGROUND

I am an individual who is defined by my experiences in both the eastern and western worlds. Three years ago, I came to America from China to accomplish my American dream; getting a degree in an American university. However, I really did not think about my future or what a bachelor degree truly means to me. All I wanted was to finish my degree, just like the other students from China, and then find a job after I graduated. People grow up physically and psychologically as time passes by, and so did I. I have learned and gained numerous valuable experiences in an American university, and because of these experiences, I have changed. I now want to make a difference in my future.

During high school in China, students seldom work with each other. Instead, we only concentrate on our individual study and care solely about our own grades. On the contrary, during the time that I spent working with other people in the TV station, I realized that we cannot succeed in finishing a show without everyone on the team. The show will be not completed if someone has made mistakes; nevertheless, not every team is able to successfully accomplish its goals. I also cooperated with my classmates to finish a number of projects in class, but I found that some problems still existed while producing short films. This is because we were not always able to reach agreements within the group. For example, we would argue about the angles of cameras, the way in which the actors should perform, or the technique to light the scene. From those
ineffective experiences, I understand that teamwork means not only to work with each other harmoniously, but also that leadership is an essential part in a team. As I mentioned above, I have come to further understand the way to work with a group of people during the time that I spent in the Summer Film Institute in UCLA.

I joined in the Summer Film Institute because I wished I could gain more real experience on filmmaking through a real film school and because it is one of the best departments in UCLA. I quickly realized how much I could improve while at UCLA. In just six short weeks I was able to greatly develop not only my creative and critical thinking skills, but also more importantly my ability to work with team members efficiently. During those six weeks, my classmates and I worked, studied, and even lived together in the same place. Because of this, we were able to gradually get along well. Nevertheless, we still argued quite a bit while working on projects because of various thoughts and cultural differences. Students involved in the program all came from different parts of the world, but we all had one goal: to learn more filmmaking experience in the one of the best film schools in the world. In the last project that we finished, which consisted of a large group of students totaling half of the class, I was able to compete my first professional film consisting of professional instructors and actors.

We were assigned different positions in the team, such as directors, assistant directors, or directors of photography, etc. I was assigned as an AD, or assistant director, whose major responsibilities include tracking the process of filming, to keeping contact with the crew and actors, as well as the maintaining order on the set. Certainly, it was my first time to undertake such an important task within a group, and it was also my first
time to realize the importance of leadership. Nonetheless, I have discovered that an outstanding AD should have a broad aspect of the whole situation during the filming process to support the director, such as calling time for crewmembers and actors, deciding the time to finish the task for the day, or ordering of scenes that should be shot. In order to support the director capably, I tried hard to create a capable schedule to sustain the filming process smoothly with the instructors’ assistance, so that the director could have more time to work on the shooting list or other essential tasks. In addition, the director in my team also led the crews to harmoniously complete a successful film and fostered cooperation between members who devote themselves to complete a short film during the period. At this time, we reached the agreement easily because of the successful leadership of the director and the high consistency within the group.

My experience on working with a group of people provides me various insight on what I am intending to do with my own thesis project. I would like to be an efficient leader who can lead the whole team of crew, actors, and actresses to complete a short film together. Therefore, I decided to make a short narrative film because I think it is the most applicable way to illustrate what I have learned in the past four years. Especially I think it is a great way to apply the theories I have known to the actual practice and situation. During the past year, I also went to study abroad in Japan for a year, and I have had numerous unforgettable experiences and memories that inspired me to make a short film. Therefore, I intend to make a film based on the script I wrote before, and I try to find out what love is to people through showing a simple story of their daily life.
CHAPTER III
PREPRODUCTION

During the summer of 2013, I started writing my script right after I came back from Japan and started researching various sources that could help me accomplish the project. Differing from a regular film, a short film usually has to contain all the elements which a 90-minute film should have but during a shorter period. I found a book called *Making Short Films*, which has a quote stating, “All stories, long or short, for film or the written world, benefit from structure... A short film will lack time for all the intricate stages and archetypes, but a sense of structure is still crucial” (Thurlow 37). Based on this book, I have a general idea of how to make a short film, which has to tell a complicated story in less in 30 minutes. This book introduces the whole process of making a short film from producing to distributing, and I realized how hard it would be after I read the book.

A successful film is based on an integrated plot. “Short stories are subtle, often enigmatic, with carefully drawn characters, and when filmmakers alight on them they tend to think in terms of features, not shorts.” (Thurlow 49) Thus, a short story still needs to include a beginning, a developing, a climax and a solution. Unlike a 90-minute full-length film, a short film is supposed to grab audience’s attention immediately and introduce the problems of characters. With thinking of these techniques in my head, I came up with a story outline and started to write the script. I spent about 20 days to prepare and to write the script; however, it did not move as smoothly as I expect
because I could not come up with a clear and a plausible ending. “The ending is the first thing you must know before you begin writing… The resolution must be clear in your mind before you write one word on paper; it is a context, it holds the ending in place.” (Field 61-65) For this reason, I met up with my thesis adviser, David Smeltzer, as soon as I came back to the states. After he read my script, we reached an agreement that the story is too complicated to shoot and too many characters to cast in a short period. I have to complete the project in one semester, from pre-production to editing all footages together; it would not be enough time to accomplish it. Consequently, it ended up with using another finished script I wrote in the past, which is based on a love story between only two main characters.

Nonetheless, I still had to revise the script a couple of times carefully before the formal shooting. Then I sent my script to Ben Whaley, who is teaching me screenplay writing in the current semester, and I hoped I could gain some valuable advice from him. The story is a love story that happens on Christmas Eve, and it begins with two characters, a guy named David and a girl named Jasmine, getting into a same cab coincidentally. Later in the day, they meet each other again in a coffee shop and it seems to happen without any expectations. Through the conversation between them, we assume something is going on but it is not clear until the end of the story. It turns out to be that they are actually a couple and Jasmine is pregnant but she does not tell David because he disappointed her. Despite the problems they have before this Christmas, David intends to apologize to her and to take the responsibility of having a family. Thus, he musters up the
courage to apologize and propose to her. Jasmine is impressed by what David did and decided to accept his proposal.

I came up with the idea of this story because it was around Christmas time, and I visited New York City alone. New York City makes me think about the life I am living now, as well as my unknown future when I saw various events happening in this city, which is a dream city for most of people in the world. It is made of concrete jungles, it is fulfilled with money issues, and it is a city with streetlights that can inspire people. That is the reason why I set my background of the story in New York City because it has many stories happening every day in this city. I remember Professor Whaley said in class that stories always happen at the place where it should happen. “By filling the screen with the right details, you can create virtually any feeling you want in an audience” (Swain, 19). Personally I feel that these are some positive pieces of advice to think of and to start with when setting up the location and the time for the story. It is plausible that why they pretend don’t know each other in the film from beginning because both of them are succeed on their careers, and they are proud of themselves. Therefore, it is hard for David and Jasmine to want to be the first person to apologize.

I wrote the script with a considerable amount of flashbacks, but they made the story complex and difficult to understand sometime. As a result, Professor Whaley suggested that I should fix the script into a chronological order. Also, I found a suggestion in a book that says, “…might best be presented chronologically, in the order in which the events took place. If a number of locations are involved, it may seem preferable to attack spatially, cause to effect, specific to general, familiar to unfamiliar,
problem to solution, cause to effect, or what have you.” (Swain, 28) Considering these facts and suggestions from professor and the book, I rewrote my script into a certain time order, which makes the story more attractive because it is able to draw attention from audiences. Then audiences will figure out in the end of film that David and Jasmine actually know and love each other, and it will be a “hook” of the film.

At the same time when I was fixing my script, I had to explore possible location to shoot, to cast people and to ask people who can be in my crew team. To be honest, I think it was perhaps the most challenging part of the whole project. The majority of the story happens in a coffee shop, so I had to find a location that I could use to shoot without interfering with the business. Fortunately, my friend, who is also the production designer of the film, is working in 157 Lounge, in downtown Kent. Thus, I went there as soon as I heard from my friend, and then I received the permission from manager in order to shoot there in the morning. Because I needed to finish this project within one semester, professor Smeltzer suggested to me to decide the date of shooting first so that it would make it easier to get the actors and crew who are available on these scheduled shooting days. Although it is not the place I had imagined, I decided to use part of the lounge to make it look like a coffee shop. The window in the establishment was small so audiences are not able to figure out that it is not shot somewhere in New York City. “The great illusion in movies is to make the audience believe that what they are seeing on screen is authentic.” (Thurlow 110)

During the process of pre-production, I started with casting the actors after determining the location. “A short film is a puzzle, by its very nature often more complex
than a feature. Even when the script has been tuned, the locations sorted, and some cool
deals have been cut with the facilities houses by the producer, the puzzle will remain
muddled without due care and attention being given to casting” (Thurlow 117). Exactly
as it is said, casting is a drawn out process during pre-production, especially this project
is just an independent student film that has no money to pay talents and crews. Despite
the difficulties I had to face, I went to the School of Theater in order to find some people
come to the audition. I asked the secretary in the theater office to send out an email about
auditions to all of the faculty and students majoring in theater, thus starting my first
session of audition. I received a couple of emails that said they were interested in the
project and would like to come to the audition. As mentioned before, I was the assistant
director of the project I did at UCLA, so I had experience on contacting talents and
scheduling the times for audition. At the same time, I knew some people would not show
up to the audition even though they replied by email. Thus, I decided to make the casting
session last all day because I expected people would have busy schedules that would not
allow them to audition had the session been shorter. I asked my American friends to be
my casting directors so I could have some native speakers read lines with the auditioning
talents. Unfortunately, there were only a few people that showed up to the audition, and
all of them were only actors. As a consequence, I had to arrange another audition as soon
as possible in order to assure that I would have an actress in the film. My casting director
and I printed out some flyers and put them in the building that houses the School of
Theater. It turned out to be effective as, through the flyers, I found a girl close to the
Jasmine of my imagination. Truthfully, I do not think I would have finished casting or been able to handle the pressure if I had never done casting before at UCLA.

After I finished casting, the scheduled shooting days were just around the corner. Nevertheless, I received emails from my DP (director of photography) and my gaffer that said they were not able to be in my crew anymore because of their busy schedules. Without a doubt, it was the biggest shock I had during the project because without them I would not be able to finish filming. Therefore, I contacted professor Smeltzer immediately for recommendations of people who could cover the vacant positions. In the end, I finally found two people who were able to substitute in to assure that I had enough people in my crew.

Another preparation that concerned me before shooting was to hold a session of read-through for two of the actors: Cole Mazaher, who plays David, and Rebecca Ciroli, who plays Jasmine. It made formal shooting much easier because I could tell them what kind of emotion I intended to express with their lines, and they would understand their roles better after I told them the backgrounds of their characters. As this is a love story, I wanted them to meet each other before they began shooting on set so they could have a chance to develop chemistry. This worked out well, and the chemistry between them made it so it took a short period of time to film on set.

Roughly, I made a four-day shooting schedule that would be done over two continuous weekends in October, with plans to film three days in 157 Lounge and one day in downtown Cleveland. The story is set in New York City, but it would have been impossible to go there to shoot. However, the movie *The Avengers* (2012) made me
realize that I could shoot in downtown Cleveland and made it look like New York City. As a result, I immediately went to Cleveland to location scout and decided to shoot in Cleveland Heights and downtown Cleveland for several scenes.

I went through the script over and over again to plan a storyboard and shot list (see appendix) for shooting. A storyboard is a single image: “A storyboard consists of hand-drawn or computer-generated still images of individual shots within specific scenes. … In narrative directing, that image should be fluid to the structure of the scene and not an image that a director preconceives, stages, shoots, and then figures out how to stage the actors in the scene to fit the storyboarded image.” (Schreibman 23-24) I drew a storyboard and a diagram of several scenes to illustrate what camera angles I needed and how the camera should be positioned for each shot. Besides, I also came up with a shot list to help get the shots done one by one on the set. “A shot list is a list of all the camera angles for a scene and should (but rarely does) include all the coverage and cutaways.” (Schereibman 28) Hence, the shot list reminds me what angles and what type of shots I want while filming in order to get complete coverage. Finally, with the scheduled date of filming approaching, I finished the process of pre-production and moved to the process of production.
CHAPTER IV

PRODUCTION

The camera I chose for filming is Canon 7D, which is a DSLR (Digital Single Lens Reflex) camera I have owned for a while. The reason I chose a digital camera instead of a camcorder is because DSLR cameras are good at capturing HD videos in the full image area. Compared to a typical camcorder, the DSLR cameras have a much larger sensor that yields distinctly different image characteristics. (Winston) In spite of the limitations of DSLR cameras in filmmaking, such as limited recording time, HDMI output, and audio recording, I intended to use one because all of these difficulties could be reduced by a willingness to work through the disadvantages so as to emphasize the advantages of DSLR technology.

Among these limitations, personally, I found audio recording was the biggest problem. “Because of the aforementioned limitations, it is often necessary to capture what is commonly referred to as dual system sound. Audio is recorded simultaneously to an external recording device and via the camera microphone, and then synced in post, replacing the camera scratch track with the higher quality track.” (Lesko, Britt, Patel 20)

As mentioned in the article, I do need a decent external microphone or shotgun microphone to help record audio. Unfortunately, on the third day of scheduled filming I did not have a microphone and could not film; the film contains a considerable amount of dialog and thus requires a high quality of sound recording. Nevertheless and with the help
from my sound recordist, I recorded the dialog through his personal sound kit at a suitable quality.

At the same time, I made call sheets (see appendix) and sent them to the crew and actors so as to put everything in order so that they could have a general idea about what scenes we would do and at what times. However, despite it being the first day of shooting, we were lacking crewmembers, and the actress was also unavailable that day. Therefore, I decided to film David’s alone scenes first so that I would have more time on the following days to film both the actor and actress together.

The next day was a big day for shooting because a lot of scenes with a large amount of dialog had to be completed in one day. The story is mainly set in a small coffee shop between Jasmine and David, so there were not many techniques I could use to create shots other than just focusing on the acting skills of the talents, the framing shots, and the lighting on set. Nevertheless, I did not want to make people who watch this film get bored because of interminable conversations. Accordingly, I decided to attract people’s attention by filming from different angles and asking actors interact through eye contact, gestures, and variation of tone in line delivery. In addition, the movie My Dinner With Andre (1981) gave me an overall thought about directing and filming scenes with a considerable amount of dialog. A movie review published in New York Times in 1981 says, “It’s the achievement of Mr. Malle … that he has successfully turned his two real-life personalities into actors capable of representing themselves. … It might be better if it were a conversation heard at the next table, one on which one could tune in and out at all.”
As mentioned in the review, it is not easy to entertain people and to make a film based on conversations at the same time.

It was my first time to produce a short film that I wrote, and it is also the first time to experience directing film. Through this project, I realized that communication is the most essential element within a team. As I mentioned before, teamwork is difficult but important for filmmaking because a film will not be completed without cooperation between crew and talents. The director also has to comprehend how to communicate with other crewmembers in various departments, and how to direct actors. “Directors do indeed work with actors to put flesh and blood on the characters and create dramatic interactions in a screenplay, but a film director is also a visual storyteller, translating the literary material of a screenplay into images and sequences that communicate all the narrative, emotional and thematic dimensions of the story.” (Rabiger, Hurbis-Cherrier 149)

As a result, I have to develop my communication skill so as to other people could completely understand my quests.

Directing actors is a challenge to me because I have never experienced it before. To develop a harmonious relationship within a team is very important, especially with actors. On a set, director is the only person who can direct actors and usually should concentrate on acting, making sure they do not move out of frame or be out of focus, etc. “…but giving your actors minor adjustments from take to take—or shot to shot for that matter—keeps the performances fresh with possible new discoveries. This adjustment technique is most important as you develop your coverage, since at some point your actors will become aware that the shot is their shot or the camera may begin to intrude on
their acting space.” (Schreibman 163) After reading this article, I had a general idea of how to establish the relationship with actors, and how to direct on set. Moreover, as mentioned before, my experience of working with professional actors in UCLA allowed me to have knowledge of directing actors. Once again, regardless of who the actors are, respect and communication are important because how actors interpret messages delivered depends on them.

On behalf of saving time to complete the shots smoothly as expected, I did rehearsals for some shots before actually shooting. “Rehearsals become a lab where you not only develop the acting and ideas about camera coverage, but also a terse and unambiguous language of communication while shooting.” (Rabiger, Hurbis-Cherrier 333) Doing rehearsals allowed me to consider the angle of camera, acting of actors and framing shots, and I communicated with the DP and gaffer in order to frame shots properly, as well as being able to direct actors and help them understand the scene. Especially since they are theater majors at Kent State, it is different for them to perform in front of camera instead of performing on the stage. Nevertheless, thanks to the run-throughs, they interacted with each other smoothly and they also devoted lots of their time to memorize the lines.

Again, the story happens between two people with a large amount of conversation; therefore, it is easier to frame shots that basically are 50-50 master shots of MS (medium shot), coverage shots of OTS MCU (over the shoulder medium close-up) or CU (close-up) on actors. A master shot is a shot to cover the scene and it allows the actors experience the environment and to present the acting without invading their acting space with the
camera. Moreover, I broke down the scenes with long dialogues so that I did not need to run
the whole scene with a master shot. “The separation point between the two masters
should be a transition to a new dramatic beat and the staging changes to motivate the beat.
This way your actors can focus easily on the discovery of the moment for each of the two
masters during coverage without concerning themselves with the rest of the scene”
(Schreibman 88). Based on this suggestion, I separated master shots when the emotion of
characters have changed, or between some actions. Also when I was shooting coverage
shots, instead of running the whole scene from beginning, I decided to pick up some
dialogues and to only film a part of the scene.

Another significant part for filming is to light the set properly so as to make it
looks close enough to natural daylight. However, the problem with the set is that actors
were sitting by the widow and it was not controllable with the sunlight. Thus, sometimes
we had to put hands to relight the whole set so as to reach the continuity with previous
shots. The Hollywood 3-point light style is the most commonly used and it has its roots in
antiquity. Filmmakers have used the style for many centuries whenever they want to
apply a more or less realistic lighting scheme to the film. The essential setup employs a
key light, a fill light and a backlight. Furthermore, the positions of key lights are in most
every scene, and there will be some form of key light whether motivated or created. “This
requires working out its motivation and then deciding its relationship to the subject, since
both factors determine the angle at which the key light hits the subject. Once the key light
is in position, we can then decide what other lights are necessary in the set up and where
to place them” (Rabiger, Hurbis-Cherrier 359). For purpose of lighting the scene and
making it look like natural daylight, I decided to put the key light at a 45-degree angle to the camera; I raised it higher than the actors and tilted to an angle of 45 degrees. Thus, it produced an identifiable cheek-patch on the shadow side of the face.

The last day of shooting happened in Cleveland, this was where I completed the most of exterior shots. However, an accident happened to me again because the Yellow Cab I reserved before for shooting was not available anymore. Hence, I had to leave out the scene of David and Jasmine getting into the cab at the same time from outside. In order to complete the scene inside a car, I drove the car around in Cleveland Heights with a certain route, and my DP was sitting next to me. What made it really difficult was that I had to drive along with a certain route, to make a stop at exactly same place with changing of camera angle, and to assure that actors said the same line at the same place because the background was moving. I found an article in the book that inspired me a lot with shooting in a moving vehicle. “If the location for the sequence is endemic to the story and background needs to match from angle to angle, the camera car and rig must take the same route each time for each turn of the camera.” (Schreibman 142) Although I was driving and was not able to see the performance of the actors, I could listen to them saying their lines, so I could still give them instructions while shooting. Also, instead of lighting inside of the car, I just used the natural daylight since it was sunny outside. After this, I completed shooting in downtown Kent and Cleveland and I am ready to move to the next step.

So far, I finally completed all the scenes with my actors and crew, and I planned to go to New York City within few weeks to get some shots of a montage of New York
City. I have also started to edit all the footage I have so far in order to meet the deadline of defense.
CHAPTER V
POSTPRODUCTION

Editing is always the most enjoyable part to me because I like the process of viewing various shots and combining them together in order to complete the final step of producing a film. I regard the process of editing as “playing” because I can play around with shots, sound effects, and even music. The goal of editing is to complete narratives and to make the film understandable for audiences. The tone of a narrative, another important part, should be emphasized because the accumulation of detail can help audiences comprehend and interpret the narrative. “The problem for the editor is to choose the shot that best serves the film’s dramatic purpose.” (Dancyger 372) Choosing shots wisely have become the core of editing.

Since it is a dialog based short film, choosing shots wisely has become an essential part of editing. “A piece of dialog that is important for advancing the plot required a close-up or some shift in the pattern of shots to alert us that what we are hearing is more important than what we’ve heard earlier in the sequence.” (Dancyger 301) Therefore, I needed to decide which angle and what type of shots I have to use in order to make dialog more understandable and to match the scene. As the time when I was reading through the script during preproduction, I already had an overall idea on how to cut between shots. The point is to decide what type of shots I should use to deliver lines because the reaction of the listen and emphasis on dialog are important, rather than just
cutting all the footage together. “If the scene includes dialog between two people, the scene will be shot entirely from one character’s point of view and the repeated from the other’s point of view. Close-ups of important pieces of dialog and close-up reaction shots will also be filmed.” (Dancyger 373) With considering this in my mind, I chose close-up for shots that I wanted to stress the lines, interactions, and reactions of the listener.

Another part for editing was adding sound effects and background music to the sequence; personally, rather than cut between shots, this step was more challenge for me. Regardless of genre of this short film, I still needed to add ambience sound of the coffee shop, street and also to avoid hearing noise picked up during shooting at meantime. It was not a simple issue to deal with because I had to complete a rough cut before I came up with an idea of adding background sound, although I did not need many crazy sound effects for a love story. As a result, I decided to choose sound effects from Digital Juice instead of creating them by my own because I ran out of time.
AFTERWORD

Throughout the whole project, I think I have achieved the goal I have made from beginning—to apply what I have learned in college to the practical situation. It was tough and difficult for me to play multiple roles in the team that was made up with a small group of people. However, indeed, I did learn and experience through various struggles that I have to deal with by my own. If I could have had more time to do this project, I think I could do better at many points, such as focusing on continuity issue and lighting the set same for continuity. In spite of wanting to quit this project a thousand times during the process, I am really proud of myself now because I completed a mission that I thought I could fail. This project will be a treasure of my college career.
WORK CITED

<http://www.nytimes.com/movie/review?res=9E03E6DF153BF93BA35753C1A967948260>


APPENDIX

Shooting Schedule

October 12, 2013 (8am-2pm), Downtown Kent, 6hrs
--Scene 7, 8, 9, 10
--Lunch break: 11pm-2pm

October 13, 2013 (9am-5pm), Downtown Kent, 8hrs
--Scene 13,11
--Lunch break: 1pm-2pm

October 19, 2013 (12pm-8pm), Downtown Cleveland, 8hrs
--Scene 2, 3, 4, 5, 6, 14, 15
--Lunch break: 1pm-2pm

If needed:
October 20, 2013 (10am-4pm), Downtown Kent, 6hrs
--Scene 11
--Lunch break: 1pm-2pm
Shot List

Scene 7
ESL of the whole action

Scene 8
**Master:**
LS of David entering the coffee shop and exiting the frame
LS of David walking and seeing Jasmine
**Coverage:**
50-50 MCU of they looking at each other
CU of David’s facial expression

Scene 9
**Master:**
Camera faces down from above of David writing
LS of David walking toward and standing in front of the mirror, then comes out
**Coverage:**
MS of the whole action
MS of David washing his face
MS of David coming out of the bathroom and exiting the frame
**Insert:**
CU of writing on notebook

Scene 10
**Master:**
LS of the Jasmine sitting by the window and reading
LS of Jasmine taking out the notebook
50-50 MS of David sitting down next to Jasmine
OTS MCU of David
OTS MCU of Jasmine
**Coverage:**
MS of Jasmine taking out the notebook
MS of David putting his hat on the lap
MS of Jasmine raising her head
MS of David
MS and MCU of Jasmine
**Insert:**
CU of the notebook and the name
CU of Jasmine reaching her hand to the notebook
ECU of Jasmine

Scene 11
**Master:**
50-50 MS of they sitting by each other
MS of David looking at notebook, getting up and exiting the frame
OTS MS of David sitting down in front of Jasmine
50-50 MS of they sitting by the table
OTS MS of David
OTS MS of Jasmine
OTS MCU of David
OTS MCU of Jasmine
50-50 LS

Coverage:
MCU of David looking at Jasmine
CU of David
CU of Jasmine
MCU of David leaning forward
MCU of Jasmine
CU of Jasmine smiling
CU of David
LS of Jasmine for the following action
LS of David for the following action
OTS MS of David
OTS MS of Jasmine

Insert:
ECU of hands and eyes
ECU of David staring at Jasmine
ECU of David looses her hand
Characters Breakdowns

CAST

Jasmine
David
Waitress

BREAKDOWNS

Jasmine (25): Elegant, proud of herself. Jasmine has a good education background and has a successful career, now is eager to have a family. She has a fight with David because she’s pregnant but David is not ready for a family. So she is upset and is trying to pretend she doesn’t know David when she saw him in the cab on Christmas Eve.

David (27): Humorous and ambitious. Jasmine’s boyfriend. Also has a successful career but David is afraid of being responsible for a family. His mother left his father while she was pregnant with David, so he never saw his father in his life. That’s why he is not ready to take the responsibility of having a family. However, after Jasmine left him, he realizes that he loves Jasmine so he has to be responsible for her and the baby.

Waitress (23): Working at the coffee shop where Jasmine and David meet. A Chinese girl who is kind, and she has a bright smile.
**Props List**

A book
Two same leather-cover notebooks
A large black leather handbag
A pair of sunglasses
A coffee cup with coffee
A black nylon hat
A ring
Two different kinds of pens

**Costumes**

Jasmine:
A black long coat
A simple white shirt
High heels/boots
Black tights/skinny pants

David:
A black pea coat
A white shirt
A black tie
A hat
A pair of leather regal wing tip shoes
# CALLSHEETS

## CHRISTMAS EVE

**Schedule:** 9am-2pm  
**Location:** 157 Lounge, Downtown Kent

<table>
<thead>
<tr>
<th>Shoot Day 1 of 4</th>
<th>Saturday October 12, 2013</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PRODUCTION</strong></td>
<td><strong>ELECTRIC</strong></td>
</tr>
<tr>
<td><strong>TIME</strong></td>
<td><strong>TIME</strong></td>
</tr>
</tbody>
</table>
| 1. Director/Writer  
Ella Liu | 8:00 AM | 1. Gaffer  
Nick Bank | 8:00 AM |
| **CAMERA**      | **ART**                   |
| **TIME**        | **TIME**                  |
| 1. Dir. of Photography  
Paul Wiedt | 8:00 AM | 1. Production Designer  
Rui Qian | 8:00 AM |
| 1. 1st AC  
Devin Powell | 8:00 AM | **Talents**   |
| 1. Boom Yike | 8:00 AM | **TIME** |
|              |                   | 1. David  
Cole Mazaher | 8:00 AM |
# CHRISTMAS EVE

## Schedule: 9am-5pm

### Location: 157 Lounge, Downtown Kent

<table>
<thead>
<tr>
<th>Shoot Day 2 of 4</th>
<th>Sunday October 13, 2013</th>
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<tbody>
<tr>
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<tr>
<td>Director/Writer</td>
<td>Gaffer</td>
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<tr>
<td>Ella Liu</td>
<td>Matthew Mikita</td>
</tr>
<tr>
<td><strong>CAMERA</strong></td>
<td><strong>ART</strong></td>
</tr>
<tr>
<td>Dir. of Photography</td>
<td>Production Designer</td>
</tr>
<tr>
<td>Paul Wiedt</td>
<td>Rui Qian</td>
</tr>
<tr>
<td>1st AC</td>
<td>Talents</td>
</tr>
<tr>
<td>Devin Powell</td>
<td></td>
</tr>
<tr>
<td><strong>SOUND</strong></td>
<td><strong>TIME</strong></td>
</tr>
<tr>
<td>Boom</td>
<td>David</td>
</tr>
<tr>
<td>Josh Quiros</td>
<td>Cole Mazaher</td>
</tr>
<tr>
<td>1</td>
<td>8:30 AM</td>
</tr>
<tr>
<td><strong>FOOD SERVICE</strong></td>
<td><strong>TIME</strong></td>
</tr>
<tr>
<td>Lunch @</td>
<td>1:00 PM</td>
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</tbody>
</table>
# CHRISTMAS EVE

**Schedule:** 10am-3pm  
**Location:** 157 Lounge, Downtown Kent  
**Scene:** 8, 13, 15  

**Shoot Day 3 of 4**  
**Saturday October 19, 2013**

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<td><strong>PRODUCTION</strong></td>
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<td><strong>ELECTRIC</strong></td>
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<tr>
<td>1 Director/Writer</td>
<td>9:00 AM</td>
<td>1 Gaffer</td>
<td>9:00 AM</td>
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<tr>
<td>Ella Liu</td>
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<td>Matthew Mikita</td>
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<tr>
<td><strong>CAMERA</strong></td>
<td></td>
<td><strong>ART</strong></td>
<td></td>
</tr>
<tr>
<td>1 Dir. of Photography</td>
<td>9:00 AM</td>
<td>1 Production Designer</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Dylan Lusk</td>
<td></td>
<td>Rui Qian</td>
<td></td>
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<tr>
<td></td>
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<tr>
<td>1 1st AC</td>
<td>9:00 AM</td>
<td><strong>Talents</strong></td>
<td></td>
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<tr>
<td>Devin Powell</td>
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<tr>
<td><strong>SOUND</strong></td>
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<td></td>
<td>9:30 AM</td>
</tr>
<tr>
<td>1 Boom</td>
<td>9:00 AM</td>
<td>1 David</td>
<td></td>
</tr>
<tr>
<td>Josh Quiros</td>
<td></td>
<td>Cole Mazaher</td>
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<td><strong>FOOD SERVICE</strong></td>
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<td>9:30 AM</td>
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<tr>
<td>Lunch @</td>
<td>1:00 PM</td>
<td>1 Jasmine</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Becky Ciroli</td>
<td></td>
</tr>
</tbody>
</table>
# CHRISTMAS EVE

**Schedule:** 12pm-7pm  
**Location:** Coventry Rd, Cleveland Heights  
**Downtown Cleveland**  
**Scene:** 2, 3, 4, 5, 14, 15  

**Shoot Day 4 of 4**  
**Sunday October 20, 2013**

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</thead>
<tbody>
<tr>
<td>1 Director/Writer Ella Liu</td>
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<table>
<thead>
<tr>
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<th><strong>ART</strong></th>
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</thead>
<tbody>
<tr>
<td>1 Dir. of Photography Dylan Lusk</td>
<td>12:00 PM</td>
<td>1 Production Designer Rui Qian</td>
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<table>
<thead>
<tr>
<th>1 1st AC Devin Powell</th>
<th>12:00 PM</th>
<th><strong>Talents</strong></th>
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<table>
<thead>
<tr>
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<tbody>
<tr>
<td>1 Boom Matthew Mikita</td>
<td>12:00 PM</td>
<td>David Cole Mazaher</td>
<td>12:30 PM</td>
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<table>
<thead>
<tr>
<th><strong>FOOD SERVICE</strong></th>
<th><strong>TIME</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Lunch @</td>
<td>3:00 PM</td>
</tr>
</tbody>
</table>
Scene 10.
Establishing Shot.
(ELs).

50-50 MS & MCU
(master), MCU

OTS - MS & MCU.
(cutaway)

2X Key Light.
3-2 DOG.

Wide-angle lens.

Lighting:
High front

Bread lighting

Prime lens.

Removes higher-than-talent.
Scene 9
Camera faces down from above (master).

Coverage: top.

LS
Wide-angle lens.

Prime lens

Wide-angle lens.
Lighting set.

Boom pole / shotgun mic.
Dolly.
STORYBOARD

Scene 7.

Els. (across from the street).

Scene 8

(M/S)

From behind. turn to camera.

Scene 10

(L/S)

(M/S)

80-80
Scene 11
OTS - MCU. (dirty).

CU of Jasmine.

MS (clean).

Scene 10 → Scene 11. (David moves).

MS

MS

ELS

LS.