

Overall Direction

The overall feeling of the film should be **slightly melancholic, soft, and delicate**.

In the **35-year-old timeline**, the cinematography emphasizes *melancholy and longing*. In the **past timeline**, it emphasizes *immersion*—but it is always filtered through the subjectivity of 35-year-old An. It is not truly the perspective of An as a child, but rather the memory colored by his older self. This should be conveyed through the visual tone: pacing is slow, and moments of fear are about atmosphere, not jump-scare perspectives. **Zoom-ins** will be a key tool.

Although the story shifts between past and present, emotionally the two timelines complement each other, blending seamlessly. On the surface, the audience can clearly distinguish between timeframes, but beneath that, the texture of the images must remain unified.

Key Visual Approaches

1. Motion Blur (Shutter Speed)

- To align with the story's elegant mood, shutter speed will be held around **1/30s** to create gentle motion blur.

2. Lighting

- **Daytime:** Choice of sun position is crucial. Primarily backlit, but once Ellie appears, some frontal/soft front light will be introduced.
- **Night:** Two categories—twilight (denser atmosphere) and deep night (artificial light sources).

3. Composition

- Particular focus on **horizon placement**. Its rhythm should progress along with the story, reaching resolution as emotions calm in the final scenes.

4. Camera Movement

- Two dominant movements: **circular tracking shots** and **push-in/pull-out moves**.

5. Shot Scale Variation

- Gradual changes through **push-ins/pull-outs**, reinforcing emotional

build-up.

6. Aperture Control

- Gradual transition from deep focus to shallow focus—mirroring an emotional push forward.

Other stylistic textures (filters, film grain, etc.) can be added in post-production.

Throughout the shoot, base ISO should be chosen carefully according to ambient light in order to preserve maximum detail.

Scene Breakdown

Scene 1:

The introduction. Style must be strong and direct, immediately immersing the audience in the film's texture—melancholy, soft, and delicate. Establish the signature visual language.

Scene 2:

The story slowly unfolds. Starts in the wheat field. The emotion here is gentler than the first scene—more of a gradual build.

Scene 3:

The key pathway appears for the first time. This is the most important motif of the story. The style must be strong—but not yet emotionally overwhelming. Camera handheld, but not overly shaky.

Scene 4:

Return to the wheat field. This time it feels different: no longer pure exploration, but a choice *not* to go to the mountain. The wheat field becomes charged with meaning. The cinematography should reflect this shift.

Scene 5:

The house appears for the first time. This follows the main memory thread. Suspense and mystery must be heightened at this point.

Scene 6:

Continuing the main story progression. Ellie appears here. Lighting should introduce **rim light or frontal light**, giving her presence a distinct quality compared to previous scenes. She represents a turning point in An's fate. After her appearance, light should favor the protagonist more directly—contrasting with the earlier backlighting.

Scene 7:

Forest adventure. Initially discussed as a night shoot with lighting, but reconsidered—better to place the dramatic lighting effects in the mountain sequence. The forest will be shot at dusk (with some flexibility to capture both).

This is just an *introduction to adventure*; visually it cannot overpower the later mountain sequence.

“We walked into the forest. That day, darkness fell early. The deeper we went, the darker it became.”

From An's (age 8) perspective: the path ahead turns pitch black, footsteps slowing, eyes scanning side to side in fear.

This could even be shot almost entirely in darkness, with only a faint light on the character's face.

Scene 8:

Back to the main emotional thread. This scene carries deep longing and guilt toward Ellie. The images should express that weight of remembrance.

Scene 9:

Another memory sequence—focusing on the fear of the pathway. But it must be controlled carefully: it is not the child's fear, but the **nostalgic dread of 35-year-old An**.

Scene 11:

Second visit to the house. Here a **subjective POV** shot is needed—peering outward through a hole, emphasizing perspective and vulnerability.

Scene 12:

Close-up, with a slightly off-angle framing. Performance-driven, capturing emotion through intimacy.

Scenes 13 & 14:

A shift in rhythm. The emotional arc intensifies as they climb the mountain. A montage sequence combining the climb over the mountain with wheat field imagery—mirrored together. Drone shots to emphasize scale. The sequence should end on a strong visual beat.

Scene 15:

The village, before and after. Designed as a simulated **long take**, transitioning from night to day, connecting stillness and time passing in a single flow.

Scene 16 – Dreamlike Closure:

The house must not be shot in a visually “interesting” or romantic way. Instead, it should

appear broken, decayed. Supplemental empty shots of its dilapidation may be needed. Use smoke effects (a portable fog machine) to enhance atmosphere.

Scene 17 – Closing Echo:

Mirrors the style of the opening scene, creating structural symmetry.