

A mood board

Sc1





SC2







Sc3



A shot list and/or storyboard

Scene	Shot#	Shot	Camera Move	Description of Shot
1	1	MS	Handheld	Zoe checks her calendar and asks Furry to get the groceries. Zoe gives him 20 pounds. Furry raises his head, reluctantly takes the money and prepares to leave.
	2	MWS	Handheld	Zoe sits on the sofa, using her phone. Knock knock! Zoe heads to the door.
	3	MS?	Handheld	Through the RING LENS we see Agatha.
2	4	CU	Handheld	Agatha POV: Zoe asks and then opens the door. Zoe is surprised and steps back.
	5	MS	Handheld	Zoe backs away and Agatha pushes trolley through the door. The door closes. Agatha stops.
	6	WS	Handheld	What really stands out is that AGATHA has a ring light attached behind her shoulders with her head in the middlegiving her the kind of halo you' d see on a bad Christian production of the Mother Mary.
3	7	WS	Static	ON A GREEN GLITCHY STATIC FOOTAGE. AGATHA' s sleeping and the FURRY returned. A noise wakes her up. She looks around but there' s nothing out of the norm. A PLASTIC PACKET CRACKLES OPEN. A BEVERAGE CAN POPS OPEN. Agatha looks around in shock. She hears someone eating crisps and chugging on a drink. In fear, she retracts and comes towards the camera that she had set up.
	8	MCU	Handheld	"Log 2. This is 100 percent real." Camera searches in dark and finally finds Furry. Furry continues to eat and drink.
	9	CU	Handheld	Camera on Agatha. "Zoe. This is your humble tenant send this footage to the Annual Aura Convention"

	10	MS	Handheld	Camera searches every corner. Furry taps behind Agatha and she quickly turns around. Furry holds the crisp in front of her. Agatha repels Furry and Furry leaves.
	11	ECU	Handheld	"To all my friends she needs this."
	12	MS	Handheld	Zoe, awakened from Agatha's shrieks, appears in the room still half-asleep and barely walking straight. Zoe: "Shouting in the middle of the night goes against basic Airbnb etiquette. Please stop."

A proposed camera plan with lens

choices and any camera movement

planned

Scene 1:

ZEO takes the initiative to accept FURRY. The character's attitude is proactive yet cautious, carefully exploring and trying to break the ice. This act of reaching out leads to a relatively satisfying result. *(Gentle, light atmosphere)*

Lighting and Mood:

Afternoon setting. The character's face is slightly brighter than the background, which is lit with soft, even light. The lighting emphasizes the character's emotional state within the environment. The lighting ratio on the face will be around 1:4.





ZEO moves to the right to talk to FURRY, who exits the frame.

The lens aperture will be opened to its widest (T2.0) to create a shallow depth of field that emphasizes the awkwardness between the two characters. A 65mm focal length will be used to create a sense of stillness in the atmosphere, while also enhancing the horizontal movement of the character. This strengthens the impression of the girl's lateral motion and the sense of breaking the tension between the two.

The camera is positioned at the front-right side of ZEO at the beginning. As she moves to the right, she passes through the center of the frame, which visually represents a breakthrough in their relationship.

The camera height is slightly below ZEO's eye level, creating a subtle height contrast when she approaches FURRY.

Scene 2:

ZEO and FURRY temporarily reconcile, and ZEO is in a good mood. At this moment, an absurd guest suddenly bursts into her life. She is surprised—but it's a lighthearted, pleasant kind of surprise. (Humorous, absurd tone)

Lighting and Mood:

Afternoon—an easygoing, relaxed afternoon tea atmosphere. After the absurd character appears, a halo-like lighting effect will be used to enhance the surreal feeling. The contrast in the scene will increase, with hard light on the background and soft light on the characters. The overall contrast will be heightened, but the lighting ratio on the

characters will remain unchanged.



Transition Note – Matching the Previous Shot:

To ensure continuity with the previous shot, this scene will maintain the same camera position and framing, avoiding a jump cut.

ZEO sits at the table, enjoying the sunlight and playing on her phone. A knock is heard—she gets up to answer the door.

The depth of field will be slightly deeper, with the aperture set to T4. This reflects the resolution of the misunderstanding between the two characters and ZEO's more relaxed and emotionally stable state. A 40mm lens will be used to match the natural perspective of the human eye.

The camera will be placed at eye level and remain locked off to convey a sense of stability (the exact position may need to be adjusted during location scouting).

As ZEO walks to open the door, the focus will follow her movement. The background will be lit to a similar brightness as the character, maintaining a balanced and natural look.



Through the doorbell camera: dialogue scene with the witch outside the door.

This shot will be captured using the same shooting method as the previous student's work—a slightly top-down (high angle) perspective. Ideally, the frame should include the equipment cart, a close-up of the witch's face, and the camera itself, all visible at the same time.

Would you like me to polish this further into a shooting script or camera breakdown?



ZEO opens the door and steps back in shock (awkward, surprised, amused—rubs her eyes)

A 32mm lens (TBD, possibly 40mm) will be used to slightly enhance vertical perspective, helping to express the character's startled emotion. The camera will be placed at eye level. The foreground will include some of the film gear inside the equipment cart for added texture.

Soft light will be added to the side of ZEO's face, illuminating the left side with a subtle highlight using a Dedo light. The background wall will be lit with a P60 through diffusion paper to simulate soft, scattered sunlight.

Eye light will be created using many small, colorful lights positioned frontally to reflect in the character's eyes. When the door opens, a lighting effect will be triggered to suggest the brightness of the ghostly female hunter. To enhance the eye light, a string of small lights will be wrapped around the lens, and an additional light (James) will be placed to the side of the camera to fill in the subject's face from the front.



Shopping cart wheels roll forward

A Dedo light will be placed at the rear right of the frame to outline the cart wheels with a golden rim light. The overall shadow will fall toward the back left, adding depth and dimensionality to the image.



Medium close-up of the ghostly hunter's face (to match the performance's conclusion)

Shot on a 65mm telephoto lens, possibly with a rack focus from soft to sharp to enhance dramatic impact. The aperture will be wide open, and two extremely bright lights will be placed behind the actress to create a strong rim light and visible lens flares.



Scene 3: The Ghost Hunter's Diary

The ghostly hunter explores the living room and dining room in a state of panic.

Lighting and Mood:

This is a night scene. Two candles will be placed in the room, and small practical colored lights within the scene will serve as the main sources of illumination. The overall image

will remain quite dark, with vignette effects added around the edges to enhance focus and tension.

In terms of color, the scene should avoid becoming fully green. While the overall mood can lean toward a greenish tone, the candlelight and the lighting on the character's face should have a warmer, slightly reddish hue. However, it should not be as intensely red as in some of the reference images—those were limited due to the low color grading flexibility of online footage.





1. Entering the room, groping around – reversal – to FURRY eating – reversal
2. Reversal – the hunter's panicked monologue – reversal
3. Reversal – inspecting the marks left by FURRY – transition – FURRY moves behind, exiting after completing the performance – reversal
4. Reversal – close-up of the ghost hunter – reversal
5. Reversal – ZEO appears

All shots will use a 40mm lens and be hand-held. The shutter speed will be set to 1/30 or 1/40, increasing motion blur to enhance the feeling of urgency and panic.

• A detailed lighting plan





