

# Director's Prep Checklist

## Binder Paperwork

All paperwork should be turned in *before* your director's prep presentation begins. The producer will take notes during the presentation and send an action plan to the faculty within 12 hours of director's prep.

### Director

#### □ Script Breakdown

- **Take-Away**
  - On the title page, type (or write neatly) the film's take-away. This is the point that you hope the audience takes away from your film.
- **Genre**
  - On the title page, type (or write neatly) what genre of movie you're making.
- **Whose Film/Scene Is It?**
  - On the title page, identify who the film belongs to. Then for each scene identify who the scene belongs to. Who is in control? Who is the focus? Who changes?
- **Characters/Circumstances**
  - On a separate sheet of paper, briefly describe in at least one paragraph (but no more than two pages) each main character based on what is explicitly described in the script and what is implied. Additionally, describe the circumstances that directly lead to the character being in the position in which they find themselves at the beginning of the film.
- **Dramatic Question**
  - On the title page, type (or write neatly) the dramatic question of your film. Then write what "winning" and "losing" looks like for your central character.
- **Narrative Division**
  - Draw horizontal lines on the script indicating the narrative divisions. Label them clearly.
- **Literal Action**
  - On the script, write neatly what each character is literally doing in the scene or beat, according to the text.
- **Want**
  - On the script, write neatly what each character wants specifically from the other character(s) in the scene or beat. The given circumstances of the story will inform the want.

- **Essential Action**
  - On the script, write neatly what each actor will physically do to achieve what they want from the other actor(s) in the scene or beat.
- **As If**
  - On the script, write neatly two different relatable situations in which your actor would behave according to the essential action chosen for the scene. This should be something that could happen and is simple and direct. It should be in the form of an “as if.”
- **Tactics**
  - On the script, write neatly three different ways each actor can go about getting their essential action.
- **Fulcrum**
  - For each scene, identify the narrative beat where the scene can go either way for the focus character. This is typically the climax of the scene, the moment where the character will succeed or fail. Does the character achieve his/her goal or not? This is a great moment of tension for the audience.

## **Producer**

### **☐ Scenechronize Shooting Schedule**

- Production elements in correct departments. Scenes should be numbered and have the appropriate location information (i.e. slugline).

### **☐ Stripboard**

- Scenechronize stripboard with appropriate lunch and day breaks. Scenes should be in a logical order based on location and cast requirements.

### **☐ Crew Deal Memos**

- These are the crew’s contracts. They need to be typed by the producer and signed by every crew member, including ATL.

### **☐ Performance Agreements**

- Cast’s contracts. They need to be typed by the producer and signed by every cast member.

### **☐ Location Releases**

- A location release proves that you have permission to shoot at the location you are using. This protects you and the location owner.

### **☐ Hazardous Activity Forms**

- If you have any stunts in the film this form should outline how you plan to execute the stunt safely.

### **☐ Blocking Overheads**

- The overheads should outline the blocking of the characters in the actual space based on your director’s breakdown.

### **☐ Extras List**

- Submit a list of names of extras you're calling. I recommend casting twice as many extras as you think you need.

□ **Set-Up Schedule**

- The director, DP, and 1<sup>st</sup> AD must work together to turn the overheads into a shot list. The shot list is then turned into a set-up schedule which details the order of the set-ups and the time allotted for each.

□ **Special Equipment Request**

- This is a list created by the DP detailing any equipment needed that is not included in the standard package. This equipment will be checked in and out by the DP. Equipment approval is at the discretion of the instructor.

□ **Call Sheet and Map x15 Copies**

- The call sheet and map should be completed by your assigned 2<sup>nd</sup> AD with input from the Producer. Give them a copy of the stripboard, call times and contact info for the cast/crew. A map, along with turn-by-turn directions, must be included with the call sheet. The map must contain parking info, apartment/room number, anything necessary to get from the Mimosa lot to the location. Email copies must be sent to cast, crew, and [film.faculty@lists.wku.edu](mailto:film.faculty@lists.wku.edu)

## Section I – Present the Vision (10 min)

### ☐ Producer

- The producer should introduce each of the ATL members, the title, logline, and genre.

### ☐ Director

- The director should show film references, tone references, music, inspirations, explain why you chose this story and why you're the best person to tell this story.

### ☐ Production Designer

- The production designer should show visual references, concept ideas and art, colors.

### ☐ Director of Photography

- The director of photography should show visual references, looks, clips.

### ☐ Look Book

- The presentation itself should look captivating and indicative of the vision for the piece.

A faculty Q&A will follow.

## Section II – Present the Plan (15 min)

### ☐ Director

- The director should show the headshots and auditions for potential cast members (subject to approval by the appropriate faculty) and discuss the character spines and takeaway.

### ☐ Production Designer

- The production designer should show locked location photos, props, character sketches, locked wardrobe, accomplishments and challenges, and all other applicable elements.

### ☐ Director of Photography

- The director of photography should show camera tests, lighting and camera design, filtration, accomplishments and challenges, and all other applicable elements

### ☐ Producer

- The producer should show the total number of set ups, shooting schedule, accomplishments and challenges.

A faculty Q&A will follow.

## Section III – Photoboards (15 min)

### ☐ Director

- The director should show the photoboards. Stop after each scene for questions.