

THE STRAIGHT AND NARROW by Mathias Gokalp: sequence 1

1. SCRIPT

1) PRISON / INT. / DAY

An iron table, next to a bed, in the corner of a room in rough concrete, with a few papers, newspaper and two framed photos: two young women, one in her twenties, the other thirty-five years old holding a baby in her arms.

Through a barred skylight, we see the sky.

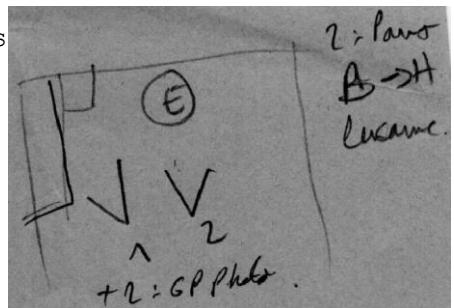
2) PRISON / INT. / DAY

A young man not yet twenty years old, Eric, emaciated, is smoking a cigarette in front of a grey wall that fills the whole screen.

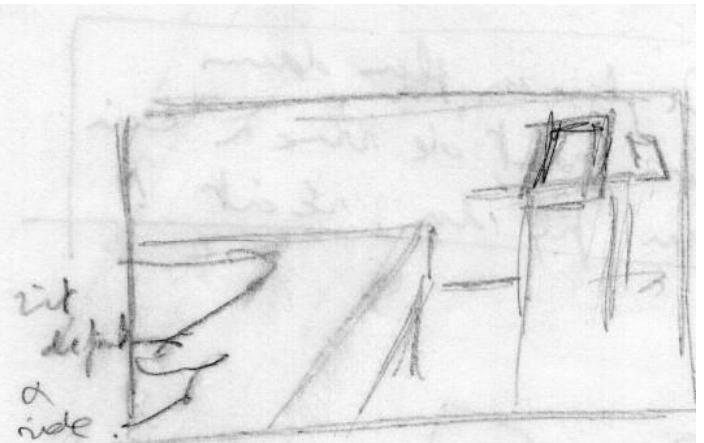
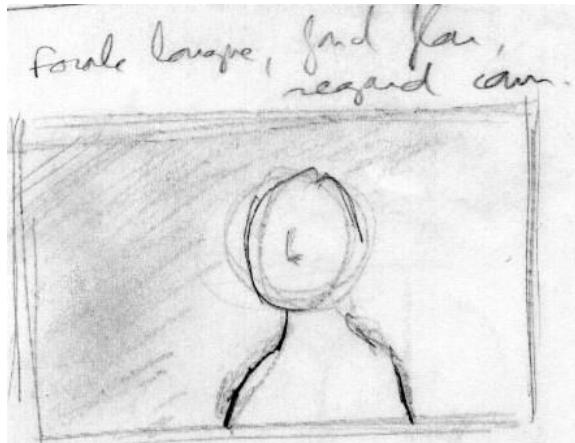
2. SHOOTING SCRIPT AND FLOOR PLAN

1. PRISON / INT. / DAY

- 1) MS on the bed + bedside table with photos
- 2) CU on photos
- 3) MCU Eric sitting in front of wall
Tilt-up to skylight.
1 shot track-back



3. STORYBOARD



4. ANALYTICAL DÉCOUPAGE

NB: the choice of descriptive criteria used in the analytical découpage should be adapted to the purpose of the work. When analysing a sequence, it is sometimes useful to note down all of the dialogues rather than add formal parameters that are not in the shooting script: for example, the precise length of the shots or a description of the composition and lighting.

SHOT 1:

Duration: 6 seconds.

Shot scale: medium shot of the room.

Camera angle: slightly high angle.

Movement: camera stationary.

Composition: the sparse composition is dominated by the set's straight lines. The main vertical lines (edge of the corner of wall, left edge of bedside table) cut the field into roughly three parts. The surface of the right-hand wall is divided into two by the edge of the headboard and the bedside table. Above, up to the right, there are the two photos forming frames within the frame. As the furniture is filmed obliquely, the leading lines direct the viewer's gaze towards them.

Lighting and colour: half-light. The chromatic palette is dominated by grey-blue. The pillowcase and the sheet form a lighter patch.

Sound: offscreen noises = rain + a cigarette being lit.

Continuity: cut.

SHOT 2:

Duration: 14 seconds.

Shot scale: medium close-up on character.

Camera angle: eye-level before the movement, then low angle.

Movement: tilt-up obliquely.

Composition:

a) (before movement): the composition is centred, the character is facing the camera centre-frame.

b) (after movement): the bars filmed from a low angle form a diamond-shape the corners of which are cut off by the frame. The space is divided by the parallel oblique lines of the bars.

Lighting and colour:

a) The effect of the half-light is emphasised. The main light source is from the top left, the lighting casts deep shadows on the character's face, on his eye sockets and the hollows of his cheeks. The dominant hues, darker than in the previous shot, remain in grey (walls), blue (jacket), and white (tee-shirt).

b) All that remains is light grey (the lit area above the skylight) and dark grey (the surrounding walls).

Sound: offscreen noises = rain, noises in corridor + the sound of breathing in and out, then during the tilt offscreen voices: "*Voilà comment tout a commencé.*" ("That's how it all began")

Script, shooting script and storyboard reproduced with the kind authorisation of the author, Mathias Gokalp.

Analytical découpage written by Laurence Moinereau.