

S T Y L E   A N A L Y S I S

PRIME TIME  
VS  
DAYTIME

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# Project Overview

## Statement of Purpose

According to *Wikipedia*, *Days of our Lives* is the second-longest-running scripted television show in the United States and the fourth-longest-running in the world. Throughout its 47-year-long broadcast history, *Days of our Lives* has consistently won Daytime Emmy Awards in multiple categories, as well as critical acclaim for addressing relevant contemporary issues, such as interracial relationships and artificial insemination (1970s), and post-traumatic stress disorder amongst military personnel and the internal and external pressures gay teens face (2011 - 2012). *Days of our Lives* has also been a consistently high performer for NBC, even in an era when soaps are declining in popularity. (Retrieved from [http://en.wikipedia.org/wiki/Days\\_of\\_our\\_Lives](http://en.wikipedia.org/wiki/Days_of_our_Lives), January 22, 2012).

*Days of our Lives* helped set the standards for the style of daytime episodic drama and has a dedicated fan base.

Yet audience entertainment preferences shift and evolve. Vaudeville gave way to cinema and radio, and radio gave way to TV. First, there were the big three TV networks. Now, we live in a world overflowing with media choices, where audiences have more control and selection than ever before, including network programming, cable programming, DVR recording devices, iTunes, and other web-based streaming options. In this environment, content producers must work harder than ever before to grab and keep audiences' attention.

Are daytime daily episodic dramas such as *Days of our Lives* going the way of the radio drama? Ratings and show cancellations indicate that this may be the case.

Our goal is to maintain DOOL's current fan base while expanding it to include younger audience members and an increasingly mobile audience. One of the most effective ways to accomplish this task is to continue combining meaningful, socially relevant, and compelling drama with high production value, while introducing a visual style that appeals to a modern demographic. Specifically, we want to illustrate how the visual style of *Days of our Lives* can be brought more in line with contemporary shooting and editing trends.

The purpose of this style analysis is to provide a documented, easy-to-reference guide to stylistic techniques, methodologies, and choices available in production and post-production to help *Days of our Lives* become more narratively robust, visually appealing, and viable in a diverse contemporary market.

## Media Analysis Overview

How can *Days of our Lives* be revitalized as a genre and attract newer, younger audiences without alienating its dedicated fan base? How can *Days of our Lives* transcend one network and make better use of cable and new media revenue streams?

As we look critically at currently popular prime-time dramas that have large, young viewer fan bases and garner critical acclaim, such as [Grey's Anatomy](#), [Spartacus](#), [Supernatural](#), and [True Blood](#) (*Wikipedia*, 2012), we ask:

What sets these shows apart from daytime? What do they have in common with daytime? What can we borrow from them and adapt to our genre?

We believe the answer to these questions lies in *style*. This style analysis is a close examination of the relationship between narrative form, style, and genre in both prime time and daytime episodic dramatic television.

Additionally, we look to other media, such as print (specifically *romance novels*), to evaluate how to leverage the robust market share this medium enjoys. One has only to look at the statistics and data to see that even in an electronic age, the popularity of romance fiction is unflagging ([http://www.rwa.org/cs/the\\_romance\\_genre/romance\\_literature\\_statistics](http://www.rwa.org/cs/the_romance_genre/romance_literature_statistics), [http://www.rwa.org/cs/the\\_romance\\_genre/romance\\_literature\\_statistics/industry\\_statistics](http://www.rwa.org/cs/the_romance_genre/romance_literature_statistics/industry_statistics), [http://www.rwa.org/cs/readership\\_stats](http://www.rwa.org/cs/readership_stats)). How can a property such as *Days of our Lives*, which has similar story lines and similar target demographics, better tap into this romance novel audience?

## Methods and Materials

For this comparative analysis, we will use an episode of *Grey's Anatomy*, "With You I'm Born Again," and references to episodes of *Days of our Lives* (as well as other popular prime time shows such as *Spartacus*, *Supernatural*, *True Blood*, *The West Wing*, *Lost*, and *24*). These shows were chosen because, although they are all diverse and unique in setting and premise, they share a strong emphasis on character relationships and romantic storylines, much like we see in *Days of our Lives* and other daytime episodic dramas.

This style analysis is comprised of several elements:

- Prose essay-style descriptions, commentary, analysis, and comparison
- Shot analysis scene breakdown
- Still images (for visual reference)
- Links to associated articles

# Analysis Overview

## Series: *Grey's Anatomy*

We selected *Grey's Anatomy* for this analysis because we felt that it has a lot in common with *Days of our Lives*. *Grey's Anatomy* is a prime time drama that primarily focuses on the relationships among the staff surgeons and residents at Seattle Grace Mercy West General Hospital. These relationships are set against the backdrop of the hospital and the needs of patients as they pass through its doors. The primary plot lines usually revolve around the relationships of regulars (mentor/student, student peer groups, doctor peer groups, friends, siblings, and married, dating, and ex-couples (both gay and heterosexual)). The residents and doctors interact with new patients in each episode, and these relationships often provide secondary (and sometimes primary) storylines. Each episode has its own theme and discrete storylines, but many patient guest roles continue over several episodes or a season. *Grey's Anatomy* is in its eighth season (averaging 22 episodes per season) and so has a relatively long-term story arc and history to draw from in plot and character development, much like daytime's longer story arc.

## Show Style Overview

*Grey's Anatomy* usually has short, discreet scenes that begin, arc, and conclude within an act. Occasionally, scenes will be parallel edited, with significant events happening concurrently. Blocking and staging tend to be task-oriented, with characters either moving through the hospital's halls or performing patient consults or surgeries. The hospital's hectic pace helps keep scenes and characters moving through the space; they have a motivation to move from one space to another. *Grey's Anatomy* almost always uses a traveling or "loose" camera technique, with subtle movement, rather than static (pedestal-based) shots. The camera often follows characters through the hospital, usually with tracking or steadicam shots. The camera is almost always moving in every scene and in every shot. With a few exceptions, the hospital is generally well-lit and bright, but in cooler, bluer tones that match the scrubs and the hospital's atmosphere. Locations outside the hospital, such as Meredith Grey's house (where many of the residents

live), tend to be very warm and earthy, and much dimmer, with areas of darkness. Set design and prop dressing also set these demarcated spaces apart. All the spaces have a modern, contemporary feel. Editing is usually low-impact, unless used to advance the story in moments of crisis or to convey a mood through visual style. Time jumps and parallel action are commonplace. Sound design includes ambient spaces as well as specific sound effects, subtle music cues for emphasis for story points, and popular music, usually rock, folk, or blues sounds with lyrics that comment on or relate to story points.

### **Episode Plot/Story Synopsis**

In *Grey's Anatomy* Season 7 premiere episode, "With You I'm Born Again," The Seattle Grace Mercy West General Hospital staff does their best to recover from the trauma of the rampage shooting in the Season 6, two-part finale, "Sanctuary," and "Death and All His Friends." The unifying theme of this episode centers on how the residents and surgeons each deal with the shooting and its aftermath in their personal lives, in their interactions with each other, and in their return to work.

A trauma counselor, Dr. Perkins, has been brought to the hospital to ensure that all hospital staff are ready to return to work after the shooting. Meredith Grey, whose husband, Derek, was shot and almost died, is having trouble convincing Dr. Perkins that she is fit to return to work. She is dealing with the shooting and her miscarriage during the shooting, which she has kept secret from almost everyone, including her husband and Dr. Perkins, by avoiding and not dealing with it. She insists everything is "fine." Meredith's husband, Derek, engages in adrenaline-pumping behaviors - thrilled to be alive. He drives too fast, unexpectedly resigns his post as Hospital Chief of Surgeons, and makes snap decisions regarding patient treatment, deciding to undertake a hugely risky and challenging team surgery to remove a tumor from a teenage boy's skull. Cristina Yang and Owen Hunt are getting married - this is a massive shift for both of these characters. Owen has been in love with two women and is unable to choose between them, and Cristina is not usually the type to settle down and commit. Lexie Grey struggles to process the shooting and breaks down. Karev refuses to have the bullet that almost killed him removed. Bailey has taken the loss of her colleagues and students very hard. Callie Torres asks her lover, Arizona Robbins, to move in. Additional secondary plots that will be developed in later episodes in the season include a romantic affair between Teddy and Dr. Perkins, Meredith's miscarriage, and a romantic triangle between Lexie, Karev, and Mark Sloane.

This episode revolves around change, death, and rebirth.

## Style Comparison

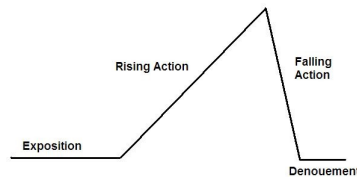
### Prime Time vs. Daytime

We will begin by examining the similarities and differences in story structure and form (narrative structure, scene structure, story elements, story arc, character arc) and style (look, feel, shot composition, lighting, production design, blocking and staging, editing, sound design, etc.) between prime time weekly episodic dramas and daytime daily episodic dramas.

## Narrative Structure

### PRIME TIME

Primary plot lines per episode are fairly discreet, following a classic narrative dramatic structure: a clearly defined beginning, middle, and end, with a resolution or denouement. Sometimes, major cliffhanger endings will carry story elements from one episode to the next (*Grey's Anatomy*, *Supernatural*, *Lost*, 24), but these are usually season finales. Sometimes several story lines, typically secondary plot lines, will carry over the course of a season or more if the show is long-running (*Grey's Anatomy*, *Supernatural*, *Lost*) ([http://en.wikipedia.org/wiki/Dramatic\\_structure](http://en.wikipedia.org/wiki/Dramatic_structure)).



Freytag's Narrative Pyramid

All three of these narrative techniques are illustrated in the *Grey's Anatomy* episode, "With You I'm Born Again." The Season 6, two-part finale, "Sanctuary," and "Death and All His Friends," were each cliffhangers that led into this Season 7 premiere episode. "Sanctuary" and "Death and All His Friends" were continuous primarily in terms of time. While the Season 6 finale ends as a cliffhanger (we don't know if Derek Shepherd survives surgery), "With You I'm Born Again" doesn't start as a continuation but instead jumps time substantially. Several storylines continue across these episodes, and from Season 6 to Season 7, most of these secondary storylines tend to be character or relationship-driven. This is often the case with *Grey's Anatomy* and other prime time shows such as *Supernatural*, *Spartacus*, and *The West Wing*.

### DAYTIME

Due to the daily episodic arc (as opposed to the prime-time weekly episodic arc), story lines tend to continue over several episodes within one week and from week to week. Since daytime viewers are more likely to miss episodes, more time is spent on exposition and less on rising action per episode, making the climax feel less dramatic because it becomes expected. This lack of dramatic arc and climax is then compensated for by exaggerated character arcs in which characters overreact to plot elements. The combination of story style and overly emotive performance style (indicating or telegraphing the emotional arc of the scene in opposition to a more realistic performance style evident in prime-time weekly episodic dramas) results in melodrama. Backstory exposition, sometimes from within the episode and sometimes referring to previous episodes, is often repeated in the falling action. Storylines are usually carried over for much longer periods in terms of screen time. Most of the primary storylines are relationship-driven rather than plot or action-driven, and their story arcs are extended.

## 1.2

### Scene Structure

#### PRIME TIME

Scenes tend to be more discreet, starting and ending within a single act, except for act-break cliffhangers. Time jumps and parallel editing within an act are more likely in prime time than daytime. Even in the end-of-episode cliffhangers, it is not all that common to continue a scene without a time jump of some kind. Scenes are usually more plot-driven, with action points that drive the plot forward in a direct line. We tend to learn story information primarily through action, rather than dialogue.

## DAYTIME

Scenes usually flow in continuous time over multiple acts. Each episode tends to become a fluid moment, rather than a discrete moment in time. In some cases, scenes will continue from episode to episode. Scenes are usually more character-driven than plot-driven and are less likely to advance the plot. We tend to learn story information through dialogue, rather than action. This is more like a stage play than a prime time drama or a feature film. The challenge with this type of approach is that audience engagement is more difficult to maintain, as people will often tune out “talking heads” or long stretches of dialogue when there is little or no action.

### 1.3

#### Story Points

## PRIME TIME

Prime time and features have a finite vehicle for communicating a story, which requires direct storytelling. Story elements are introduced, developed, and followed through, but not unduly repeated. For example, in “With You I’m Born Again,” DEREK SHEPHERD is dealing with his near-death experience by living life to the fullest and doing what he loves, all while enjoying an adrenaline rush. He drives too fast and takes on risky procedures. We see him driving fast in the episode’s opening shots, and later in jail, with Meredith showing up to bail him out. Through the dialogue, we learn this isn’t the first time. Throughout the episode, there are a few references to DEREK’s risk-taking behavior. In the final act, DEREK is arrested again, and Meredith does not bail him out. There is a complete dramatic arc, a beginning, middle, and end. The treatment is straightforward. This subplot runs throughout the episode but does not continue in subsequent episodes.

## DAYTIME

Story points tend to be repeated across scenes per episode and across episodes much more. Think of the amount of screen time dedicated to Will discussing having seen Sami and EJ having sex. The dialogue regarding this event continued across scenes and multiple episodes before Will took action on the crisis. The dramatic arc, beginning, middle, and end, is protracted. Again, dialogue rather than action moves the story forward, slowing the pace of delivery.

### 2.1

#### Camera

## PRIME TIME

Some prime time shows use single-camera style shooting, while others employ multi-cam, much like sitcoms and daytime dramas such as *Days of our Lives*, or sometimes a combination of the two. Multi-cam is often used in shooting action sequences, even in single-camera style prime time and features. Framing and compositions are usually immaculate, and actors rarely move into each other’s single shots at the edge of the frame. The exceptions to a “clean” frame are an over-the-shoulder (OTS), an external medium shot, a close-up, or the use of other foreground elements in the frame. These are often out of focus to provide depth cues and visual variety. This is usually referred to as “shallow focus,” or shallow depth of field. A shallow depth of field allows separation between background elements and actors in the foreground. It will also enable storytellers to emphasize or de-emphasize various elements within the scene and direct the viewer’s gaze and attention. *Grey’s Anatomy* primarily uses a moving, traveling, or loose camera, rather than static or pedestal-based shots, and shallow depth of field.

## DAYTIME

Shot almost exclusively in multi-cam format, often with limited takes. Continuity (both in actor performance and camera blocking) between takes is frequently weak, making seamless editing between different takes challenging. Shots usually lack depth cues, particularly when two characters are talking and are framed in a medium two-shot. This flat depth of field is accentuated by flat production design and lighting. Only in a few establishing shots do we see greater separation between characters and the background. Where shallow depth of field is most often used in daytime drama is in establishing shots at the beginning of scenes, where the framing starts on a floral arrangement or another visually interesting foreground prop, then the camera pans, tilts, or pulls back to reveal the characters. The

soap opera's visual flatness makes it difficult to direct the viewer's gaze to specific elements within the frame, leading viewers to be distracted from the actors and their performances. This aesthetic developed initially because of the technical limitations of early video cameras and lenses. Although in HD we no longer have these limitations, the flat image has become synonymous with the daytime episodic drama.

## 2.2

### Lighting

#### PRIME TIME

Lighting schemes are often very cinematic, utilizing 3 Point Lighting schemes

([http://en.wikipedia.org/wiki/Three-point\\_lighting](http://en.wikipedia.org/wiki/Three-point_lighting)) and chiaroscuro subject modeling

(<http://en.wikipedia.org/wiki/Chiaroscuro>), giving a greater range in light to dark tonalities, which provides visual depth in image acquisition. Prime time shows are full of examples of this type of lighting, and it can be seen in shows such as *Grey's Anatomy*, *Spartacus*, *Supernatural*, and *True Blood* (See screen snapshots from *Grey's Anatomy* below).

#### DAYTIME

Although daytime also uses a 3-point lighting scheme, one of the hallmarks of daytime episodic shows is that the lighting tends to be flat and even, and generally bright. This is at least partially true in practice due to a combination of working with specific types of stage lighting grids and shooting on standard-definition tape, which has a limited dynamic range and requires more light. HD can provide a broader range of lighting in both tape-based and file-based image acquisition, as it is much more responsive to light and performs well in lower-light scenarios than standard definition.

## 2.3

### Makeup/Hair/Costume Design

#### PRIME TIME

Particularly in film and HD environments, makeup is lighter and more natural, except for when used for dramatic effect or character.

#### DAYTIME

In many cases, makeup types and styles are heavier and more noticeable in daytime dramas. HD image acquisition provides greater image detail, which in some cases makes heavy makeup or flaws in hair or costuming much more apparent, thereby detracting from the storytelling's realism.

## 2.4

### Production Design

#### PRIME TIME

Contemporary stage design and locations, both exterior and interior. Exterior establishing shots are common. Emphasis is usually placed on realism in the setting.

#### DAYTIME

Mostly stage, rather than locations. It is rare to see exterior locations or exterior establishing shots. Quite often in long-running daytime dramas (such as *Days of our Lives*), emphasis is placed on traditional, rich, and luxurious set design and props. This can be visually dynamic and add to the storytelling through developing setting and character, but it can also feel old and outdated.

## 2.5

### **Blocking & Staging**

#### PRIME TIME

In prime time and feature styles, scenes are usually action-driven; consequently, actors and the camera tend to move through the scene purposefully, from one action to the next. The finite nature of the prime time or feature storytelling mode partially drives this.

#### DAYTIME

With the extended arc of the daytime daily episodic, extended scenes can become visually dull and uninteresting. As the plot is dialog-driven rather than action-driven, there is little motivation for actors and the camera to move through the space purposefully. Actors will occasionally randomly move around the set and each other to create pace in the dialogue, as in the phrase, “dosey doe,” which comes from square dances (and other similar dances) where partners change position. These types of moves are rarely motivated by plot points, and they generally do not advance the plot or reveal new information.

## 2.6

### **Performance**

#### PRIME TIME

Prime-time and feature performance styles tend to be more subtle and realistic, even in science-fiction and fantasy-based stories such as *Supernatural* and *True Blood*. This is especially true in stories that are set in more realistic settings, such as *Grey's Anatomy*.

#### DAYTIME

One of the stylistic hallmarks of soap opera is melodramatic performance. This is an element that is often parodied. Actors frequently overreact or use exaggerated expressions, sometimes inordinately spreading out the delivery of a dialogue line with long “beats” or pauses that would be unnatural in real life. Scenes and act breaks almost always end with an extended “tag,” in which actors display and hold an unrealistic emotional reaction to the scene’s dialogue and content. While prime time uses an end-of-scene and end-of-act “tag,” these are often much shorter than we typically see in daytime episodic.

## 2.7

### **Editing**

#### PRIME TIME

While daytime often uses a classic, traditional wide shot to medium shot to close shot progression, prime time shows more variation in editing style. In contrast, daytime tends to be more formulaic in its adherence to standardized styles. Prime time tends to use more medium shots and more extreme close-ups and is more likely to return to wide shots at the end of a scene. Exterior establishing shots are also more common in prime time. Sometimes these are stock footage shots (*CSI* often uses stock footage), and sometimes they are shot exclusively for the show in question and then reused throughout multiple episodes and or seasons. Time jumps between scenes and act breaks are commonplace in prime time, and we tend to cut to the heart of the action. True parallel editing, where two or more scenes are intercut to build to a climactic action release or convergence point between characters or action, is widespread as well. End-of-scene and act break tags are shorter and less melodramatic in performance style than in daytime dramas. Another key component in prime time and feature-style editing is a high-impact style in moments of action or emotional impact, which creates visual variety and maintains audience engagement. This type of editing works in conjunction with scenes designed and shot to be edited this way.

## DAYTIME

The established editing style of daytime episodic dramas is based on common multi-cam shooting styles, early technical limitations of cutting on tape, and the longer, protracted story arc and extended dialogue scenes that continue across act breaks and episodes. One of the primary differences between prime time shows and daytime episodic shows is the continuous flow of time in daytime. This is true at the micro level, when editing between two shots, and at the macro story level when editing between scenes, or even between episodes, where a scene will pick up from a previous episode. Different dialog scenes will be intercut, returning to the scenes at the exact times we left them to pick up the conversation right where it left off. Time jumps rarely occur, except in action. More classic, traditional shot progressions are the usual method for beginning a scene; for example, starting with a wide shot, moving to medium shots, and then to close-ups is common in daytime dramas. Although this progression is also seen in prime time, daytime rarely, if ever, strays from it. Additionally, where in prime time we might go from a wide establishing shot to a medium two-shot, then to medium shot singles, to close-up singles, in daytime, we're far more likely to cut to close-ups a lot earlier in the scene to place emotional emphasis on the character's reactions. Daytime rarely cuts back to wide shots once the scene has been established, unless action occurs or new characters enter the scene. While daytime dramas use parallel editing techniques, intercutting between two or more scenes that occur at the same time, there is usually little or no emphasis on building a climactic moment that brings the scenes and characters together in a convergence and climactic release. As already mentioned, one of the defining qualities of soap opera is the extended tag at the end of scenes and acts. These tags usually hold the actor for 2 to 3 seconds. Editing styles in daytime episodic dramas tend to be much less high-impact.

## 2.8

### Sound Design

#### PRIME TIME

Sound design tends to be quite full, including location ambience such as park, traffic, and birds for exteriors. Music cues tend to be subtle, punctuating or providing rhythm for scenes and scene transitions. Quite often, we will hear a single tone, a few beats, or a sound effect and music combo for end-of-scene and end-of-act tags. Use of popular music is more common in prime time as well. *Grey's Anatomy* and *Supernatural* are both good examples of this technique.

#### DAYTIME

Sound design for ambience is minimalistic. Music cues are big and usually mixed loudly. Music tends to take center stage in sound design. Rather than punctuating dramatic moments or building to an action release, it tends to telegraph emotional moments and dramatic climaxes, rather than supporting them. The music tells the audience how to feel and tends to override the natural sounds of a scene.

## Shot Analysis

*Grey's Anatomy*, "With You I'm Born Again"

Shot breakdown key:

- Extreme close-up – ECU
- Close-up – CU
- Medium close-up – MCU
- Medium shot – MS
- Medium shot – MS (BUST - head and shoulders)
- Medium Wide shot – MWS
- Wide shot – WS
- Over the Shoulder - OTS
- Traveling (or LOOSE) – camera has subtle shake or movement
- Tracking shot - camera moves or tracks with the subject
- Pedestal-based or Static shot – camera is locked off, no movement or shake
- Pan – camera moves from side to side
- Tilt – camera moves from up and down

## TEASER/OPENING

FADE UP:

WS (Traveling): establishing landscape shot, clouds, hills.



SFX: birds, wind.

MUSIC: light tones, individual notes, strains.

DISSOLVE TO:

MWS (Tracking) : car speeding through traffic on freeway.



DISSOLVE TO:

WS (Traveling): high in the sky - clouds.



VO: MEREDITH GREY "Every cell in the human body regenerates..."

DISSOLVE TO:

CU (Traveling): Straight on objective angle Derek Shepherd driving.



VO: "On average every seven years..."

DISSOLVE TO:

MWS (Tracking): Derek's POV of traffic as he drives through the city.



VO: "like snakes, in our own way, we shed our skin..."

This segment establishes a thoughtful tone, and also begins to set-up the upcoming first dialog scene with BAILEY on an airplane.

DISSOLVE TO:

WS (Traveling): high in the sky, looking down to Earth divine POV – clouds.



MUSIC OUT

SFX: INT plane sounds

DISSOLVE TO:

MWS (Pan/Tilt - Traveling or loose camera): INT plane, rows of passengers; camera PANS to reveal BAILEY, her SON, and another passenger seated, a WOMAN in MS.



VO: "Biologically, we're brand new people."

MS (cont) (Traveling/loose): BAILEY, her SON, and WOMAN.

WOMAN: "Are you visiting Seattle for the first time?"



CUT TO:

CU (Traveling/loose): BAILEY surprised by question, answers.



BAILEY: "Oh no, no, I live in Seattle."

CUT TO:

MS (Traveling/loose): BAILEY (bust).



OFFSCREEN: WOMAN "What do you do in Seattle?"

BAILEY: "I'm a surgeon."

CUT TO:

MS (Traveling/loose): WOMAN (bust) reacts.



CUT TO:

MS (Traveling/loose): BAILEY, her SON, and WOMAN.



WOMAN: "Did you know any of those doctors...?"

CUT TO:

CU (Traveling/loose): BAILEY reaction.



Notice how in these over-the-shoulder shots, the foreground element of the other actor in the scene is included, yet they are out of focus because of the very shallow depth of field. This forces the audience's attention onto the actor who is on camera.

CUT TO:

CU (Traveling/loose): WOMAN, BAILEY in FOREGROUND screen left out of focus.

WOMAN: "From that shooting...?"



CAMERA repositions, RACK FOCUS to:

CU (Traveling/loose): BAILEY reaction.



MUSIC: FADE UP score, builds on initial strains in opening.

VO: "We may look the same..."

DISSOLVE TO:

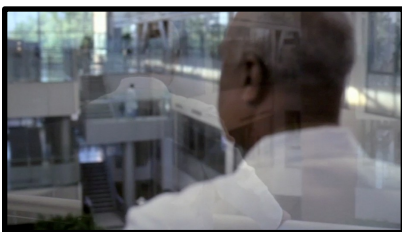
WS (Traveling/loose): INT HOSPITAL ATRIUM top floor, CAMERA PANS to reveal THE CHIEF standing at the rail surveying all he sees (CAMERA behind subject).



VO: "We probably do..."

DISSOLVE TO:

MCU (Traveling/loose): INT HOSPITAL ATRIUM top floor, THE CHIEF standing at the rail surveying all he sees (CAMERA behind subject), CAMERA PANS and DISSOLVES to reveal THE CHIEF's face in profile.





VO: "The change isn't visible, at least not in most of us."

VO: "But we're all changed completely... forever."

The VOICE OVER carries over into a dialog scene, with a series of shots recorded with a traveling or "loose" camera, featuring subtle movement and reframing throughout.

The pace of the following scene is slow and deliberate, while still maintaining visual interest. In this scene, note the compositional elements of light and dark backgrounds behind the characters, and the vertical elements of the light fixture, window, table, and glass, which visually separate Dr. Grey from the psychiatrist who is evaluating her. He is screen left, she is screen right - it is common in cinema and television to place villains on the left side of the screen and heroes on the right, representing the left and right hands of God in Western Judeo-Christian ideology. Meredith is trying to convince the trauma psychiatrist, Dr. Perkins, that she is fit to go back to work after the shooting incident. He has not yet released her to return to surgery after the shooting; he is standing in the way of her goal and forcing her to deal with the hospital shooting, specifically the shooting of her husband. The performances are quiet and understated. This performance style plays into and develops as part of the storyline centered on the guest role of a trauma counselor, Dr. Perkins, who releases everyone for surgery except Meredith.

CUT TO:

MS (Traveling/loose): MEREDITH GREY (bust) – OTS unseen and unidentified person out of focus in extreme screen left foreground.



Meredith continues her VOICE OVER on camera.

MEREDITH: "But that's normal, I mean, it's a biological imperative, change..."

CUT TO:

MS (Traveling/loose): MAN (bust) – OTS MEREDITH out of focus in extreme screen right foreground.

Listening to Meredith as she continues her MONOLOGUE off camera.



CUT TO:

MWS (Traveling/loose): MEREDITH GREY SCREEN RIGHT, MAN SCREEN LEFT

Meredith continues her MONOLOGUE on camera.



CUT TO:

MS (Traveling/loose): DR. PERKINS (bust) – OTS MEREDITH out of focus in extreme screen right foreground.



Listening to Meredith as she continues her MONOLOGUE off camera.

CUT TO:

MS (Traveling/loose): MEREDITH GREY (bust) – OTS DR. PERKINS in extreme screen left foreground.



Meredith as she finishes her MONOLOGUE on camera, ending with

MEREDITH: "Sitting around the house, waiting, I just spend my time worrying."

The following segment repeats the MS-OTS shots between the two of them, as MEREDITH continues her story.

CUT TO:

MS (Traveling/loose): DR. PERKINS (bust) – OTS MEREDITH out of focus in extreme screen right foreground.



He finally SPEAKS.

DR. PERKINS: "Your husband was shot, that's a lot to worry about."

CUT TO:

MS (Traveling/loose): MEREDITH GREY (bust) – OTS DR. PERKINS in extreme screen left foreground.

Quick cut on the dialogue, Meredith is avoiding the real issue just raised. She instead launches into a story about CRISTINA getting married.

MEREDITH: "I'm worried about Cristina."

CUT TO:

MS (Traveling/loose): DR. PERKINS (bust) – OTS MEREDITH out of focus in extreme screen right foreground.

CUT TO:

MS (Traveling/loose): MEREDITH GREY (bust) – OTS DR. PERKINS in extreme screen left foreground.

Meredith wraps up her Cristina story.

OVERLAP EDIT: While still on Meredith, DR. PERKINS begins line  
"You watched your husband get shot."

CUT TO:

CU (Traveling/loose): DR. PERKINS on "husband" - OTS MEREDITH out of focus in extreme screen right foreground.



CUT TO:

CU (Traveling/loose): MEREDITH GREY – OTS DR. PERKINS in extreme screen left foreground.



She insists everything is "fine."

SERIES of quick FLASHBACKS to the shooting - all cuts no effects.

4 SHOTS

EWS (Traveling/loose): GUNMAN and DEREK facing one another.



MS (Traveling/loose): GUNMAN fires.



MS (Traveling/loose): DEREK is hit.



MWS (Traveling/loose): CHRISTINA pulls the screaming MEREDITH back as they watch DEREK get shot.



CU (Traveling/loose): MEREDITH GREY – OTS DR. PERKINS in extreme screen left foreground.



She starts to react, but doesn't allow herself.

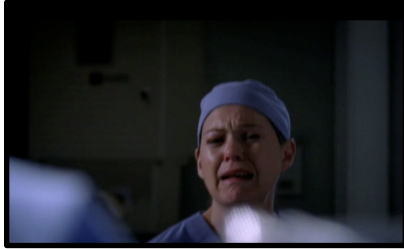
PRE-LAP SFX hospital heart monitor flatlining.

She insists again that everyone is "fine."

Series of quick flashbacks to DEREK's surgery - all cuts, no effects.

1 SHOT

MS (Traveling/loose): MEREDITH in scrubs, distraught and crying, as she FALLS in FOREGROUND, focus racks to DEREK on the operating table.



SFX hospital heart monitor flatlining - ALARMS going off.

CU (Traveling/loose): MEREDITH GREY – OTS DR. PERKINS in extreme screen left foreground.

Her PAGER goes off.

MS (Traveling/loose): DR. PERKINS (bust) – OTS MEREDITH out of focus in extreme screen right foreground.

Annoyed.

CUT TO:

MWS (Traveling/loose): MEREDITH GREY SCREEN RIGHT, DR. PERKINS SCREEN LEFT.



She checks her pager.

CU (Traveling/loose): MEREDITH GREY – OTS DR. PERKINS in extreme screen left foreground.

She laughs.

CUT TO:

CU (Traveling/loose): DR. PERKINS - OTS MEREDITH out of focus in extreme screen right foreground.

He raises his eyebrows in question and asks if everything is ok.

CUT TO:

CU (Traveling/loose): MEREDITH GREY – OTS DR. PERKINS in extreme screen left foreground.



She insists everything is “fine.”

SFX TRANSITION - clanging of jail cell door.

CUT TO:

MWS (Traveling/loose): INT JAIL - inmate lies sleeping on bench as CAMERA moves back to reveal:



MS (Traveling/loose): DEREK is doing informal examinations of his cellmates and giving out medical advice.



CUT TO:

MS (Traveling/loose): MEREDITH on the other side of the jail cell doors with a police escort at jail to bail out DEREK.



CUT TO:

CU (Traveling/loose): DEREK as he turns to smile up at the pissed off MEREDITH.



CUT TO:

CU (Traveling/loose): MEREDITH, on the other side of the jail cell doors, pissed.



CUT TO:

MWS (Traveling/loose): INT JAIL - DEREK's PATIENT comments on how pissed MEREDITH looks.



CUT TO:

CU (Traveling/loose): MEREDITH on the other side of the jail cell doors, looking pissed.

"Again, DEREK?"

CUT TO:

CU (Traveling): DEREK as he smiles up at the pissed off MEREDITH.

SFX TRANSITION - clanging of jail cell door.

To WHITE SCREEN - FADE UP TITLE.

Simple BLACK letters over WHITE Background - *Grey's Anatomy*.