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The Mountains Are Calling

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Abstract

Mark Knapp's Relationship Model in Communication Studies attempts to limit human relationships to a specific, linear array of stages and categories. This research project attempts to critique the rigidity of Knapp's model, while simultaneously attempting to posit film as an incredibly influential tool (if not an alternative model entirely) for communication both diegetically – within the realm of the film – and in conversation with an audience. The silent nature of the creative filmed portion of this project is in direct opposition to Knapp's model, which inadvertently roots human relationships in language.

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Introduction

Dr. Mark L. Knapp is a distinguished scholar and professor of communication studies, a discipline that attempts to explore and understand the ways in which humans communicate. Within communication studies, there are various models that attempt to understand and pinpoint the ways in which relationships between persons progress and terminate. A central figure in this area is Knapp's Relational Development Model, which was introduced in 1978 in his book, *Nonverbal Communication in Human Interaction*, and "explains how relationships grow and last and also how they end" (Communication Theory). The model attempts to map human relationships according to a specific, linear array of stages and categories, which are comprised of ten steps that are separated into two overarching phases: coming together and coming apart (Fig. 1). Knapp's model is similar in concept to other relational models – for example, DeVito's six-stage model of relational development (see DeVito, 1996) – and has been established as a centerpiece of theories of relationships in the discipline.

Knapp's Relational Development Model begins with the phase of coming together, and explains that all relationships traverse through the following stages of progression in a succinct order: initiating, in which persons are introduced and "make an impression" (Communication Theory) on one another; experimenting, in which persons gather more public information about each other such as occupations or interests; intensifying, in which more private information is disclosed; integrating, in which levels of intimacy have grown and separate lives begin to merge; and finally bonding, in which the relationship is disclosed publicly and has become official. Under the assumption that relationships will ultimately fail, the model complements this "coming together" trajectory with five stages of "coming apart": differentiating, in which partners begin to perceive their differences; circumscribing, in which partners "will limit their

conversations and will set up boundaries in their communication” (Communication Theory); stagnating, in which the dissatisfaction with the relationship continues; avoidance, in which partners choose to forego any conversation at the risk of an argument; and, finally, terminating, in which the relationship ceases to exist and the former partners move on as individuals.

The stages of Knapp’s model undoubtedly reflect the general development of human relationships. However, despite having great usefulness in thinking about patterns of communication, the model is undeniably rigid in structure and relies on the limiting assumption that all relationships ultimately end. Furthermore, Knapp’s model identifies that if relationships are able to continuously repeat the stages of coming together, the relationship will succeed. This comes into question when relationships end suddenly for unidentifiable or uncontrollable reasons – be it anything from a sudden change in feeling or a distant job opportunity. It is a guiding argument in this thesis that Knapp’s model is not flexible enough to be representative of interpersonal relationships at large. In an effort to critique the limitations of Knapp’s model, I turn to perhaps one of the most dynamic and engaging forms of communication in the last century: the cinema. The cinema has a long history of engaging audiences in complex relationships with diagetic worlds, that is, the self-enclosed narratives that are shaped by characters, images and sounds. In addition to being an incredibly influential tool for establishing complex communications between characters and between films and their audience, the cinema is also an incredibly flexible model for categorizing and displaying human relationships in nuanced ways.

This creative research project stages a critique of Knapp’s Relational Development Model by using the cinema, particularly silent cinema, to explore an alternative relationship model that does not adhere either to narrative and verbal communication as, I explain below,

Knapp's model does, or to the idea that each stage of a relationship must progress steadily over an extended period of time. The stages of Knapp's model are inherently rooted in verbal communication. The stages in each phase – particularly those of experimenting and intensifying – are intrinsically linked to speaking, but they are also linked to a lack of speaking and the negative impacts this has on a relationship – after avoidance of conversation, for example, often comes the termination of a relationship. Silent cinema, on the other hand, that is, films from the early part of the twentieth century that told stories without synchronized spoken dialogue, established a unique form of communication that was largely nonverbal and gestural while still being incredibly effective at establishing relationships between characters and with audiences.

Building on this idea, I produced my own silent film as an experiment in thinking through the limitations of Knapp's model and alternative ways of modeling human relationships. Through the use of cinematic techniques including lighting, editing, and a lack of sound, the creative portion of this thesis displays a complex interpersonal relationship that is not confined by the stages of Knapp's model. Rather, it focuses on a relationship that occurs over a brief period of time, skipping certain stages of Knapp's model entirely, yet impacting both characters of the film.

Literature Review

In “Relationship Stages: An Inductive Analysis Identifying Cognitive, Affective, and Behavioral Dimensions of Knapp’s Relational Stages Model,” Theodore A. Avtgis, Daniel v. West, and Traci L. Anderson conducted research on Knapp’s Relationship Model to identify particular traits exhibited in each stage. As the authors explain, Knapp’s model is general, not outwardly rooted in specific behaviors, and thus offers “a full treatment of the relational life-cycle, whereas other approaches have been limited in scope in that they address particular behaviors or part of the process” (Avtgis et. al, 281). Avtgis et. al subscribe to the idea that for a communication model to be complete, it must have developed stages as well as “measurement instruments” (Avtgis et. al, 281). Their article reports on the “cognitive, affective, and behavioral dimensions” (Avtgis et. al, 281) of Knapp’s model based on a study that they conducted using three separate focus groups – divided into all single males, all single females, and married couples – with three different moderators. While their subject pool lacked diversity with regard to race and sexual orientation, Avtgis et. al concluded that each stage of “coming together” and “coming apart” revolves around categories of “Things People Say,” “How People Feel,” and “What People Do” (Avtgis et. al, 284). In this thesis, I argue that human behavior in relationships cannot be limited to these categories, and that people in relationships have the possibility of skipping or fast-forwarding through certain stages.

With its ability to move effortlessly through space and time, and to build relationships in nonverbal ways, the cinema is a method of communicating and portraying human relationships that allows for more complexities than a stage-oriented model like Knapp’s. It is interesting to note along these lines that Classical Hollywood Cinema, which has relied on a narrative structure and conventions centered on developing relationships between two central characters, largely

through dialogue, to intrigue and engage viewers for decades, functions in a way that fits comfortably into Knapp's model. The structure of classical narrative and the structure of Knapp's model parallel one another very closely, with Classical Hollywood Cinema relying heavily on moving the central characters – typically a heterosexual couple – through the Three-Act Structure. The Three-Act Structure involves setup, confrontation, and resolution, which are broken down into introduction, rising action, climax, and falling action (Moura). This introduction to the diegesis, intensifying of the plot, and ultimate resolution mimics Knapp's model, although Classical Hollywood Cinema concludes its plots with characters that experience a happy ending – they may be driven apart, but ultimately their relationship is restored – diverging from Knapp's supposition that all relationships end. Interestingly, however, on the level of spectatorship, audiences do part ways with the films they watch when the narrative resolves.

Throughout the history of the cinema there has been opposition to this classical narrative structure, mainly from filmmakers interested in everything from formalist techniques to those creating works in the avant-garde. Drawing on these “alternative” filmmaking practices, the primary interest in this thesis is the ability of film to diverge from the standard cinematic structure of Classical Hollywood films, as well as standard models of communications, in order to display an alternative relationship in the diegesis of the film and with the audience.

It is worth noting further that, in contemporary cinema culture, there has been an influx of films that attempt to diverge from the standard portrayal of relationships through both content and form. Notable examples include Drake Doremus' *Like Crazy* (2012) and Alex Lehmann's *Blue Jay* (2014). *Like Crazy* functions in opposition to the rigidity of Knapp's model as well as Classical Hollywood Cinematic structure. The film explores a long distance romantic

relationship between two characters, Anna and Jacob, whose relationship transgresses Knapp's model multiple times. The couple's initial meetings follow Knapp's Relationship Escalation Model, going through the processes of coming together in a succinct, identifiable way. With that said, however, the long-distanced nature of their relationship makes it incredibly hard to cycle through the stages Knapp deems necessary to have a continuously successful relationship. Long distance added a layer of complexity to their interactions that took them through the various stages of "coming apart," although they ultimately ended up together, be it unhappily (Fig. 3). In response to their complex dynamic, the female protagonist, Anna, states

I thought I understood it, that I could grasp it, but I didn't, not really. Only the smudgeness of it; the pink-slippered, all-contained, semi-precious eagerness of it. I didn't realize it would sometimes be more than whole, that the wholeness was a rather luxurious idea. Because it's the halves that halve you in half. I didn't know, don't know, about the in-between bits; the gory bits of you, and the gory bits of me. (Doremus, 2012)

Essentially, the film suggests, relationships cannot be confined to this idea of "wholeness," or fulfilling a step on a model accurately. They are subject to human complexities and develop, change, and grow accordingly. In the film, the two characters go through phases where they almost terminate their relationship then reinitiate it, directly diverging from Knapp's model.

Another lesser-known film that offers an unintentional critique of Knapp's model is Alex Lehmann's *Blue Jay*. Shot entirely in black and white, *Blue Jay* employs cinematic techniques to convey emotions to the audience. For example, the film includes an entire sequence of dancing intended to excite the audience and engage them in the relationship between Amanda, played by Sarah Paulson, and Jim, portrayed by Mark Duplass. While the film follows a classical narrative

structure, the relationship of the characters diverges from Knapp's model in that they were high school sweethearts and ultimately were forced apart by Amanda's pregnancy and subsequent abortion. The construction of *Blue Jay* in black and white is another divergence from mainstream Hollywood films, which are often recognizable from their colorful hues. This lack of color identifies a critique on Knapp's model as well, as standard representations of relationships across media forms predominantly occur in color, and the lack thereof introduces complexities in the viewing experience of an audience that is not used to seeing films in monochrome. In addition to the lack of color in the film, *Blue Jay* diverges from a classical narrative structure in the amount of time lapsed, as it only takes one night together for Amanda and Jim to go through the stages of coming together. Furthermore, the film includes a four minute long dance scene that is based predominantly in action and music as opposed to spoken dialogue (Fig. 4). The film ends with a cliffhanger after Jim walks Amanda to her car, leaving the audience to wonder if they fulfilled the stages of coming apart and ultimately terminated their relationship or chose to remain together. It is the use of color, or lack thereof, the reliance on scenes that show action rather than words to progress an interpersonal relationship, and the cliffhanger ending that turn what would be another example of Knapp's Relational Development Model as well as Classical Hollywood Cinema into a reflection on how relationships do not always adhere to the sequential stages laid out by Knapp's model or by Classical Hollywood films.

The Face: A Silent Film Critique

In opposition to Classical Hollywood narrative structures, avant-garde filmmakers and theorists from the silent film era explored alternative forms of “cinematic” communication and relationship-building. Writing in the 1920s, French film theorist Germaine Dulac, in an essay titled “The Expressive Techniques in the Cinema” identifies techniques of the cinema that work to make film art. Specifically, Dulac touches on the notion of silent expression being a categorical rule of the cinema that Classical Hollywood Cinema had broken by privileging linear narratives and dialogue over the cinema’s ability to communicate through images. A believer in privileging the formal properties of the cinema, Dulac found importance in using aspects such as shots and shooting angles, the fade, the dissolve, superimposition, soft focus, and distortions to manipulate an audience’s emotions in non-linear and non-linguistic ways. Her views stemmed from the notion that “Cinema is an art that must remain itself and develop proudly next to the other six arts” (Dulac, 313). Rather than rely on plot as novels do, or stages as theatre does, Dulac believed that the formal techniques of film – cinematography, editing, choreography – had the ability to stand alone as tools for communicating directly and uniquely with audiences. Furthermore, much of the formalist film theorist critique of narrative cinema, particularly during the silent film era, is that narrative films often ignore the power images have over their viewers, and do not utilize the ability of the image to express and communicate ideas and emotions to audiences. Rather than rely on the spoken word, then, formalists like Dulac position the power of the image over the power of narrative and the word, which differs from the reliance of Knapp’s model on language.

Dulac’s theories inform the conception of my thesis film as its own model of communicating diagetically through the story world of the film and to an audience through the

cinematic techniques used to create the film, rather than its reliance on a narrative. A practical application of Germaine Dulac's theories on the ability of cinema to manipulate audiences without words, and a significant model for my project, can be seen in the films of Steven Spielberg. Director Kevin B. Lee's short video essay entitled *The Spielberg Face* explores the implications of the cinematic close up of character's faces when paired with emotion in Spielberg's narrative films (Fig. 2). Lee argues that "the Spielberg face" which is often full of wonder and intrigue is meant to mirror the audience while simultaneously telling them how to feel (Lee, *The Spielberg Face*). Lee's video essay was influential in my decision to incorporate the "expressive close-up" (Lee, *The Spielberg Face*) in my film, as he addresses the ability of human emotion in cinema to visually (not verbally) communicate a variety of ideas with audiences. As Lee states, the expressive close up can operate to help audiences "discover humanity in another person, or discover humanity in oneself" (Lee, *The Spielberg Face*). Since my project attempts to find a silent way of communicating with audiences on a human level, the close-up was instrumental in my method.

Leading psychologist Siu-Lan Tan, Ph.D., identifies the power of the human face in cinema in her article entitled "3 Reasons Why We're Drawn to Faces in Film." She explains, "Even newborns are drawn to faces," (Tan, Psychology Today), referencing a study conducted by psychologist Robert L. Fantz on the viewing patterns of infants that identifies "babies spent twice as much time gazing at a simplified face" as they did looking at a bull's-eye (Tan, Psychology Today). Tan references film theorist Béla Balázs, specifically in regards to Balázs' piece, "The Close-Up," in which he posits the close-up as instrumental in showing the soul of the cinema, stating

The close-up can show us a quality in a gesture of the hand we never noticed before when we saw that hand stroke or strike something, a quality which is often more expressive than any play of the features. The close-up shows your shadow on the wall with which you have lived all your life and scarcely knew; it shows the speechless face and fate of the dumb objects that live with you in your room and whose fate is bound up with your own. Before this you looked at your life as a concert-goer ignorant of music listens to an orchestra playing a symphony. All he hears is the leading melody, all the rest is blurred into a general murmur. Only those can really understand and enjoy the music who can hear the contrapuntal architecture of each part in the score. This is how we see life: only its leading melody meets the eye. But a good film with its close-ups reveals the most hidden parts in our polyphonous life, and teaches us to see the intricate visual details of life as one reads an orchestral score (Balázs, 55).

Tan establishes Balázs as instrumental in popularizing the close-up, particularly in the early 1900s, when the wide-shot was commonplace (Tan, *Psychology Today*). She builds from the works of Balázs and Robert L. Fantz to address that we are drawn to close-ups in cinema for three particular reasons, the first being that close-ups “personify the drama” (Tan, *Psychology Today*). Close-ups allow for greater understanding of the severity of a situation in a film, as we are more apt to align ourselves with the experience of a single individual in a close-up than the broader context of a long one. Tan’s second reason addresses that “Close-ups of faces can elicit our matching emotions,” which she attributes to the tendency of humans to “mimic and synchronize emotional facial expressions and postures and other emotional behaviors of people they are interacting with” (Tan, *Psychology Today*). Tan identifies this as “social contagion,” where we as an audience “catch” the emotions of others, and posits that audience members will

unintentionally mimic the facial expressions of characters on a screen, “arching or dropping your eyebrows, grimacing or smiling in the dark” (Tan, *Psychology Today*). Her final reason for audiences being particularly drawn to close-ups of faces in cinema lies in the notion that the “nuanced face is open to interpretation, allowing us to project our own feelings, beliefs, and personal meanings” onto it (Tan, *Psychology Today*). Tan’s argument about the importance of close-up in cinema directly parallel the works of formalist film theorists like Germaine Dulac and Béla Balázs, and pinpoint the effect that close-ups in films created by director Steven Spielberg have on audiences.

My film, titled “The Mountains Are Calling,” explores the relationship between a male and female character, both unnamed. Narratively, they operate in opposition to the sequencing of Knapp’s Relational Development Model, in that their relationship takes place over the span of a few days and has no clear termination or resolution. On top of the structure of the narrative, I employ formal techniques such as the close-up, discontinuous editing, the use of lighting, and the lack of sound to establish a relationship with an audience based on the power of image rather than the power of language to express ideas. In the first scene of the film, I chose to incorporate the close-up, disjunctive editing, and lighting to convey a feeling of loneliness, as the film opens with the girl running alone by the water, months after the relationship has transpired. She stops, and is enveloped in blue light from a nearby lamppost, and the disjunctive close-ups on her expressions as she is washed in the blue light signifies to the audience a lack of warmth emotionally. Furthermore, the lack of sound in this scene signifies to the audience that something is missing. The techniques employed in the opening of the film operate directly within the argument of formalist film theorists like Germaine Dulac, in that the scene relies on the technologies of the cinema, that is lighting, editing, sound (and lack thereof), to communicate

with the audience.

The close-up is employed continuously throughout my film, along with other cinematic techniques including montage, in which short clips of the lead characters have been pieced together to construct a feeling of nostalgia and a sense of a dream-like memory, as well as breaking the fourth wall in which the characters address the camera directly. Perhaps the most poignant portion of the film and the part of the film that critiques Knapp's relationship model as well as Classical Hollywood Cinema is that the film ends on an extended close up of the female lead's face. While the film does not necessarily follow a structured narrative, the synopsis of the film is that the unnamed female lead ends up alone; reminiscing on a brief experience she had with another human being months prior. Whereas a Hollywood film would ultimately end with the two characters ending up together by some twist of fate and Knapp's model would follow the couple through each stage of termination, this film is intended to be a display of the complexities human relationships possess, particularly in regards to the notion that often, relationships abruptly end for no reason. The audience is left to sit with the close up of the female lead, who is doused in blue light, in an effort to parallel them with her sadness over the situation, as well as position viewers in an uncomfortable place knowing that the happy ending they are so used to seeing will not occur.

Production Process

I began work on the script for my thesis film this past summer, in June of 2017. Before deciding upon the use of silent cinema to further critique Knapp's model, my first draft was a 13 page working script that followed the structure of Classical Hollywood Cinema apart from the ending in which the two characters do not end up together. Upon further research into both the cinema and Knapp's model, I felt silent cinema would be more effective in acknowledging the complexities of human relationships. The second draft of my script, revised to fit silent formatting, was completed in August of 2017 and was cut down to three pages without the use of dialogue and the inclusion of a montage sequence (Fig. 5). It was imperative to my project that although the film was silent, there were specific events that would occur in each scene, and I chose to enter filming from the perspective of structured improvisation – that is, that the actors in the film would have specific character notes and emotions to touch upon, but the conversations were entirely their own based upon those characters. Cutting down my original, narrative-based script to construct a final shooting script as well as researching abstract cinematic techniques and editing choices that could assist as a critique on both Knapp's model and the cinema took predominantly the longest amount of time in regards to constructing the film portion of this thesis. The film was shot over the course of two nights, the first focused predominantly on the sequence by the water as well as obtaining shots of scenery, and the second focused on the central component of the film – the relationship between the two characters. Once shooting wrapped, the editing portion took roughly three weeks to create a first cut, and another week to fine tune details and ultimately finalize the film.

Conclusion

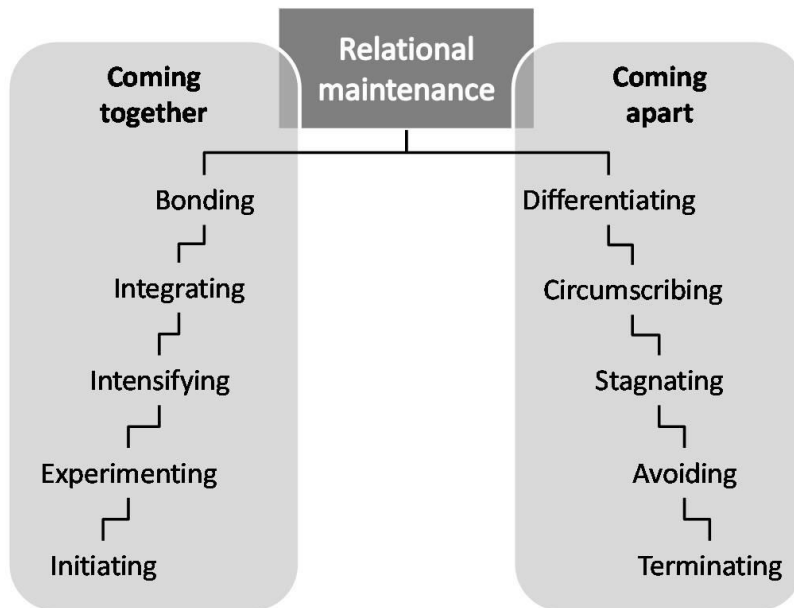
One of the most difficult portions of this process has been attempting to construct a film that does not rely on the use of dialogue. As Classical Hollywood Cinema has been the dominant mode of cinema in the West for decades, the reliance on a narrative that resolves with a happy ending is almost second nature. My struggles with diverging from Knapp's model began in the screenwriting portion of this project, as much of the original script was rooted in dialogue. While the final film incorporates some unheard speech, there is more of a reliance on action, editing, and the lack of sound to impact the audience. As my film is a reference to a personal experience, I know first hand that the confines of Knapp's Relational Developmental Model do not account for every human relationship, and although I had this first hand knowledge, it was still difficult to diverge from the standards set by Knapp as well as Classical Hollywood Cinema. I did not want to bring my film too far from the realm of reality, and chose to abide by the 180-degree rule in cinema that controls sight lines and ensures a scene will edit together cohesively. While breaking the 180-degree rule would have undoubtedly been an interesting choice, it seemed like a disservice to the portrayal of complex human relationships – as if they could only exist in a fantasy realm, where nothing is coherent. Rather than break this cinematic rule, I chose instead to rely on close-ups to convey emotions and ideas to the audience to further their understanding without the ability to follow a spoken narrative.

From creating this film and researching Knapp's model, I have learned that there is a need for more complexity in both mainstream Hollywood cinema as well as relationship models in communication studies. Abstract and avant-garde filmmaking exists as a means of displaying intricate relationships that do not adhere to the structure of Classical Hollywood Cinema, but mainstream cinematic techniques from filming to editing are engrained so deeply in audiences

that constructing works that diverge in some way from this model can take an incredible amount of thought. Furthermore, the realm of communication studies which attempts to understand human interactions and the way people communicate must develop relationship models that allow for complexities and human error to alter the way relationships work. Human relationships exist as almost indefinable, uncontrollable things, and while following the stages of “Coming Together” as identified in Knapp’s model can lead to bonding, there is often no control over and no solidified reason for relationships ending. Finally, Knapp’s model attempts to position relationships on a timeline in that the stages of “Coming Together” and “Coming Apart” are meant to occur over an extended period of time, yet not every relationship adheres to the notion of stages progressing gradually – as a popular quote from an unidentified source points out, “You can be in a relationship for 2 years and feel nothing; you can be in a relationship for 2 months and feel everything. Time is not a measure of quality; of infatuation, or of love.”

Appendix

Figure 1 – Knapp's Relationship Model. Communication Theory.



Knapp's Relationship Model

Figure 2 – The Spielberg Face. *The Spielberg Face*, Dir. Kevin B. Lee (2011).



Figure 3 – Shower Scene from *Like Crazy*, Dir. Drake Doremus (2012).



Figure 4 – Dance Scene From *Blue Jay*, Dir. Alex Lehmann (2014).



Figure 5 – *The Mountains Are Calling* Shooting Script. Written by Alexis Collins.

1 EXT. BATTERY PARK BY THE WATER - NIGHT 1

MEDIUM LONG SHOT

A girl runs alone by the water, her long blonde hair pulled back into a ponytail. The blue light from the lanterns spaced along the path is reflecting on the Hudson and transcending the cool hue into the air. The girl stops, leaning her elbows onto the wooden barrier between the pavement and the waves.

MEDIUM CLOSE UP

She looks out at the water, catching her breath, remembering.

CLOSE UP

The girl's face is doused in blue light.

FADE TO BLACK

2 INT. LIBRARY - DUSK 2

MEDIUM LONG SHOT

The girl stands, skimming through a copy of Jack Kerouac's "On the Road" next to a tall shelf of must-read works. A boy approaches the girl, showing interest. She looks up.

ALTERNATING MEDIUM CLOSE UPS

The boy addresses her, commenting on the book. She raises her eyebrows, glances at the book and back to him, smiling briefly. The boy tells her he loves Kerouac - even though he can't remember a novel other than On the Road. She laughs.

MEDIUM LONG SHOT

The boy extends his hand to the girl, introducing himself.

MEDIUM CLOSE UP

The boy looks sheepishly at the ground before asking the girl if she'd like to get drinks.

MEDIUM CLOSE UP

The girl smiles.

GIRL
Yeah, okay.

2.

3 INT. BAR - NIGHT 3

MEDIUM LONG SHOT

The girl and boy sit across from one another at a dark table in a small bar. Two candles flicker between the two with half empty glasses of the same color beer at either place. He glances down at his beer.

MEDIUM CLOSE UP

The boy's face is doused in dimly lit candlelight.

CUT TO:

4 INT. PIZZA SHOP - NIGHT 4

MEDIUM CLOSE UP

Two slices of pizza sit side by side on a red table.

MEDIUM LONG SHOT

The boy and girl sit across from one another at a pizza shop, slightly drunk but mostly excited about their conversation.

CUT TO:

5 EXT. PIZZA SHOP - NIGHT 5

The girl and boy lean against the exterior of the pizza shop, fluorescent lights shining from the windows. They are still excited speaking. A man passes by and we cut to a kiss.

CUT TO:

6 EXT. APARTMENT - NIGHT 6

MEDIUM LONG SHOT

The boy and girl cross the street together.

7 INT. AND EXT. APARTMENT - MONTAGE 7

Montage sequence commences, beginning with the girl's face through a polka-dotted balloon. We follow the characters through their night, both inside an apartment and outside on the streets. The montage gradually gets monochromatic, and ends with a shot of their feet walking away, the girl turning to address the camera directly, and a street closed sign.

3.

8 INT. BAR - NIGHT 8
CLOSE UP
The girl's face is barely lit in the darkness. She seems sad, gazing blankly at the camera.
CUT TO:

9 EXT. BATTERY PARK BY THE WATER - NIGHT 9
MEDIUM CLOSE UP
We see the girl by the water again. She lets out an almost exasperated sigh of relief while smiling, before her gaze turns lonely again.
CUT TO:

10 INT. BAR - NIGHT 10
CLOSE UP
We are back on the girl's face in the dark, barely lit by the candle.
CUT TO:

11 EXT. BATTERY PARK BY THE WATER - NIGHT 11
CLOSE UP
The film returns to a close up of the girl, doused in the blue light. Her gaze again seems inviting, almost flirtatious, but time passes and we are left with nothing but her longing, blank gaze.
FADE TO BLACK

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