

RATIONALE

There are two locations for this studio drama:

- **Living Room**, where Ken is sitting reading a rejection letter for his son's (Steven's) college application.
- **Kitchen**, where Lisa is frantically cooking and the fight between Ken and Steven takes place.

The script takes place throughout one night. The two rooms are side by side, with a doorway connecting them. They will contrast each other intensely as the Living Room will be representative of Ken's inner turmoil while the Kitchen will be representative of Lisa bringing serenity to her tense family.

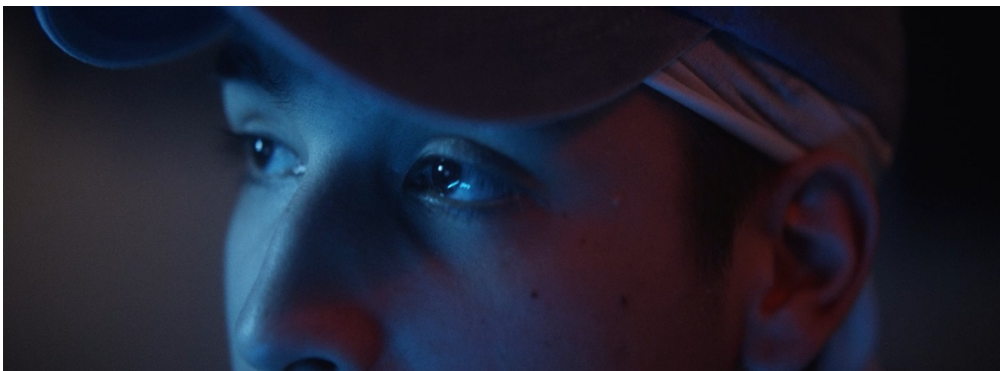
Living Room

This room is where Ken spends most of his time, the living room embodies Ken's world. It is a world filled with intimidation, terror and suppression of all feelings. The lighting techniques for this room will achieve hard lighting, focused on lighting Ken and producing harsh shadows during this dark moment. The hard lighting for this scene will be employed with the use of 4 foot (4") daylight kino-flo tubes. The motivation for this light will be the TV that Ken is watching in the Living Room, this "TV light" will be the Key Light for this scene. When a TV lights a dark room, the lighting flickers and changes in tone due to the actions taking place on screen. In order to replicate this look, my Gaffer and I had the idea to tape a warm and cool gel on a 3 legged stand and rotate the gels in a circular motion in front of the light. Ken will also be backlit by a warm light coming from the kitchen behind him from an ARRI 650 with a chimera light bag. This will give the cool lighting some contrast and depth. If some of the shadows created from the Key Light, we use the lamp beside Ken as a Fill Light.

Kitchen

The Key Light for the Kitchen will be an overhead warm light from a medium chimera light bag with egg crates on an ARRI 650 light. The ARRI will provide a warm light that will be softened with the chimera light bag. It will be placed directly above the dinner table, where the characters will be seated for almost the entirety of the scene. The egg crates on the light box will keep the light contained to the dinner table. The Fill Light will be bounced from white foam boards clamped to the ceiling of the set. There will be two ARRI 350 lights with green gels clamped overhead and pointed towards the bounce foam boards. The green will create a contrast from the warm Key Light and separate the dinner table from the rest of the set. Bouncing the light instead of pointing it directly towards the set will create a softer look as the green can come off as quite harsh.

LIVING ROOM REFERENCES



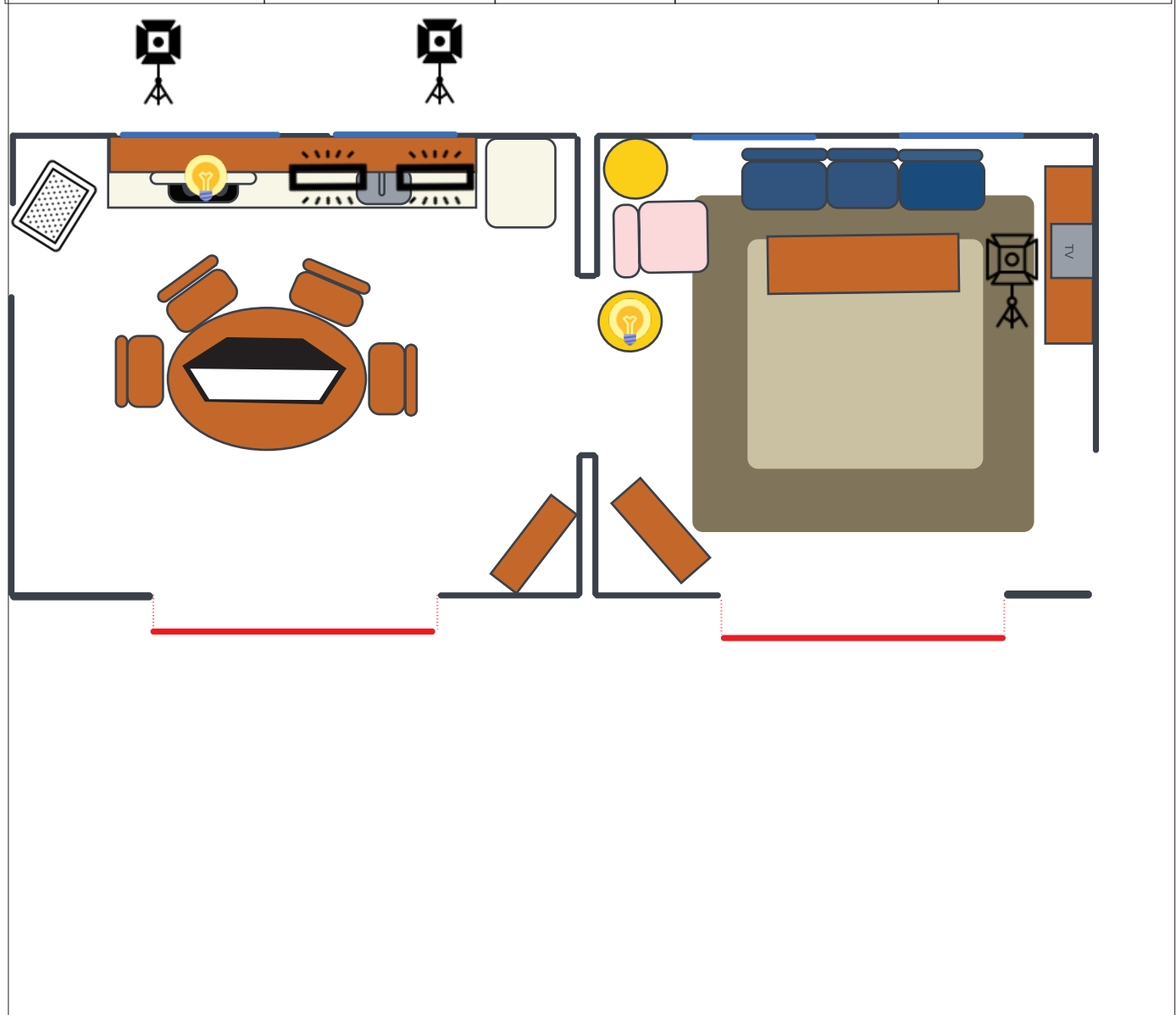
KITCHEN REFERENCES



Lighting Plan

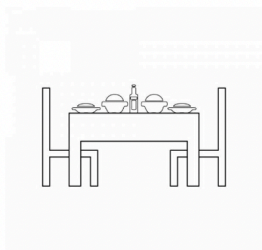
Project: Divided Dining	Director: Rawan Charifa
Script Int/Ext: Int	Script Day/Night: Night

Set # (location name) Kitchen/Living Room	Scene # 1-2H	Set Up #	Shot #s	Storyboard Panel #



Large Chimera Light Kit (OVERHEAD)	B7C Lightbulb (3050k)	Lykos LED (Warm, taped under cabinets)	Ikan LED (Bounced off ceiling)	Chimera (5050k)	Arri 650 (1/2 Blue Gels)

DIVIDED DINING



Final Directors Revision

Studio Drama Script

16-11-2023

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1 INT. LIVING ROOM- NIGHT**1**

As we track around the living room, we see photo frames on the wall, Chinese antiques and a doorway upstairs. We see a TV stand, and on a playing TV screen, there is a broadcast of people celebrating the mid-autumn festival with the sounds of cheering. We continue past the TV and see a used three-person couch and a lazy boy recliner chair with a coffee table next to it.

We see KEN (45-55), a solemn Asian man, sitting in the lazy boy in front of the TV in his button-down blue shirt.

Ignoring the TV, Ken gazes at the letter he holds in his hand, wearing rectangle glasses mid-way on his nose and forgetting completely about the cigarette he holds between his left two fingers.

Ken holds the letter tight as he skims through the word "Application Exam Result (FAILED)."

His face tenses up, and his eye remains unblinking (right side of frame).

In the background (left side frame), a woman moves around near the kitchen counter as she prepares the food. There is a sense of utter concentration from movement.

Ken's eye opens widely and starts to wander uncontrollably as he squeezes the paper tight.

1A INT. LIVING ROOM/KITCHEN- NIGHT**1A**

We hear Lisa Call for Steven to come for dinner.

LISA (O.S.)
(IN NATIVE LANGUAGE)
Dinner is ready, Steven!

Ken flicks the remainder of his forgotten cigarette in an ashtray and hesitantly puts away the letter and his glasses on the table next to him. As Ken is about to walk into the kitchen, he stops as he hears a door closing from upstairs along with heavy footsteps making their way down the stairs.

Ken continues his way to his dining table seat in the kitchen.

2 INT. KITCHEN- NIGHT**2**

From the gloomy, small and crowded kitchen with outdated cabinets, LISA (40s) - wearing an apron - delicately puts a bowl of rice on the dining table.

At the end of the table, SHOTA (70s) unflinchingly looks at the steam flowing out from the dishes.

As we see Ken settling himself in his seat at the dining table, STEVEN(17) enters the room. We only see his back as he makes his way straight to his mother, as Lisa gestures for him to come to her.

Steven walks by, not making eye contact with his father.

Ken, still sitting at the dinner table, back facing away from his now son and wife in the kitchen, subtly overhearing their conversation.

We see LISA (40-45), a stay-at-home wife and mother wearing an apron, looking into Stevens's eyes as she senses her son is nervous.

LISA (IN NATIVE LANGUAGE)
(calming voice)
We got Pho today, Steven.

Lisa gently places her hands on Steven's shoulder and places her hand gently on the side of his face, comforting him.

We see Stevens's face for the first time with a smartly dressed style and a clean haircut. Appearing in front of Lisa- as Lisa touches his face.

Ken moves his chair forward, and the sound startles Steven so that he turns away from Lisa.

2A INT. DINING TABLE- NIGHT**2A**

Steven makes his way to his seat at the dining table and tucks himself in.

Awkwardly silent, Steven barely makes eye contact with anyone at the table.

Lisa, Still in the kitchen finishing up the garnishes and chopping the green onion finely, places it in a small dish as she starts her story, still facing away from the dinner table:

LISA (CONT'D,
(IN NATIVE LANGUAGE)
Today, I went to the supermarket
for "Pho" - with the help of a
store clerk nearby.

Lisa turns around and makes her way to the dinner table and garnishes everyone's dishes, adding extra to Stevens as a mother knows her child's preferences. Before Lisa settles down in her seat, she unties her apron from the back and as she sits and places it on her lap, and finally sits in her seat.

Lisa quickly turns respectively to her father-in-law and then to her husband:

LISA (CONT'D,)
(IN NATIVE LANGUAGE)
Bon Appetite/ Enjoy your meal, Ken
and Dad.

(Shota, Lisa's father-in-law)

KEN
(IN NATIVE LANGUAGE)
Bon Appetite/ Enjoy your meal, Dad.

The quietness envelops the table, disrupted sometimes by the clatter of chopsticks and dishes. Most noticeable is the loud and quick chewing sound from STEVEN.

Lisa continues her story:

LISA (CONT'D)
(IN NATIVE LANGUAGE)
Anyway, it took me 15 MINUTES to
talk to the store employee to make
myself understood. It was tiresome.

No one exchanges looks with Lisa as she speaks. We see Steven, Ken and Shota all eating their food, almost ignoring Lisa, but it seems that she is already used to this. Steven rushes to finish the meal while Lisa still continues her story:

LISA
(IN NATIVE LANGUAGE)
Could be the words I tried to use.
I am not so sure.

The voice of Lisa fades out, and we see the smile on her face slowly turn into worries.

She reluctantly looks at Ken, but there is no response from him. Ken consciously takes his time to finish his food, first coming to a stop as he directs a question to Steven.

KEN
(In broken English/Accent)
Anything to tell me?

2B INT. DINING TABLE/KITCHEN SINK- NIGHT

2B

A long silence follows Ken's question, except for Shota, who keeps on eating. Ken swiftly glances at Shota before raising his voice:

KEN (CONT'D)
(In broken English/Accent)
You want to say something? No
hiding from me because I know.

Steven shakes his head in return. Then, he suddenly brings his finished bowl to the kitchen sink without saying a word.

The action frightens Lisa, and she stops picking up the food halfway. Steven turns his back on his father and tries to keep himself busy with his dishes.

KEN (CONT'D)
(In broken English/Accent)
What you doing?

Steven increases the water pressure to make the running water louder. Ken raises him over the gurgling water:

KEN (CONT'D)
(Angered Tone)
Look at me when I talk

Startled by the words, Steven slightly drops the bowl into the sink.

KEN (CONT'D)
(In broken English/Accent)
-Your exam

He turns off the water and looks at his father's side table in the living room, seeing the opened letter. Steven turns back, and for the first time, their eyes meet, judging Ken's stare at Steven's indignant and nervous look.

Steven whips his wet hands on his shirt nervously as he continues to turn around he stares at his father and says:

STEVEN
(Nervously)
You know you don't have the righ-

KEN
(In broken English/Accent)
(Heavy/disappointed tone)
Doesn't matter.

(Stop! or No! - optional)

2C INT. KITCHEN-DINING TABLE- NIGHT

2C

The word frightens and provokes Steven. Lisa quickly and yet quietly breaks their tension as she looks at Steven and says:

LISA
Please stop.

She continues the sentence while turning her head, now looking at her husband Ken, and says:

LISA (CONT'D)
(IN NATIVE LANGUAGE)
Grandpa is watching.

Both Ken and Steven turn their heads and see Shota giving them a sheer cold stare. Immediately, Ken looks away from Steven in silence while trying to conceal his anger and disappointment and remain calm.

Steven makes his way back to the table and sits back in his seat next to Lisa.

Lisa turns to Steven and says:

LISA (CONT'D)
(IN NATIVE LANGUAGE))
Steven. We'll talk with you later.

Steven looks back at his mom hesitantly. The dinner continues as Lisa swiftly passes a bowl of rice to Steve with a sigh of relief.

Steven grabs food from the bowl in front of him with his chopsticks and places it on top of his bowl of rice but hesitates to eat.

Steven nervously slouched in his seat as he put his chopsticks down next to his bowl as if he were contemplating something.

Lisa looks at him and a concerned and nervous expression takes over her face as she slows down eating from her bowl.

Steven ultimately decides to continue the conversation with his father and disregard his mother demands and nervously says:

STEVEN
(stutteringly)
I-I-I'm sorry, bàba...I planned to
tell you after dinner - I'm sorry.
I know how you feel about this, but
I can explain.

Steven is still looking at his father, and Ken still doesn't look back. Steven starts to try and convince Ken.

STEVEN (CONT'D)
see if I take a gap year. The
school still has a program, one
year and a half, and I can apply to
that next year... too

The voice of Steven gradually fades out as soon as he sees his father's distress.

STEVEN (CONT'D)
and uh, I've also found a job, so
I'm not just doing nothing for a
year. You know, the money.

KEN
(In broken English/Accent)
(distraught, angry)
No, you can not. You have one job,
only one job. Study, you fail. Now
you want to work -

Lisa leans forward and tries to reach for her son's hand.

KEN (CONT'D)
(In broken English/Accent)
I tell you. Waste of time. And
money. what you want to end up a
failure? no not here you won't

STEVEN
(shakingly and angered)

I'M NOT YOU! You're selfish, you know - thinking for yourself. It's always all about you.

Steven says this as a way to hurt his father back. But still, while saying it, can't say it confidently.

KEN
(In broken English/Accent)
Say again.

Steven immaturely and disrespectfully talks back to his father once again.

STEVEN
(nervous but stuttering
SLIGHTLY)
Yeah. You never ask us how we feel
- or at least what we want. Because
You ARE selfish. Not to me but to
Mom, too.

2D INT. DINING TABLE- NIGHT

2D

Lisa gets closer to Steven and holds his arm with both of her hands while staring down as she cannot help the situation.

She slightly looks in Stevens's direction but doesn't make eye contact with him.

LISA
(IN NATIVE LANGUAGE)
That's enough, Steven. Get back to
your room, and I will bring the
food upstairs later.

Ken is shocked. He unconsciously pushes the dish off the table. It shatters loudly, startling both Lisa and Steven.

KEN
Me, selfish. Me? See the food, the house - and your school. I pay not you. You, you do nothing but complain. What you want, STEVEN?

Steven yet again replies:

STEVEN
Oh, and now you're playing the victim. You chose this life - not us. So tell me, why --

KEN
(abruptly interrupts)
TELL ME, huh? What - What you want?

STEVEN
(emotionally and
nervously)
You, you just have to be my dad - I
mean a normal dad... for once.
Nothing else.

Ken is stressed and does not understand what Steven means
in English.

KEN
I am your dad. You crazy?

STEVEN
I am not your perfect son. And mom.

Steven looks at his mom

STEVEN (CONT'D)
Mom wanted to stay, and you know
it.

Ken switches his eyes onto Lisa, who looks scared and
guilty.

2E INT. DINING TABLE- NIGHT

2E

Ken starts to speak to himself and says:

KEN
(in his native language)
(confused and disappointed voice)
What is this?

Steven continues his rant:

STEVEN (CONT'D)
You moved here for Grandpa. You
just had to be HIS perfect son.

We see a disappointed look on Shota's face.

KEN
(IN NATIVE LANGUAGE)
Disrespect.

KEN (CONT'D)
Do not speak. Get out. Now!

STEVEN
I just I just don't understand-

KEN
(Interrupting)
STOP.

Ken says while still trying to keep his anger concealed in front of Shota.

Lisa starts to almost beg Steven to stop;

LISA
(IN NATIVE LANGUAGE)
Steven. Please stop it, and Please go, Steven.

STEVEN
Leaving my friends YOUR DECISION.
Mom leaving her family YOUR DECISION.
My Future YOUR DECISION!

Ken stands up, and his chair gets pushed back as he is sick of hearing Steven. He points his finger at his chest and says:

KEN
(IN NATIVE LANGUAGE)
Listen. MY HOME, my career, my family, MY DREAMS - everything! Nothing here for ME.

Ken now points his finger at Steven and

KEN (CONT'D)
(IN NATIVE LANGUAGE)
Everything is here FOR YOU. I left it FOR YOU, you don't know anything.

2F INT. DINING TABLE- NIGHT

2F

Steven looks at his distraught father. Stevens's demeanour changes as he stops reacting and starts to feel sorry and sympathize with his father.

As Ken's eyes start to stress, he sits back down abruptly

STEVEN
Baba, I didn't mean -

KEN

You don't - You! This -

The words hardly come out from Ken.

KEN

(in his native language)

I do not UNDERSTAND. Ungrateful.

Ken cannot control it any longer. His whole body is shaking. He says faintly, but the table can hear him say:

KEN (CONT'D)

(in his native language)

This family would not even exist.

Ken nervously plays with his hands.

2G INT. DINING TABLE- WINDOW- NIGHT

2G

Silence once again fills the room.

Ken looks up at the window, where he sees the reflection of himself: An old grumpy man trying helplessly to hold the family life together.

Steven looks at his dad in despair. His attempt to comfort his dad stops halfway, as he cannot even start with a word.

2H INT. DINING TABLE KITCHEN- NIGHT

2H

Steven freezes for a moment and steadily observes everyone.

Steven then says:

STEVEN

I-I'm the selfish one.

For the first time in Stevens's life, he saw his father shed a tear.

Ken quickly yet swiftly wipes it away not wanting Shota to see he is crying.

Steven gets up and makes his way to his father. He kneels on the floor with arms, trying to touch his father's hands as he sincerely apologizes. Tears take over his face, and he can barely form words as he disappointed his hard-working, misunderstood father:

STEVEN (CONT'D)
(IN NATIVE LANGUAGE)
No, no, baba, don't cry, baba. I-
I'm sorry, baba, I didn't mean to
upset you, baba, please. I'm sorry

We see a wide shot of the kitchen and the view of Steven on the ground, crying to his father.

END.

X SCENE X- LIVING ROOM- NIGHT

X

We see Steven sitting on the couch, elbows on his knees and his hands in his face, still distraught by the previous scene.

We see Ken back in his lazy-boy chair. He's hunched over also but peeling an orange from the bowl of oranges sitting on the table in front of him.

Steven, still and covering his face, hears a gesture sound from his dad as we see Ken's arms extended with an orange in his hand as he offers Steven to take it from him as a sign of "it's over. We will figure it out" or apologies.

Possible end credit scene