

The Fisherman

A Series of Vignettes

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EDCI 566

Brief Description

This short fictional vignette provides a glimpse into the life of an isolated young man who has found himself locked into a tedious job in which he has to pretend to be more than he is. He experiences a brief connection with a customer that adds depth and meaning to his day, if only for a moment.

The Target Audience

High School Juniors/Senior career class; College Freshman English Writing Class; Beginning Psych or Sociology Class

Purpose/Context

Authenticity is often under-rated, and even with the dramatic increase in communication with the advent of the cell phone and social networking, people report feeling more isolated. These short videos bring the issue to light and create a starting point for conversation about the phenomena. Education is also broached as a factor causing the main character to feel he has no option but to give up his true self.

The Target Audience

High School Juniors/Senior career class; College Freshman English Writing Class; Beginning Psych or Sociology Class

Ways to use this Video

College/Career Classes

can view this to create dialogue on the position in which the Fisherman finds himself.

Questions to explore:

Would education have made any difference in his life?
What bothered him about having to fake his identity?
Was it really this one short interaction that caused him to begin to evaluate his life?
Is there anything wrong with taking on a persona for career purposes?
Do you think this will make any difference in his life?

English Writing Classes

What happens next? Write the next scene.
Write your own character sketch.

Psychology and/or Sociology Classes

What role does personal interaction play in health and well-being?
Why do you think the main character said this was the “most alive” he had felt in a long time?
What role does self-talk play in good mental health?

Fonts

All fonts are Calibri Light

H1: 72pts

H2: 40 pts

Body: 24 pts

Titles: 44 pts

Credits: 18pts

Associated Files

All music is taken from the Wake Up Album by The Kyoto Connection from freemusicarchive.org. I did create excerpts and will determine final arrangements when I construct the video. All images are included in this storyboard as is the video. I will also upload all images to my Purdue space and provide links.

[Click here to view the album.](#)

[Click here to view the Slow Motion Fish video.](#)

Multimedia Principles

Video, still photography, narration, dialogue, video in video, and music is combined to create an engaging and safe way to look at the serious topic of isolation. I have attempted to follow the Redundancy Principle fully.

The story moves between the inner thoughts of the main character and the actual occurrence of the events that cause his personal crisis of sorts.

Still shots are mostly in black and white with faces only partially revealed. This is to create a sense of a colorless world.

The music is from Kyoto Connection's Wake Up album and discusses waking up, and being real.

Red numbers on black backgrounds with a ticking sound in the background reflect both time, and the anonymity of the customer #37.

The main character reveals a lot of personal information about himself including his fear he will turn out like his dad with a dead-end job, and his wife will leave him as a result. His dad is shown off center. His wife with her back turned.

Multimedia Principles, *continued*

Some fun elements are introduced such as a photo of our main character cutting the grass with scissors and a quick video in video of a fish hitting a man in the face. This is to lighten up an otherwise potentially very heavy topic and will serve to surprise and engage the viewers.

I have not decided whether I will add any on-screen text. Currently, I plan on narration only; but, as I construct it, I may decide there is a purpose for it. Thus, I have followed the Coherence Principle and not included extraneous words, pictures or sounds except as it adds meaning to the story and does not distract.

I have used signaling cues, such as the digital signs and music that uses the words I want the learners to think about.

I am following the Spatial Contiguity Principle by presenting the images at the same time the narration or music references them.

I have segmented the video into two parts. The first two scenes introduce the main character and the issues he is struggling with as well as pre-training to aid the learners in evaluating the interactions to follow. The second part shows the two types of interactions the main character experiences: 1) With his boss, who promotes a contrived persona; and, 2) #37 who offers an authentic interaction and offer of relationship.

This video fully follows the Modality Principle, the Multimedia Principle, The Personalization Principle, The Voice Principle, and does not add video of the narrator on the screen (Image Principle).

Part I—Waking Up

Waking Up....



Scene 1 Frame 1: begins all black:

Music Up: ready_to_wake-up_scene1_frame1.mp3

Music ends: Image fades in: 15062178_l.jpg

Script (Actor/Dave): Begins to speak

In the three years I had worked at the fish market, I can't say I actually "met" any of our customers

#37 digital sign



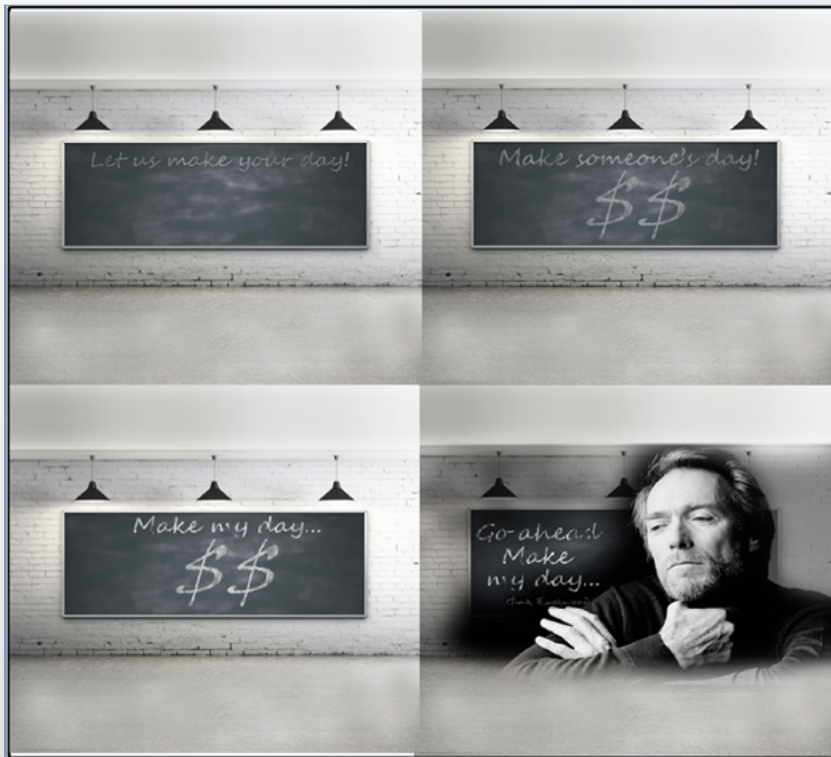
Scene 1 Frame 2: Image merges to #37 digital display

Music: ticker_scene1_frame2.mp3Script

Script (Actor/Dave):

...that is until the day I met Number 37. Lines were long. Restlessness was mounting testing the validity of our customer-service training.

Mission: Make someone's day translated to dollars



Scene 1 Frame 3

Music starts: faithful-dog-excerpt.mp3

4 images fade from first to second to third. The first two correlate to the text.

Image 1: letusmakeyourday.jpg

Script:

(Actor/Dave): Our mission statement is to "Make each customer's day"; and, every employee goes through a training program to instill in us

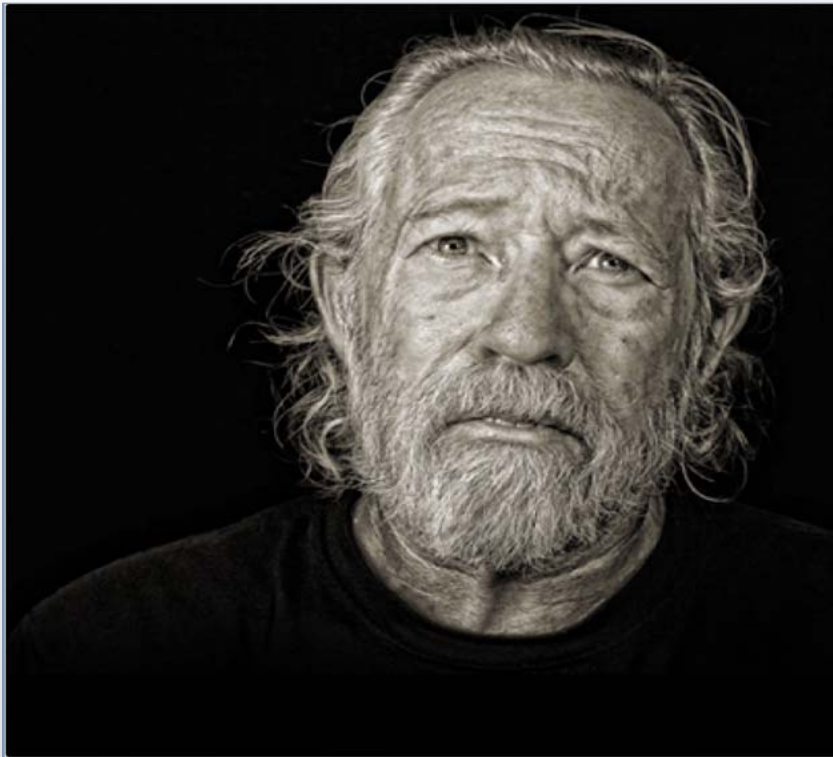
Image 2 (fade in): makesomeonesday.jpg

(Actor/Dave): ...exactly what that means and how it translates into dollars, and continued employment.

Image 3 (fade in): makemyday.jpg

Image 4 (fade in): goaheadmakemyday.jpg

Dad



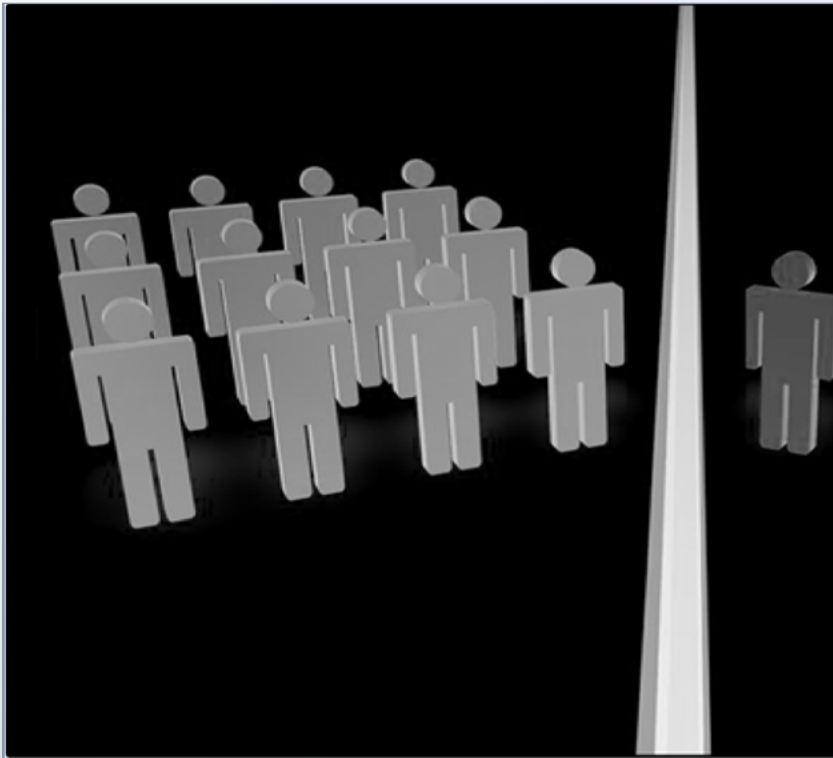
Scene 1 Frame 4: Dad

Music continues: faithful-dog-excerpt.mp3

Image: dad.gif

Script (Actor/Dave): When I first took the job, the concept was refreshing. I barely finished high school, and my future seemed pretty well determined: I will struggle by, making a meager living, and end up pretty much like my dad—living a life shorter and harder than the half of the population

Median Income Line



Scene 1 Frame 5: Median Line

Music: Begins to fade

Script (Actor/Dave): ...that exists on the other side of the invisible “median” income line.

Ummm, Yeah...



Scene 1 Frame 6

Image 1: Closeup.gif

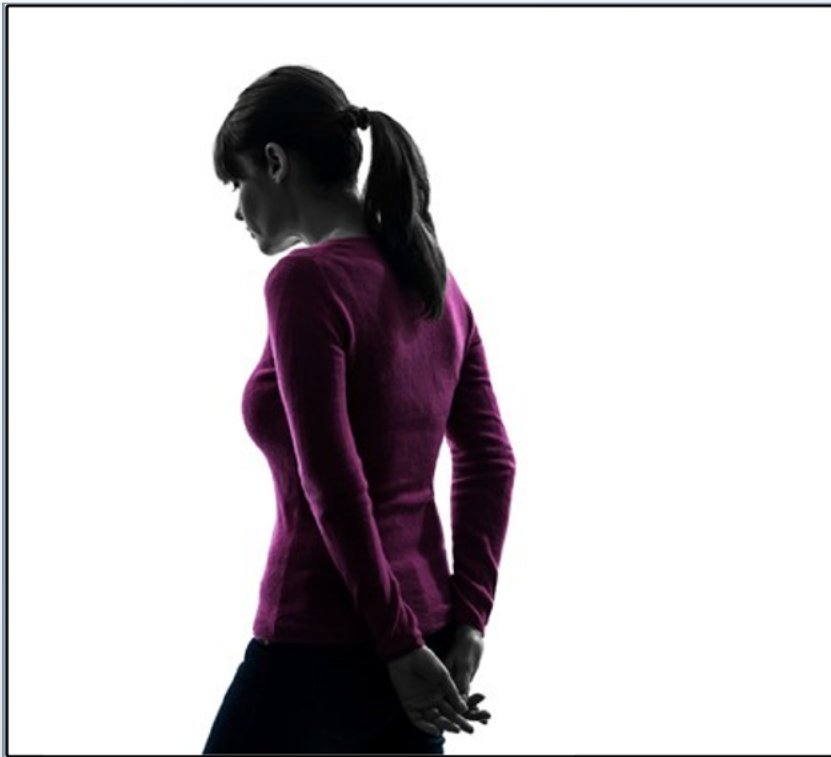
Script (Actor/Dave): Ummm....yeah....

Image: Fades to Black

Music: Fades out

Music Up: wakeup-exit.mp3

Wife



Scene 2 Frame 1

Music: Hachiko_The_Faithful_Dog.mp3

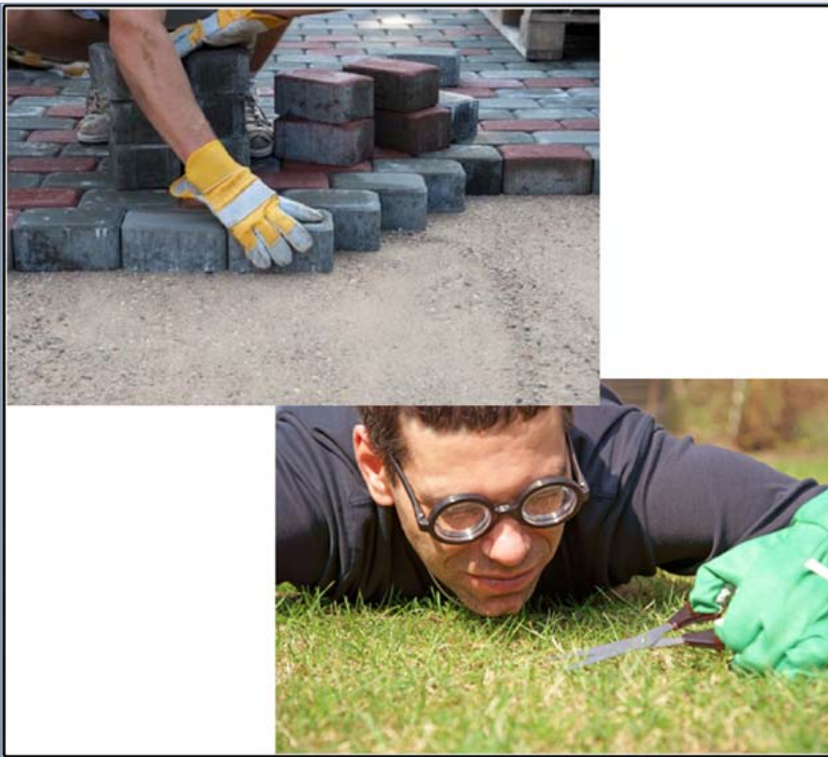
Image 1: 18353540_ml.jpg

Script (Actor/Dave): If I'm lucky, I will eventually find a wife, who will probably leave me later in life for someone more interesting and more able to give her "stuff" that wives like. My mom is living with her new husband somewhere in Seattle in what she describes as a better neighborhood. She says she doesn't have to worry about money anymore.

I try not to judge her. I know what it's like to have money dictate your choices and chances.

Music Up

Bricklayer / Lawn Service



Scene 2 Frame 2

Fades into Image 1: 11476058_m.jpg

Music: Fades out

Script (Actor/Dave): I'd been a laborer for a bricklayer and when he ran out of work

Image 2 Fades in: guycuttinglawnwithsissors.jpg

Script (Actor/Dave): I mowed lawns for a landscaping company. The hours were long and the nearly daily rains we get here meant I was almost always soaking wet or drying out.

Image: Fades to black

Music: Up

Always wet...



Scene 2 Frame 3

Special Effect: Storm.mp3

Image fades in from black: 7296703_ml.jpg

Music: Up

Music: Changes to seagulls.mp3

Rain/Soaking Wet



Scene 2 Frame 4

Image 1: boots.gif fade to

Image 2: 150983793002201.jpeg

Script (Actor/Dave):

So I took a job on a fishing boat, thinking that being out “on” the water was a move in the right direction. I didn’t realize that when we pulled the nets up, the water would flood the deck of the boat, and between that and sorting out the fish and mending the nets, there’d be little or no drying out time.

Music: Up

Fishing boat / Boots



Scene 2 Frame 5

Image 1: seattle-fishmonger_2477_600x450.jpg

Music: Fades out

Script (Actor/Dave):

So, when I met Bill and he offered me an inside job in the fish market, I welcomed the change. And, the mission statement added a certain “higher” quality or purpose to the work. Bill has a kind heart and a good head for making money. His enthusiasm is contagious and I bought into his concept—hook, line and sinker.

Music: Fades to silence

Three



Scene 2 Frame 6

Music: ticker_scene1_frame2.mp3

Image 1: three3.gif

Script (Actor/Dave): That was three years ago.

Music: Fades out to silence

Part II—Lake Perch

Fishface



Scene 3 Frame 1

Script (Actor/Dave):

Lately, the long hours of cutting and packing ice cold fish, and the pressure of “making everyone else’s day” is getting pretty tedious.

I force my face to smile, but inside I’m fighting the urge to belt the next guy in line with the nearest flounder.

Video Clip: [slowmotionfish.mp4](#)

Thirty



Scene 3 Frame 2

Image 1: thirty.gif

Music: ticker_scene1_frame2.mp3

Script (Actor/Dave): Thirty more years of providing an entertaining fish shopping experience loom before me like a life sentence, with no hope for parole.



Scene 3 Frame 3

Image 1: 37square.jpg

Script (Actor/Robert): I'm 37

(Actor/Dave): I hoped my disappointment was masked as I moved into my routine "What's your pleasure?"

I add a bit of an accent hoping that a Nordic touch might spruce up my expert fisherman persona that Bill developed for me. When I came on, he introduced me as if he had scouted me straight off the fishing ships. Well, he had, in a way; but, my time at sea had been short-lived at best. I hated it.

The salt water coated my face and hands, making my skin feel like it was mummified. My lips were so dry that they cracked and bled constantly. My feet, soaked spongy soft, developed open sores that festered inside my wet boots to the point that I had to work part of the time on my knees because my legs would automatically buckle when I tried to stand.

Hell



Scene 3 Frame 4

Image 1: fireyhell.jpg

Image 1: Fades to

Image 2: saltwaterhell.jpg

Music: TheMusicInYou.mp3

Script (Actor/Dave): A saltwater hell could easily replace the fiery one in my version of the age-old story.

Music: Up

Credibility



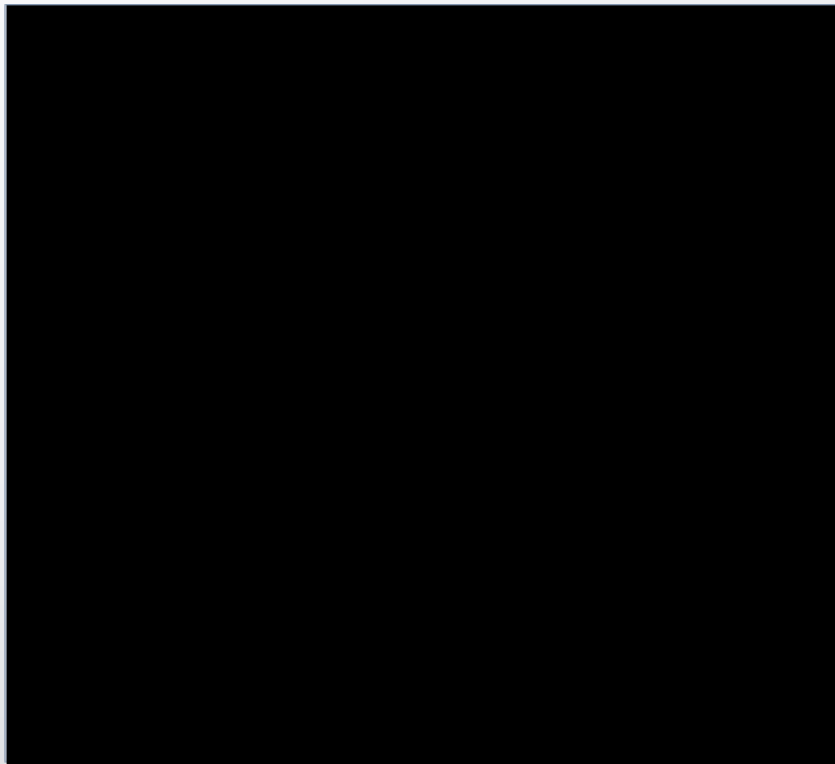
Scene 3 Frame 5

Image 1: closeup2.jpg

Script (Actor/Dave):

Bill says, the fact that I've actually been "in the field" so to speak, gives me a level of credibility. And, people do seem to ask for my opinion a lot. Bill even yells across the store every once in a while for the "tuna" expert, or the "salmon" expert to add to the illusion.

Being Real...



Scene 3 Frame 6:

Image 1 (closeup2.jpg): Fade to Black...

Music: wherewereyouwhenthiswasbeingreal.mp3

Being Real...



Scene 4 Frame 1

Image 1: fish.jpg

Music fades out

Script: (Actor/Dave): "What's your pleasure? Today..."

Number 37 smiles at me with a look that said "rough day?" He had noticed, but, wouldn't call me on it. Thank God! I didn't know if I had it in me to come-up with a lame excuse for saying it twice.

(Actor/Robert): I'd like some lake perch.

(Actor/Dave): "Good choice."

Lake Perch, in all honesty, is the only fish I truly enjoy. I find myself relating that to Number 37 while I select the fillets I would choose for myself, carefully wrapping them in plastic and paper, and exchange them for his credit card.

(Actor/Robert): "How do you like them cooked?" I look up, surprised. I hesitate, but, he seems genuinely interested.

(Actor/Dave): "Actually, I've got a great breeding mix I make," "I don't fix it very often since it's just me; but, I use bread crumbs, dill, and some sesame seeds, along with a little salt, pepper and garlic. Then, I pan fry it slow, in butter—not margarine. It doesn't get any better than that. I remember..."

And, the smile...



Scene 4 Frame 2

Image 1: billsmiling.jpg

Script (Actor/Dave):

I noticed Bill staring at me with a pleased look on his face. I catch myself in mid-sentence.

“Anyway, pan-fried in butter. How ‘bout you?”

I hand him his VISA card and slip to sign.

Alive



Scene 4 Frame 3

Image 1: alive.gif

Script (Actor/Robert): "Me, too. But, your breading sounds better than plain flour. If you ever want to share a meal with me, I'll buy the perch if you provide the breading mix."

(Actor/Dave): "It's a deal," I smile, wishing the exchange could be more than simple pleasantries.

That brief five minutes is the most alive I've felt in a long time...the most real. The most "me." I know it seems ridiculous and in today's world, you have to be so careful about who you tell things to and how you say things. Some people would have all kinds of obscene comments to make about my possible repressed orientations if I simply said "I've been thinking about this guy I met." But, there was something about Number 37 that makes Numbers 43, 48, 55, 61 and 66 go faster. Even thinking about the meal which is never going to happen gives me a sense of comfort somehow.

Soapbox



Scene 4 Frame 4

Image 1: soapbox.jpg

Script (Actor/Dave): Bill catches me somewhere in between Numbers 66 and 74 and tells me he thought the “personal approach” I have taken is a great idea.

(Actor/Bill): “When you show an interest, you’re helping to make their day. Good job!”

(Actor/Dave): “Yeah, but that’s the problem with formulas, Billy Boy,” I address him in my thoughts as he walked away. “The basis for a formula starts out with a genuine experience, and then someone tries to fabricate and package it. And, it can’t be done. The closest we ever get to the joy of an honest interaction after the fact, is the memory of it. Any attempt to repeat it or to recreate it at another time, even with the same people, let alone with other people, ends up hollow...disappointing—like cheap chocolate. It’s funny. How can anyone ever think genuine can be simulated by imitation. Just by definition, alone...”

I realize I am on my soapbox to myself, and the customer in front of me is slowly turning the number 74 over and over in her hands hoping to jar me out of my thoughts and back to her pressing need for fish.

Fried Perch



Scene 4 Frame 5

Script (Actor/Dave):

So, I turn my thoughts to the perch. In fact, I recommend it to Number 74 and several more times throughout the evening, stopping only when it looks like we might run out. I have already decided I am taking a few fillets home with me for my dinner.

I wrap up Number 89's shrimp, give her 97 cents in change for her twenty, and lock the door after her. Washing my hands, I grab my fillets and threw them into a zip lock bag.

Gotta Wake Up



Scene 4 Frame 6:

Image: gottawakeup.gif

Script (Actor/Bill): "You in a hurry?"

Script (Actor/Dave): "Just hungry,"

Script (Actor/Bill): "Well, good job today. We did over \$5,000. See ya, Monday."

Script (Actor/Dave): "Monday," I close the door behind me.

Music: gottawakeup-exit.mp3

Music: Fades out

Credits

Photos:

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Credits, continued

Music: The Kyoto Connection

Album: Wake Up 1957

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href="http://creativecommons.org/licenses/by-sa/3.0/">CC BY-SA 3.0</a></div>
```

Video of Fish excerpted from: <https://www.youtube.com/watch?v=o8E-2jeQ8M0>

Actors: Prefer to remain anonymous

I have posted the excerpted music to my personal Purdue webpage.

<http://web.ics.purdue.edu/~tkrause/media/faithful-dog-excerpt.mp3>

<http://web.ics.purdue.edu/~tkrause/media/ready to wake-up scene1 frame 1.mp3>

<http://web.ics.purdue.edu/~tkrause/media/seagulls.mp3>

<http://web.ics.purdue.edu/~tkrause/media/storm.mp3>

<http://web.ics.purdue.edu/~tkrause/media/themagic-scene2intro.mp3>

<http://web.ics.purdue.edu/~tkrause/media/wakeup-exit.mp3>

<http://web.ics.purdue.edu/~tkrause/media/ticker scene1 frame2.mp3>

<http://web.ics.purdue.edu/~tkrause/media/wehrewereyouwhenthiswasbeingreal.mp3>

<http://web.ics.purdue.edu/~tkrause/media/waterfall scene1 frame3.mp3>