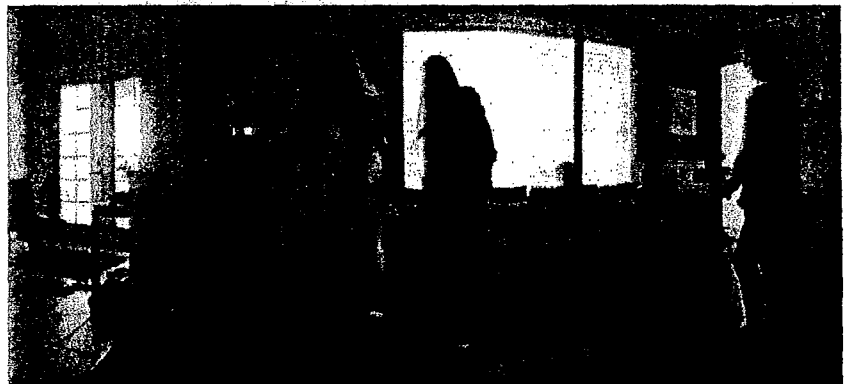
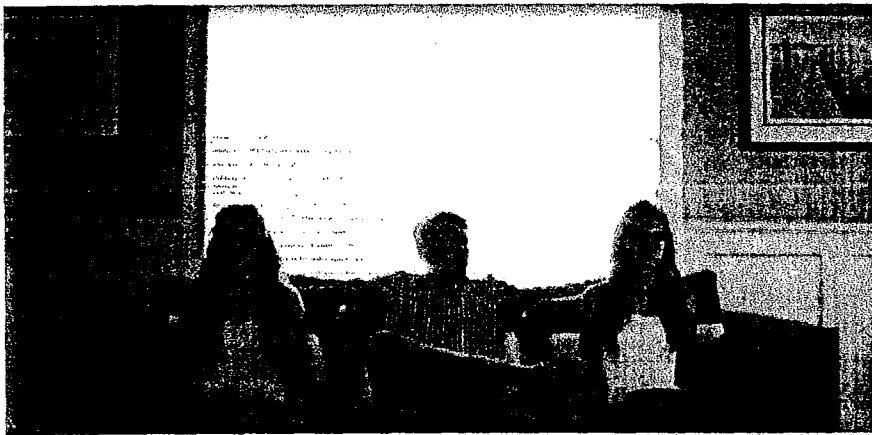


IB Film Production Portfolio

Job Title: Editor

Film Title: *Dollhouse*



Rationale

In *Dollhouse*, a seemingly normal but lonely man attempts to create a family by kidnapping and paralyzing his victims. When one of his family members escapes, he faces a difficult choice of whether to abandon or stay with the others. Since the film is from the perspective of the man, a lack of verisimilitude is used in many aspects of the film in order to generate an enhanced version of reality. Mike Flanagan's film, *Oculus*, and the opening to television series, *Pretty Little Liars*, are films that inspired my part in the filmmaking process.

Word Count: 94

Commentary

Pre-Production

In the initial process of developing an idea for *Dollhouse*, I preferred a horror genre due to the ability to use abstract elements to convey the major themes. Having the opportunity to use expressionistic elements and mimic the harsh shadows of Robert Wiene's *Cabinet of Dr. Caligari*, would provide me with the opportunity to communicate symbolically. In making the script, rather than create the typical murder horror story, I expressed my desire to have a sympathetic perspective towards the killer. Everyone seemed to like the idea since it eliminated the focus on murder. Since the perspective is from someone in control, the use of surprise is eliminated, but suspense still remains.

Throughout the story, all of characters remain static in order to uphold the concept of maintaining the assigned roles in the fantasy of the killer. In order to establish an empathetic point of view on the killer, he is depicted in the script as a dynamic character, showing compassion for his family members and human uncertainty.

MAN
What was that, SARAH?

CUT to CU of the profile of SARAH, her eye twitches again.

MAN
(Cheerfully)
Looks like you need another shot.

CUT to the interior of a dark closet, a door off screen lights the shot and dusty shelves are revealed. A hand enters the screen and grabs a glass bottle full of medicine, it fills a syringe full with precise, measured movements. The hand places the medicine back on the shelf and then exits the frame, the door closes leaving the shot in darkness.

CUT to CU of the wrist of SARAH, the background is out of focus. The body of the man moves into focus as he kneels down by the wrist. He places his hand by the wrist as if to take her pulse. He waits patiently. Then, finding nothing. slams the wrist off screen. The sounds of smashing and grunts of anger can be heard. The sounds of crashing fade, and the grunts turn to tears.

CUT to MS of the back of the man as he kneels in front of the wall. He shoulders shake as he sobs.

CUT to CU of his profile.

MAN
Why do they leave me?

Extract from script.

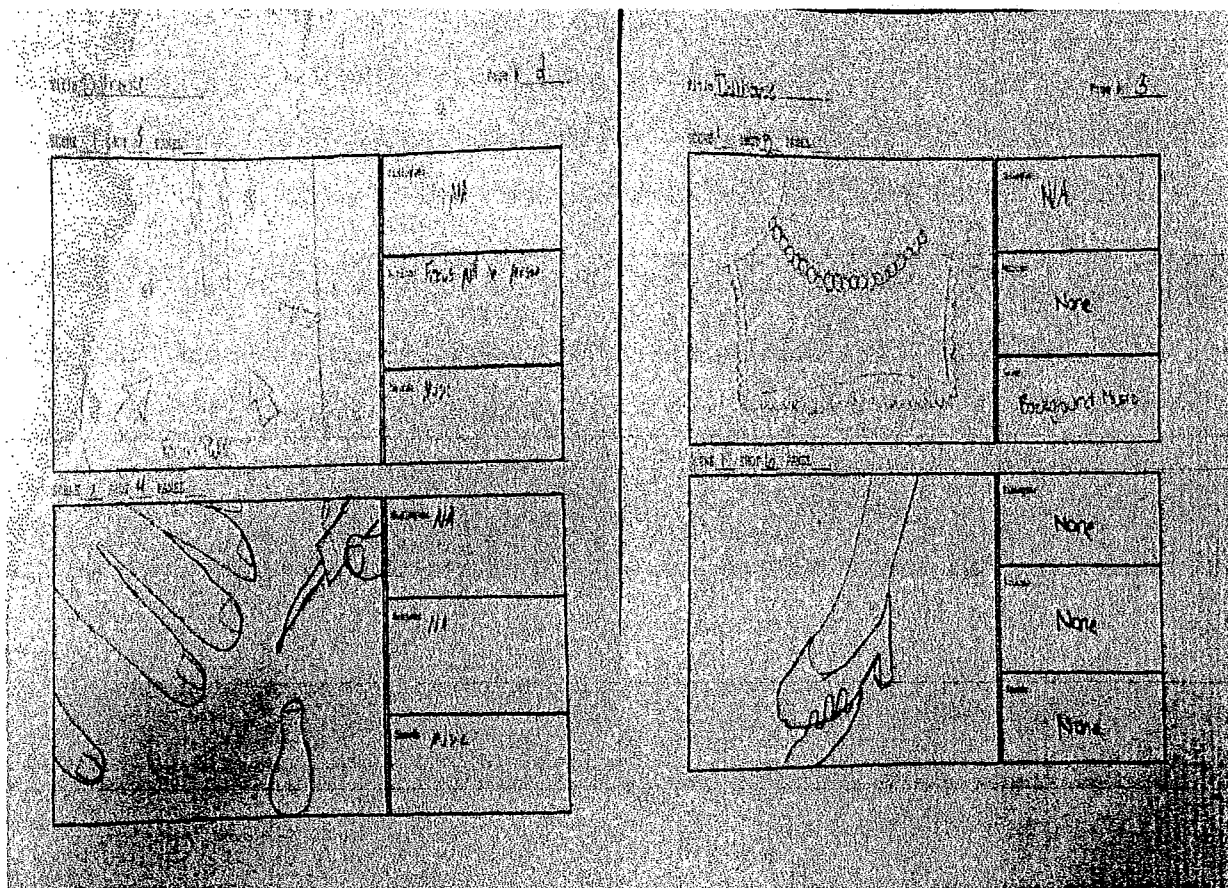
The main character, MAN, was influenced by a student that had experience acting in drama class. He matched the character visually in that he had a beard and an older appearance. By building the script with the actor in mind, I hoped that the acting should appear normal and not detract from the meaning of the film. The victims presented in the film were considered extras because they required no specific requirements.

Although the conventional three act structure guided the plot line, the film has a longer screen duration devoted to the introduction and the rising action. We decided to include the killer's decision to not leave his family the climax in order to reemphasize the importance of his perspective. The film reaches a resolution as he chooses to die. The film also includes a series of flashbacks that refers to the reality of the killer capturing his victims. The director and I worked closely with the placement and information in the flashbacks in order to make the film as coherent as possible while still leaving mystery to excite the audience.

Now for the three act structure. In our film, we flip back and forth between MAN's home and his secretive lifestyle. The contrast that we present is meant to focus on the extreme "normalcy" in contrast to the darkness that is within him. Since MAN does not perceive his actions as wrong, the attempted normalcy represents his inability to relate to society and the ethical guidelines. We plan on presenting the house with a greater amount of light (at least in the beginning) so that the transitions between the two can be communicated. We decided to include the little flashbacks/ hints in the film in order to

Extract from Journal.

I created storyboards and shot lists in order to establish an organized plan for filming. They also served as a guideline for editing.



Extract from storyboard.

Production Title: DOLLHOUSE		Date: August 3, 2014	
Shot #	Scene #	Type of Shot	One Line Description
1	1	ECU	Blue eye looking into camera. Tracks out.
2	1	CU	Hair being brushed.
3	1	CU	Applying lipstick. FP to body in BG
4	1	CU	Nails being painted
5	1	CU	Necklace being put on
6	1	MS	Shoe being put on
7	1	MS	Hairspray being applied.
8	1	CU	Tie being tied
9	1	CU	Shoe being tied
10	1	CU/ TS	Man and woman sitting/ title slide

Extract from shot list.

Creating a shooting schedule proved to be an effective way to communicate to other members in the group. Since we did not all have the same class, the document was a method for communication. It was difficult to arrange schedules to have all of the necessary people at the shoot. In order to prevent too many cancelations in shooting schedule, I gathered information on when the cast and crew would be available. Based on the information, we were able to shoot certain parts of the film that corresponded with the people that were present.

Film Production

Two locations were needed in the film: a well-lit house and an area with trees. Initially, I hoped to have a model home in order to have a blank canvas, but due to availability we decided on the house of one of our group members. Luckily, it had a lot of natural light sources and a simplistic color scheme. There was also a nature trail up the street from the house. On the first day of filming the night scenes, we creatively employed a way of protecting the equipment from the rain. The shots turned out amazing with the authentic earthy appearance.

drizzle/ down pour for the entire duration of the filming. To overcome this obstacle, we covered the camera with a trash bag, cut a small hole for the lens and used hair ties to fashion the plastic bag around the lens tightly. At that point, our cinematographer had her head in a bag for the next 3 hours. We also had someone holding an umbrella above her at all times. As for the lighting equipment, we covered them in plastic bags and tied them off. Recording audio at that time seemed risky so we decided against it. Its Florida,

Extract from journal.

My main role in the filming process was to maintain continuity in all the shots. Since some of the shots were not taken on the same day or in the implied locations, it was important to catalogue the direction that the actor walks, the amount and direction of lighting, and the objects in the background of the shots. By remaining consistent in the appearance of the shots, the film would be more realistic.

A major obstacle occurred in filming when the actor for the killer shaved his beard. I collaborated with the team on whether to add shots to explain the shaving or to redo the shots. We chose to reshoot in order to prevent confusion in our film and prevent a continuity error.

Post-Production

After importing the footage into Adobe Premiere Pro, my responsibility, as an editor, was to combine the individual segments into a cohesive whole that communicates the narrative effectively. Montage, familiar image, and continuity editing are techniques employed in the editing process.

In the introduction of the film, a title sequence includes a montage of close ups of the eyes, lips, hair, and shoes of one of the victims. After the montage occurs, the victims are shown in a paralyzed doll-like state. When MAN decides to stay with his victims and injects himself with the drug, I created the same montage, but with the eyes, lips, hair, and shoes of him. This familiar image helps to establish that he intends to join the dolls in their stupor and possibly in death. The ambiguity at the end of the film allow for the interpretation of the audience. A montage of the remaining victims, the needle, and the eyes of MAN conclude the film with a loose implication of the death of all due to the actions of MAN.

The shots in the introductory montage, as well as most of the day scenes, are meant to have warm bright light to create the appearance of an ironically happy mood. Since the shots had blue or darker tones in the close up shots, I added a yellow key light to each shot. By altering the intensity of the light, I was then able to match the skin tone in the shots and make the shots appear cohesive.

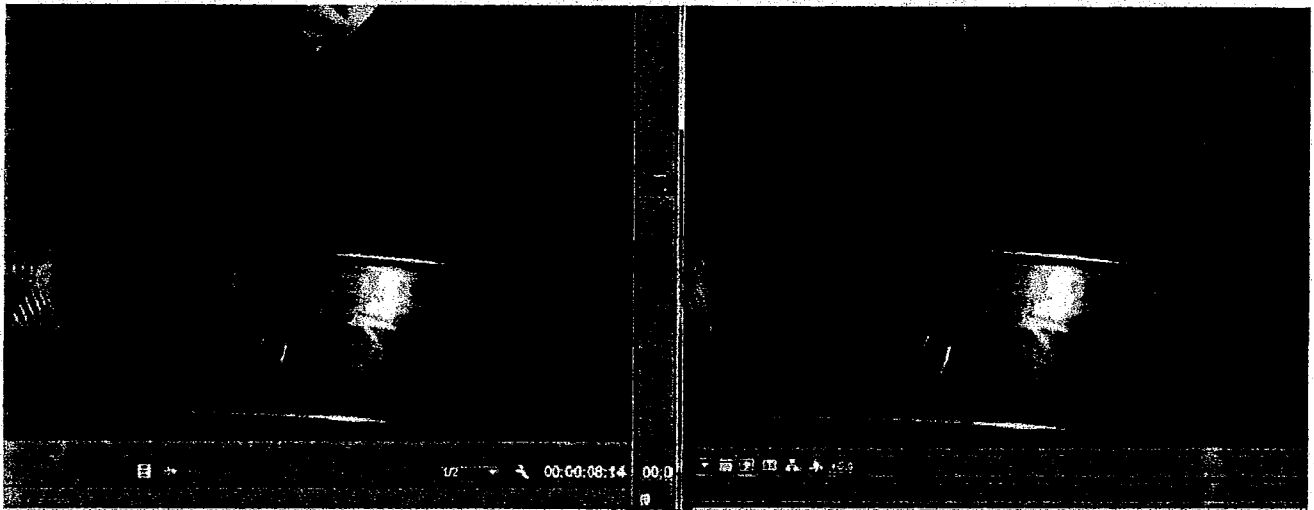


Extract from original shots. See the lighting variations and the blue tones.

A particularly difficult part of the editing was creating transitions between the day and night shots. Through trial and error, I decided, in one of the transitions, to match the movements during the day to those of the night. When MAN was walking downstairs, it would cut to MAN walking around the car at night. Then when the killer opened up the car trunk, revealing the

victim inside, it would cut to MAN opening the fridge to remove the eggs. The matching movements helped to connect the two scenes and prevent confusion in the audience. A dissolve was also used in the film to create a transition between the sadness of MAN when one of his victims dies and the newly escaping victim.

In the breakfast montage, the shot of MAN cracking an egg has a reflection of the camera equipment and the crew. To eliminate the reflection and maintain verisimilitude, I blurred the reflections using Adobe After Effects.



Extract from After Effects.

Final Evaluation

The making of *Dollhouse* has been a challenging and rewarding process. I have explored software to which I was unfamiliar, gained knowledge on the organization of filmmaking, and gained a new appreciation of mise-en-scene and editing techniques in other films. I would like to become more experienced in Adobe After Effects in order to create more complex effects in the presentation of shots. Overall, I am proud of the accomplishments that my team and I have made, and I look forward to opportunities to practice my skills in the future.

Word Count: 1198

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School name: _____

For completion by the teacher

A (0-10)	B (0-10)	C (0-10)	D (0-10)	E (0-10)	Total (0-50)
9	8	8	9	9	43

Comments

Although this candidate was fairly new to Adobe PP and After Effects, she worked very hard on researching how to use these programs and taking the extra steps to create the best project possible. That is seen by her use of AE to remove the reflections of the camera & DP from the pan of adjusting color tones. She also showcased her ability to use editing to tell a story effectively and creatively.

Unfortunately her ending was abrupt & did not allow for an effective or fulfilling ending. If she could have shaved a few seconds off of the film, the ending could have been more effective.

Teacher declaration: To the best of my knowledge, the material submitted is the authentic work of the candidate.

Teacher's name: _____

Date: 2/11/15

For completion by the moderator

A (0-10)	B (0-10)	C (0-10)	D (0-10)	E (0-10)	Total (0-50)

For completion by the senior moderator

A (0-10)	B (0-10)	C (0-10)	D (0-10)	E (0-10)	Total (0-50)