

THE HIT LIST

Cinematographer

Rationale:

The purpose of this portfolio is to discuss the filmmaking progress of *The Hit List* through the eyes of myself as cinematographer. In this role, my responsibility is to creatively translate the vision of the director to on screen footage. Our film is inspired by the entire drama genre of filmmaking through the portrayal of an unsuspecting young girl who is given a mission that takes things for a twist. Creating this film alongside a focused film crew was an unforgettable experience that challenged my creativity, perspective, and knowledge of film language.

Word Count: 92

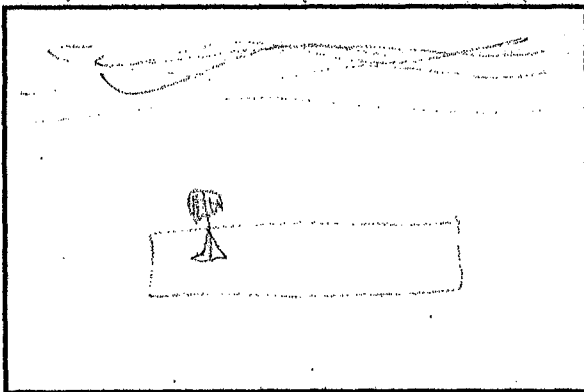
Pre-Production

Before the entire filming process began, it was essential for our team to collaborate with one another in order to create a vision as to the resulting film. Considering and improving each other's suggestions allowed our group to agree upon some sort of approach for our entire production process. Some of this planning process included but was not limited to the formation of a script, creating of equipment lists, writing of a shooting schedule, casting of actors, and the formation of storyboards.

One of the first components in the revision and improvement of our script (written by our screenwriter/director) involved the consideration of shooting locations, most relevant to my position as cinematographer. In order to accurately and creatively convey intended tones, emotions, and relationships, we agreed to shoot in relatively private locations (i.e. bedrooms in our houses). We chose easily accessible locations in order to hopefully make shooting a little easier. This way, we could manipulate light, sound, and set with little to no disruption. This goal was achieved throughout our filming process. Both existent and nonexistent lighting for each of these locations were also considered and planned accordingly. However, these were not completely correctly anticipated during shooting (to be discussed).

Following the contribution of ideas concerning unique shot types, camera angles, and lighting manipulations during a pre-production meeting, I was able to work in partnership with our director to review the script and integrate some of these previously visualized ideas. I began translating the director's creative intentions into a personal interpretation of how that may be achieved on screen and through the lens of a camera. The following images depict some storyboards that were created.

SC: 8 SHOT: 4 PANEL: 9

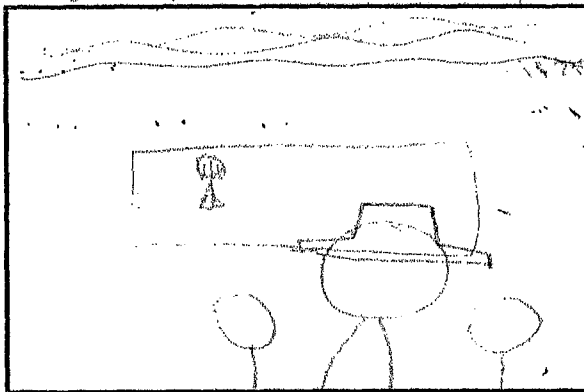


DIALOGUE: none

ACTION: He sits there for a long time

FX: time lapse (familiar usage) beach empties, it gets darker

SC: 8 SHOT: 5 PANEL: 1



DIALOGUE: none

ACTION: shadowed figure steps into the frame of two other figures

FX: silhouette on 3 figures, then cut shadows, everything is illuminated by the figures

These two shots intended to emphasize the isolation of Emmy on the beach, interrupted by the arrival of two unidentified men, hence their bodies facing away from the camera. Visualizing

creative implications such as these prior to shooting allowed for organization that would hopefully allow shooting to occur more efficiently.

My next step in preparation for shooting was to familiarize myself with all of the equipment to be used. Practicing operating the camera, watching informational videos and tutorials, and observing the appropriate use of tripods and lighting equipment prepared me, as I was not forced to learn the operation of these pieces of technology on set. Worrying about technology would have distracted from my responsibilities.

Production/Filming

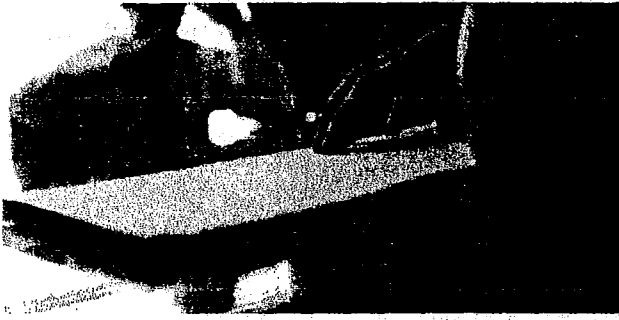
On set production is where my role as cinematographer was most significant. The positioning and heightening of the tripod, ISO and aperture setting alterations, and tedious framing were necessary for each individual shot. Often times I found myself spending too much time creating what I believed to be the most perfect shot. Quickening this process and reaching decisions within a more reasonable time frame with the help of my group members allowed for shooting time efficiency. Along with other issues that arose, this often caused prolonged filming days.

As a group, we encountered several issues concerning location choice, primarily lighting. Many of our sets brought about bright lights or lack of natural light that we needed. Some heavy natural lighting was adjusted through the adjustment of ISO on the camera, while other lighting issues correlated with the availability of natural light. One particular shooting day was scheduled too late in the evening as the sun set, disabling natural light to truly be natural. I did find it challenging to determine a medium of what would appear to be natural light without overexposure. Using lights and a bounce to compensate for a lack of sunlight helped slightly, but the director and I decided to save some of these shots for another day when we would return to this location. Altering our shooting

schedule often times allowed for more workable environments, if everyone's schedules allowed for such changes. In other instances, however, time constraints shortened our shoots and I had to work quickly to produce the best shots possible.

Continuing, some location choices caused problems that complicated filming. For example, beach shooting forced me to be extremely cautious with the handling of equipment in order to not create damage. Also, this created some undesirable sound issues that were handled accordingly; primarily in post-production (i.e. beach waves, wind, and background voices).

Although our shots were entirely planned out through storyboarding, I altered some on site with approval from our director. I changed some shots to new ones that better and more creatively emphasized ideas, showcasing my knowledge and understanding of the effects of certain shot types, camera frames, and focus adjustments (also implementing several focus pulls). Once entering and adjusting to the space during filming, I became more familiar with the set, and expanded my creative eye a little further. I added camera movement that was not originally planned that contributed to the perspective of the viewer. For example, dutch angle shots were used to suggest tension and reflect the chaotic mental state of particular characters. When time was ample, I shot extra shots in order to give our editor creative freedom.



The shots pictured above are examples of shots I created immediately upon the formation of the idea. I was surprised that some of my best and most creative ideas were not formulated until I had the camera in my hands and our actors and sets at my disposal.



The previous two images exemplify the manipulation of shot composition within the final scene of our film. Initially, the frame is balanced with the two people dressed in back in the background and Emmy in the foreground. As the camera pans to the left (also spontaneously decided), lead space shifts to her right side (viewers left) where we anticipate the entry of another subject. She is also located evenly between the second and third thirds according to, of course, the rule of thirds. This is generally pleasing to the eye by creating balance within

Post Production

By the end of filming, my job is mostly finished. Next I am left to observe choices made by our editor involving the placement and choosing of shots, and in our case, scenes. Our script was slightly long, causing additional shooting. For this reason, some short scenes were excluded from our final cut. I was generally pleased with these decisions made by our editor. I feel as though my best work was not neglected.

I was relieved at the conclusion of shooting and the beginning of post production. Seeing the entire film come together was a very rewarding experience. Despite challenges, I gained further interest in pursuing additional studies in the art of film as a result of this learning experience.

Word Count: 1200

Bibliography

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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)
7	8	8	8	7	38

Comments

I think this candidate was articulate with her thought process & her creation decisions. She did provide some evidence of storyboards as well as some screenshots of the film's footage. However, I would have liked to see more evidence of creative progression instead of simply reading about it.

This candidate was pretty experienced around a camera due to her time in our TV program. However, working with DSLRs made some tasks more demanding but also allowed for more creativity. She challenged herself to learn about the camera & its abilities so she could provide the best footage.

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)