

IB Film

Film Portfolio

Visual Evidence Explored



Explore suggestions for visual evidence to support documentation of each role in the Film Portfolio.

[CLICK HERE TO DOWNLOAD](#)

Dianne St. Clair



Director:

- Inquiry*
- Action*
- Reflection*
- Sources*

Cinematographer

- Inquiry*
- Action*
- Reflection*
- Sources*

Scriptwriter

- Inquiry*
- Action*
- Reflection*
- Sources*

Sound Designer

- Inquiry*
- Action*
- Reflection*
- Sources*

Editor

- Inquiry*
- Action*
- Reflection*
- Sources*

WHAT THIS IS:

This booklet contains examples of and suggestions for **visual evidence** relevant to each **film production role** for the portfolio pages. It was designed to stimulate ideas and provide sources.

WHAT THIS ISN'T:

This is not an all-inclusive list of suggestions for visual evidence. This is also not an IB publication, although most suggestions come from the Film Guide,

Rather, these sources were assembled by an IB Film teacher who endeavors to support film students as they engage in the research process for the portfolio.

A handwritten signature in black ink that reads "Dianne St. Clair".

- 4 Tips for strong visual evidence**
- Links you'll Love & Student Credits**



**PROVIDE VISUAL
EVIDENCE FOR THE
ROLE OF**

DIRECTOR

INQUIRY, ACTION, REFLECTION



The Director is responsible for the artistic and logistic aspects of the production, visualizing the script and guiding the other individuals involved in the film in order to fulfill their artistic vision.

Inquiry

- [Blocking diagram](#)
- [Lighting diagram](#)
- [Concept Mapping](#)
- [Storyboard](#)
- [Shot list](#)
- [Talent release](#)
- [Scouting release](#)



Action

- [Daily progress report](#)
- [Shot schedule](#)
- [Call sheets](#)

Reflection

- [Reflection](#)

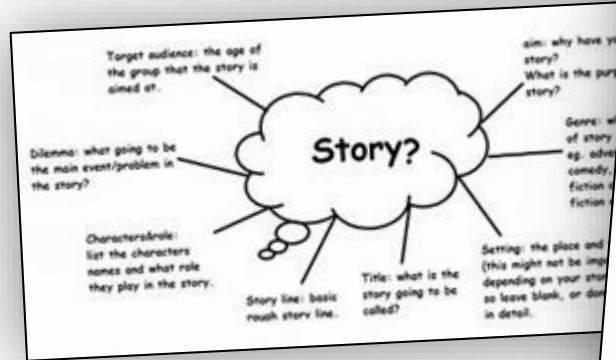
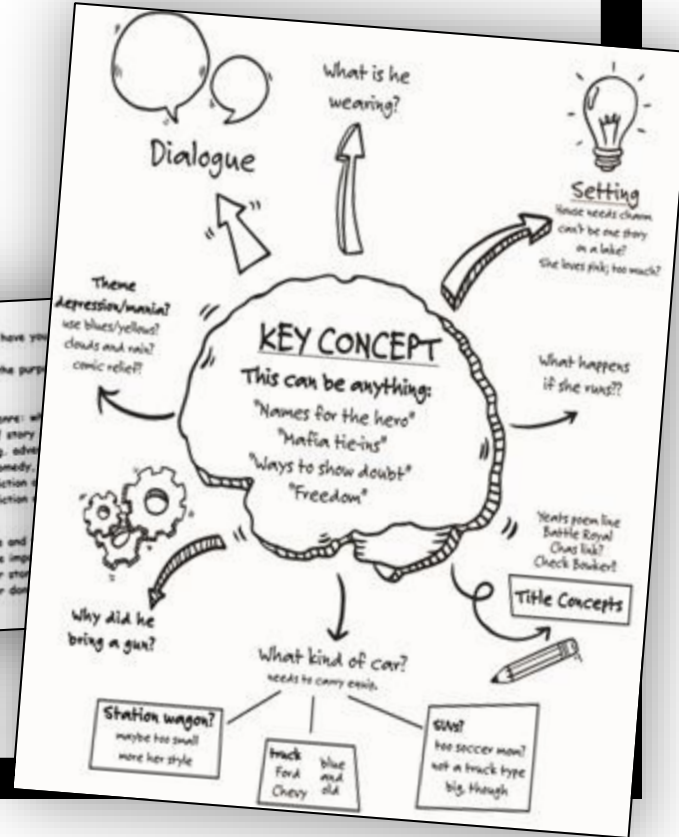




Inquiry VISUALIZATION



Show planning:
brainstorming and
story mapping with
writer and editor



Click on images
to download
forms





Inquiry

BLOCKING

Click [here](#) to download Shot Designer app



Map of each location to show:

- camera placement
- camera movement
- lighting
- character blocking/movement



GO BACK



Inquiry

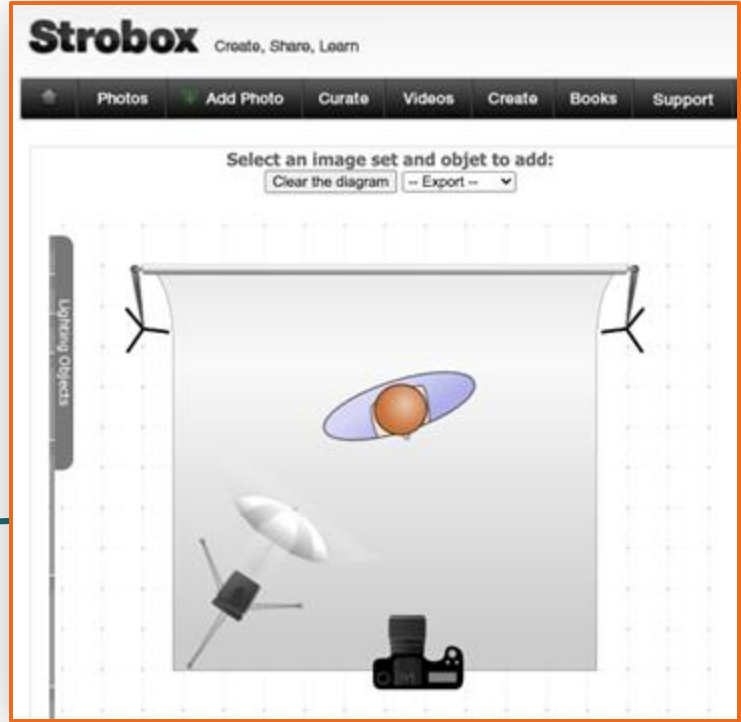
BLOCKING

Click image to access diagram



Plan mise-en-scène, locations and lighting.

Show collaboration with the cinematographer



Online lighting diagram
create diagram online, then convert to jpg





Inquiry

STORYBOARD PORTRAIT & LANDSCAPE

Click on images to download forms

Click [HERE](#) for free storyboard templates

Evidence of collaboration with cinematographer on camera and light choices (movement, angles, shot design) Show annotated storyboard



Storyboard examples and templates showing various shot designs and camera movement annotations (e.g., PAN RIGHT, TILT UP, TILT LEFT).

Production Scene storyboard template with camera movement options (e.g., PAN, TILT, TRACK, DOLBY, CRANE, CRANE DOWN, CRANE UP, CRANE LEFT, CRANE RIGHT, CRANE SWAY, CRANE SWAY LEFT, CRANE SWAY RIGHT, CRANE SWAY LEFT AND RIGHT, CRANE SWAY LEFT AND RIGHT AND UP, CRANE SWAY LEFT AND RIGHT AND DOWN).

Template Word form with fields for Project Name, Page, By, and Date, and a grid of storyboard panels.





Inquiry SCRIPT

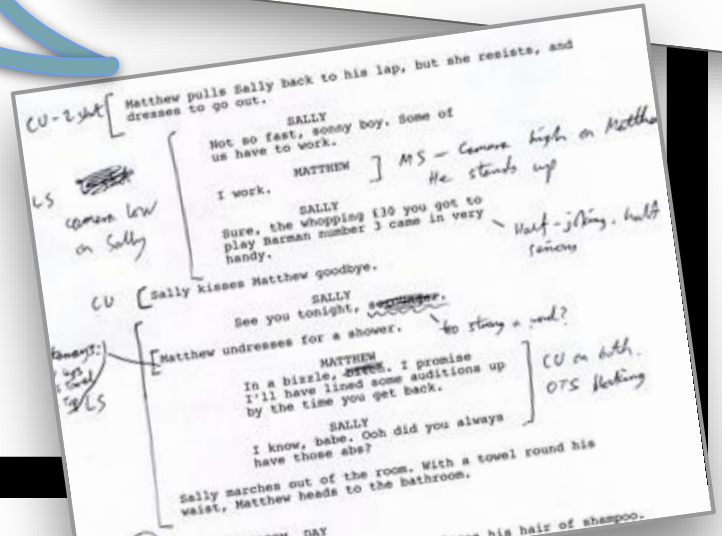
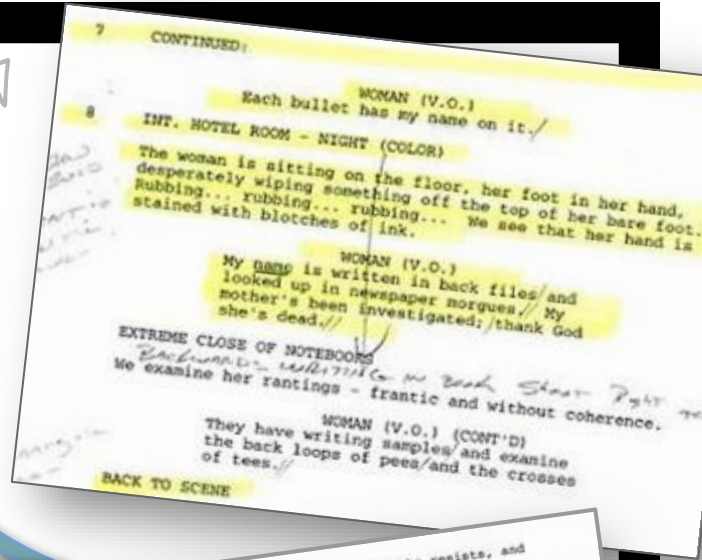


Download [Celtx](#), a free scriptwriting app



Evidence of input during the scriptwriting process (annotated script)

Label all images (i.e.Fig.1)





Talent & Location Release forms

Inquiry

RELEASE & LOCATION SCOUTING FORMS

Click on images to download forms

TALENT RELEASE FORM

PROJECT TITLE: _____ LOCATION: _____
DATE: _____ COMMISSION: _____

I have participated as indicated on the above mention picture Project Title, in consideration of my appearance in the picture, and without any further consideration from you, I hereby grant permission to you to utilize my appearance in connection with the picture in any manner, including media and all rights of every kind and character whatsoever in perpetuity in and to my performance, appearance, name and voice and the results and products thereof in connection with the picture, to make at its discretion and to include, with the performance of others and with sound effects, special effects and music, to incorporate same into the picture or other program or to use and to license others to use such recordings and photographs in any manner or media whatsoever, including without limitation unrestricted use for purposes of publicity, advertising and sales promotion, and to use my name, likeness, voice, biography, or other information concerning me in connection with the picture, commercial for sale, merchandising, and for any other purpose. I further acknowledge that the production company owns all rights in the results and proceeds of my activity mentioned in the captioned headline.

I agree that my participation in the picture may be edited in your video distribution, limited to the use of my name, likeness, voice, and biographical material about me in connection with the picture publicity and related promotional activities. I expressly release you, your agents, employees, licensors and assignees from and against any and all claims which I have or may have (invasion of privacy, defamation or any other cause or action arising out of production, broadcast or distribution of the picture).

Signature: _____ Print Name: _____
Date: _____ Contact Number: _____

IF TALENT IS UNDER 18
I represent that you are a parent/guardian of the minor who has signed the above release.
Signature: _____ Print Name: _____
Date: _____

LOCATION RELEASE FORM

Date: _____ Location Name: _____
Property Address: _____

By signing this form you confirm your agreement to the following:

1. You will allow your name/production company and those authorized by us the right to use the location during the agreed dates to film, photograph and record the property, and to bring any equipment needed to do so.
2. We will be filming at the location from **start date and end date** in mutually agreed.
3. All rights in the films, photographs and recordings made and/or taken by us at the property will be ours, and we will be entitled to use the footage in our films. You have permitted us to refer to the property by its real name or by a fictitious name or not to refer to the property by name and have no obligation to give us the footage.
4. You agree that we have the right to make temporary changes, additions and alterations to and to the property. We will return the property to its original condition after filming has finished.
5. We will endeavor to take care of the property while we are filming, however, we do not have insurance and have made you aware of this.
6. This agreement shall be freely assignable by us and shall be interpreted in accordance with the laws of England and Wales.

Kindly indicate your acceptance of the above by signing of this agreement -

Read and Agreed By:
Print Name: _____ Signature: _____
Date: _____

LOCATION SCOUTING SHEET

Production Date: _____ Date: _____
Location Name: _____

Script Location: _____ Address: _____
Address: _____ Location Contact Name: _____ Phone: _____
Email: _____ Phone No: _____

Owner of land: _____
Title of the site: _____
Special arrangements: _____

Filing: _____
Distance - from back home: _____
Power connections: _____
Sound location: _____
Other notes: _____

Evidence of location scouting



All visual evidence should support how your intentions are achieved.





Action

DAILY SHEET SHOT LIST

Click on images to
download
forms



Evidence of
production notes



Name(s): _____ Movie Title: _____

Shooting Schedule

Day/Date you will film	Scene #	Interior/Exterior Day/Night	Location	Shot Description/Summary	Characters/ Cast in the scene	Special Equipment
Monday 1/22	5	Int/Day	Jon's house - kitchen and hallway	Robert arrives home and hears Jon and Sara discussing the robbery.	Jon Sara Robert	Briefcase Coffee Cups

DAILY PROGRESS REPORT

DATE: _____ / _____ / _____ DIRECTOR: _____ PRODUCER: _____

CALL TIME: _____

1st SHOT: _____

BREAK 1: _____

BREAK 2: _____

WRAP: _____

TOTAL SCRIPT SHOT TODAY	SCENES	PAGES	SET-UPS	MINUTES

NEW TOTAL SHOT TO DATE: _____

LEFT TO DO: _____

PAGES COVERED	MEDIA NOTES	REMARKS

PRINT NAME: _____

SHOOTING SCHEDULE

PRODUCTION TITLE: _____ SHOOT DAY: _____

CREW CALL: _____ BYFAST: _____

EST. WRAP: _____ LUNCH: _____

TIME	SCENE SHOT #	INT/EXT D/N	LOCATION	SHOT DESCRIPTION	CAST CALL	NOTES	STORYBOARD FRAME	PGS





Reflection



Include visual evidence to support evaluations made in the reflective process.



Evidence could include a script-to-screen or script-to-storyboard comparison





Sources





SITES

- [How to block a scene- video](#)
- [Online Lighting Diagram](#)
- [15 Side by Sides: Movie screens vs. original script](#)
- [Shot Designer App](#)

FORMS

- [Shot List](#)
- [Shot schedule](#)
- [Storyboard portrait](#)
- [Free film production templates](#) (email address is needed)





**PROVIDE VISUAL
EVIDENCE FOR THE ROLE
OF**

CINEMATOGRAPHER

INQUIRY, ACTION, REFLECTION



The Cinematographer is responsible for the camera and for achieving the artistic and technical decisions related to the framed image.

Inquiry

- [Location scouting, equipment](#)
- [Location, lighting tests](#)
- [Location, inspiration](#)
- [Storyboard, landscape](#)
- [Storyboard, portrait](#)
- [Blocking: Planning Mise-en-scene](#)
- [Lighting Diagram](#)



Action

- [Scene diagram example](#)
- [Annotated storyboard](#)
- [Side-by-sides](#)
- [Annotated shot list](#)
- [Lighting](#)

Reflection

- [Annotated scene shots](#)



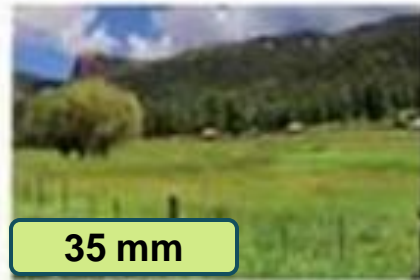


Inquiry

LOCATING
SCOUTING

TEST SHOTS

Show test shoots using different focal lengths, camera placement, etc.
Identify camera, lens types, filters, lights that will be used.



35 mm



105mm



300mm





Inquiry

LOCATION
SCOUTING

LIGHTING TESTS



Location scouting
Lighting tests in locations

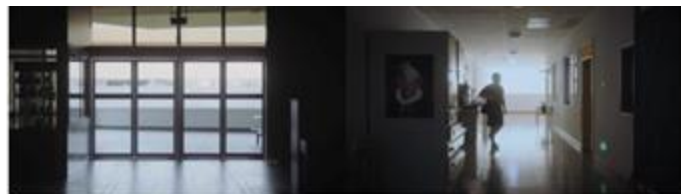


Fig. 1. Stills from clips we took during scout session around campus. The bloom that juxtaposes the empty and vague mise-en-scene synergizes very well.



Discussion of location scouting and lighting tests should support how your intentions will be achieved



GO BACK



Inquiry

INFLUENTIAL FILMS

INSPIRATIONAL

CINEMATOGRAPHERS

Compare shots of your inspiration to scenes when scouting locations and exploring mise-en-scene.



Fig. 1. This sequence from my short [x:xx-x:xx] was loosely inspired by *Mirror*, especially location-wise.





Inquiry

STORYBOARD

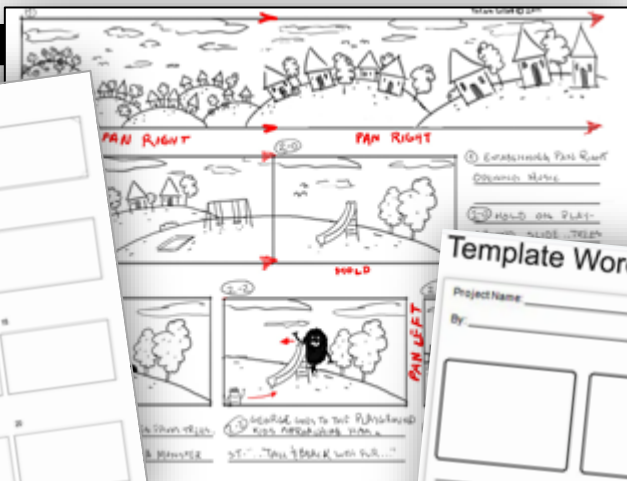
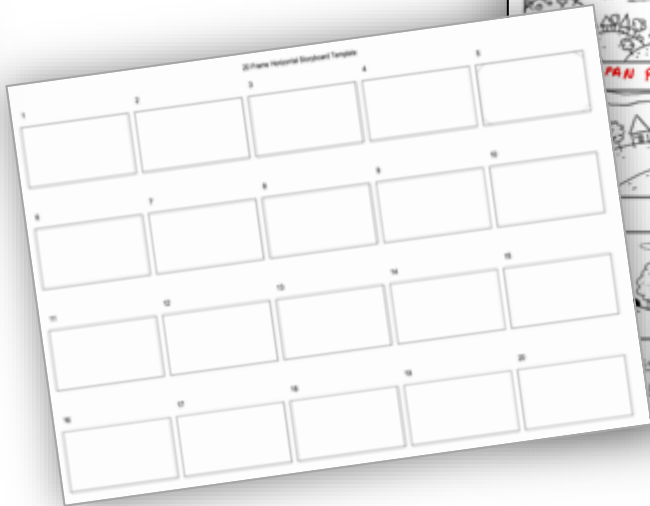
LANDSCAPE

Click on images
to download
forms

Click [HERE](#) for
free storyboard
templates



GO BACK



Show planning of camera
shots and movement
Evidence of planning shot
types with director





Annotations on storyboards to show planning with director, scriptwriter, editor, and sound designer
Show planning of shot types with director



Inquiry

STORYBOARD PORTRAIT



Click on images to download forms

Click [HERE](#) for free storyboard templates



GO BACK



Production Scene

Shot #	Shot Type	Son #	Shot #	Shot Type	Son #
<input type="checkbox"/> XLS	<input type="checkbox"/> XLS		<input type="checkbox"/> XLS	<input type="checkbox"/> XLS	
<input type="checkbox"/> LS	<input type="checkbox"/> LS		<input type="checkbox"/> LS	<input type="checkbox"/> LS	
<input type="checkbox"/> FS	<input type="checkbox"/> FS		<input type="checkbox"/> FS	<input type="checkbox"/> FS	
<input type="checkbox"/> SA	<input type="checkbox"/> SA		<input type="checkbox"/> SA	<input type="checkbox"/> SA	
<input type="checkbox"/> MS	<input type="checkbox"/> MS		<input type="checkbox"/> MS	<input type="checkbox"/> MS	
<input type="checkbox"/> CU	<input type="checkbox"/> CU		<input type="checkbox"/> CU	<input type="checkbox"/> CU	
<input type="checkbox"/> XCU	<input type="checkbox"/> XCU		<input type="checkbox"/> XCU	<input type="checkbox"/> XCU	

Shot Angle: QBE QHA QEYE QLA QOA QPOV

Shot Angle: QBE QHA QEYE QLA QOA QPOV

Shot Angle: QBE QHA QEYE QLA QOA QPOV

Shot Angle: QBE QHA QEYE QLA QOA QPOV

TITLE: _____ PAGE: _____

SC:	SHOT:	PANEL:	PANEL:
DIALOGUE:			
ACTION:			
FX:			

SC: SHOT: PANEL: PANEL:

DIALOGUE:			
ACTION:			
FX:			

SC: SHOT: PANEL: PANEL:

DIALOGUE:			
ACTION:			
FX:			



Inquiry

BLOCKING

Click on images
to download
forms

Click [HERE](#) for
free storyboard
templates

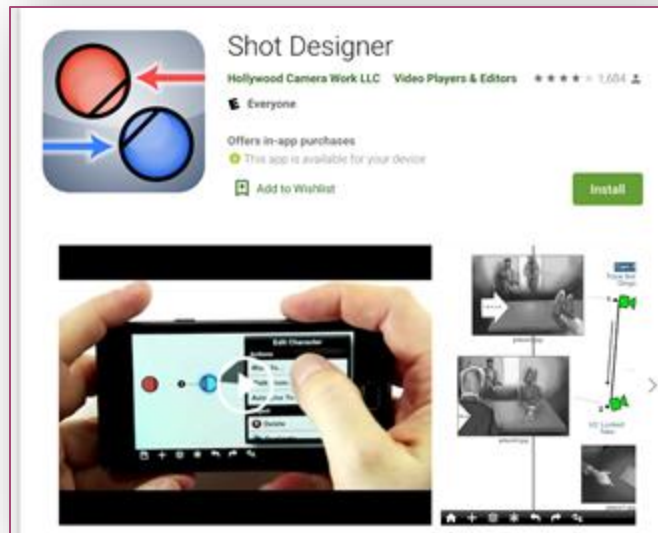


GO BACK

Map of each location to show:

- camera placement
- camera movement
- lighting
- character blocking/movement

Download this [free version](#) of Shot Designer to block your scenes. This is what you can do with the app:



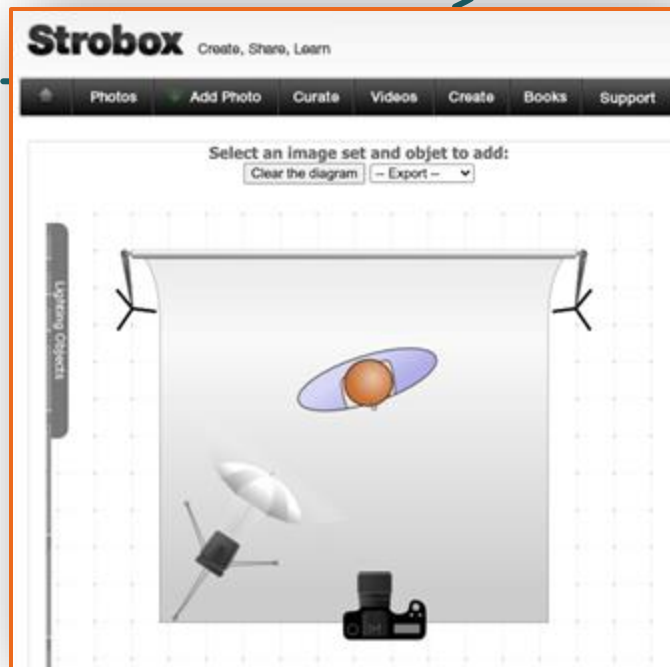


Inquiry y BLOCKING

Evidence of collaboration with the director to plan mise-en-scène, locations and lighting

Documented workflow showing your set-up sequence

Click image to access diagram



Online lighting diagram
create diagram online, then convert to jpg



GO BACK



Action

Click on images to download forms

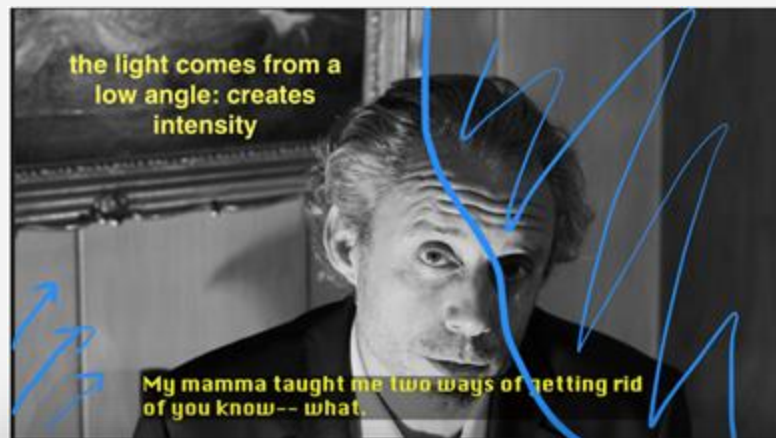
Click [HERE](#) for free storyboard templates

StudioBinders
[Camera movement](#)



Annotated scenes from your film to show how you will fulfill your intentions with evidence of

- camera preparation
- movement
- angles
- shot design (the main focus of this role)



GO BACK



Action STORYBOARD PORTRAIT



Annotations on storyboards showing changes and revisions (collaboration with director, scriptwriter, editor, and sound designer)



Annotations show evidence of changes, development, revisions in your work. Use them well!

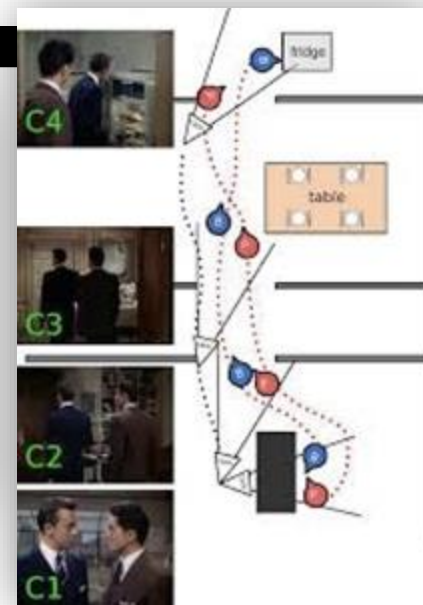




Action

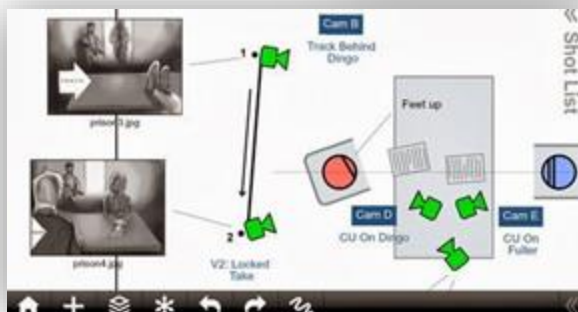
Show how intention is achieved through side by side documentation of:

- script-film
- film-blocking diagram



Click on images to download forms

Click [HERE](#) for free storyboard templates



GO BACK



Action



LIGHTING

Click on images
to download
forms

Click [HERE](#) for
free storyboard
templates



GO BACK

Evidence of how lighting design
was used to create mood,
atmosphere, (perhaps genre too)



Fig. 4. The foreground's gradient in contrast is the opposite to the background, emulating the chiaroscuro look. Note the harsh lighting on the hand.



Reflection



Include visual evidence to support comments made in the reflection

include excerpts of reactions from the screening party

Show side-by-sides to support evaluation of your success toward your filmmaking intentions

- film/inspiration
- film/storyboard

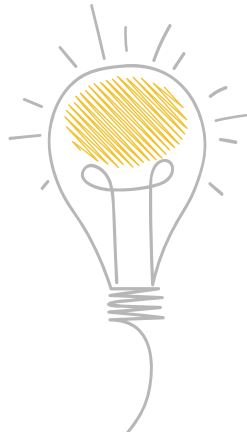


Fig. 2. Slight similarities between framing in *2001: A Space Odyssey* and my short. Note the use of straight-on medium shots and angled wides.





Sources



WEBSITES:

- [Camera Movements](#)
- [Online Lighting Diagram](#)
- [15 Side by Sides: Movie screens vs. original script](#)
- [Shot Designer App](#)
- [St Clair Film Studies: Cinematographer](#)



FORMS

- [Shot List](#)
- [Shot schedule](#)
- [Storyboard portrait](#)
- [Free film production templates](#)



A black laurel wreath, consisting of two branches of leaves, curves around the central text. The top part of the wreath is positioned above the text, and the bottom part is below it, framing the central content.

PROVIDE VISUAL EVIDENCE FOR THE ROLE OF

SCRIPT- WRITER

INQUIRY, ACTION, REFLECTION



Inquiry

- [Brainstorm Map](#)
- [Inspiration: Film-script side-by-side](#)
- [Script Breakdown](#)
- [Plan story structure](#)
- [Annotated storyboard](#)

Action

- [Celtx](#)
- [Annotated Script](#)
- [Shot List](#)
- [Annotated script](#)

Reflection

- [Side-by-sides for comparison](#)



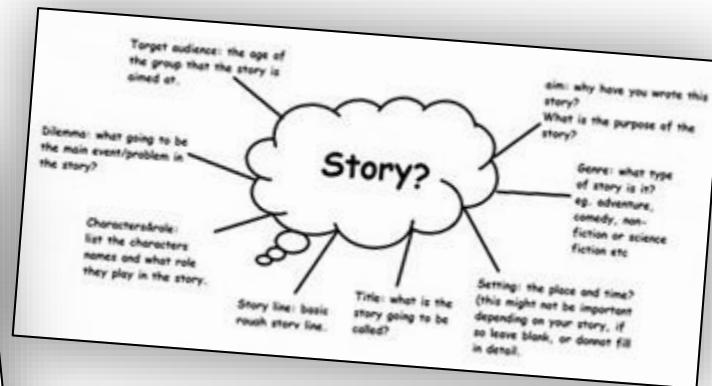
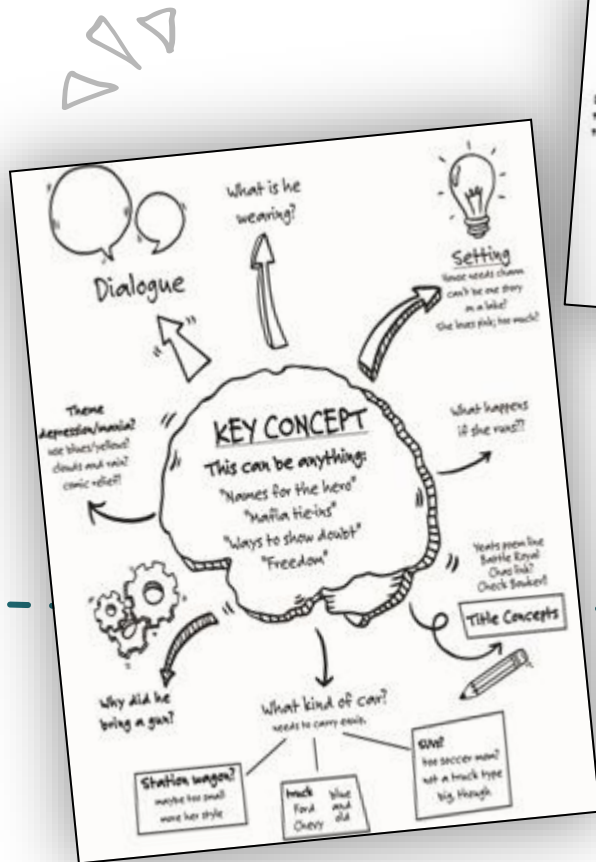
The Writer is responsible for writing the screenplay, for updating the script during production and for supporting others in realizing the artistic intentions for the film

GO BACK





Inquiry & BRAINSTORM, MAPPING



Show planning with story mapping and brainstorming. Can be annotated to show collaboration with director.



Inquiry & INSPIRATION



23.

EXT. MANSION - GATE - LATE AFTERNOON

Ki-Woo and Ki-Jung both take a deep breath in front of the gate. Ki-Jung looks like a completely new person with short, stylish hair and makeup.

Ki-Woo is about to ring the doorbell when Ki-Jung stops him. She suddenly starts clapping a beat with her hands.

KI-JUNG
(singing)

Jessica, only child, Chicago
Illinois / My classmate Jin-Mo is
cousin of Kevin

She sings her 'bio' to the tune of a catchy Korean oldie. Ki-Woo joins. Silly. Ridiculous. But you can sense a real sibling bond.



Show screenshots
along with parts of
a script that
inspired you.





Inquir SCRIPT BREAKDOWN



Click on images
to download
forms



Provide a
breakdown of the
script. Show
collaboration with
director with
annotations

*Always connect your
comments to your
filmmaker intentions*

SCRIPT BREAKDOWN

Production Company: _____ Project Title: _____
Scene # _____ INT/EXT _____ D/N _____
Script Page _____ Scene Name _____ Location _____

CAST	EXTRAS	STUNTS/STAND-INS
PROPS	SET DRESSING	VEHICLES/ANIMALS
COSTUME	MAKE-UP/HAIR	SPECIAL EFFECTS
SOUND EFFECTS/MUSIC	SPECIAL EQUIPMENT	NOTES

GO BACK



Inquiry

STORY CIRCLE PLOT DIAGRAM

Click on images
to download
forms



GO BACK



STORY CIRCLE WORKBOOK

Plot Map for Title: _____
Author: _____

Your Name: _____

CLIMAX: _____

Rising Action: _____
Rising Action: _____
Rising Action: _____

Falling Action 1: _____
Falling Action 2: _____

RESOLUTION: _____

CONFLICT: _____

Exposition: Setting: _____
Situation: _____
Characters: _____
Climate/mood: _____

Protagonist v Antagonist vs. _____

Theme: _____

Evidence of planning
story structure





Action

SHOT LIST

Evidence of continued contribution with director and editor through advice, assistance and any scheduled re-shoots as a result of the editing process



Shot List & Schedule

Location	Date	Reshoots
Bournemouth	8th April	
South Parade Pier	9th March	27th April
Nesley Abbey	29th April	
Fort Nelson	9th April	
Southsea Marina	16th April	27th April
Havant Forest	18th April	

Storyboard 1- Southsea Marina, Old Portsmouth Harbour- worn down
Storyboard 2- South Parade Pier, Bournemouth Pier- near ruin- falling apart
Storyboard 3- Nesley Abbey, Fort Nelson- ruins and abandoned places
Storyboard 4- Havant Thicket

The film shows a journey, starting with worn down places, gradually showing more ruins and abandoned places before focusing directly on how nature has overtaken the fractured environments.

As I had lots of locations, I have created a table to organise when I am going to film in each location. I have then gone back in and organised when I have to do re-shoots if necessary. Below are my shot lists for each of the locations which will allow me to get most of the shots I intend to put in my film.

Location	Shot List
Bournemouth	1. Wide shot of the pier extending into the sea. 2. Close up of the weathered wooden planks. 3. Shot of people walking along the pier. 4. Shot of the sea in the distance. 5. Shot of the sky above the pier. 6. Shot of the pier from a low angle. 7. Shot of the pier from a high angle. 8. Shot of the pier from a side angle. 9. Shot of the pier from a front angle. 10. Shot of the pier from a back angle.
South Parade Pier	1. Shot of the pier in ruins. 2. Shot of the pier falling apart. 3. Shot of the pier in a state of decay. 4. Shot of the pier in a state of neglect. 5. Shot of the pier in a state of abandonment. 6. Shot of the pier in a state of ruin. 7. Shot of the pier in a state of decay. 8. Shot of the pier in a state of neglect. 9. Shot of the pier in a state of abandonment. 10. Shot of the pier in a state of ruin.
Nesley Abbey	1. Shot of the ruins of the abbey. 2. Shot of the ruins of the abbey in a state of decay. 3. Shot of the ruins of the abbey in a state of neglect. 4. Shot of the ruins of the abbey in a state of abandonment. 5. Shot of the ruins of the abbey in a state of ruin. 6. Shot of the ruins of the abbey in a state of decay. 7. Shot of the ruins of the abbey in a state of neglect. 8. Shot of the ruins of the abbey in a state of abandonment. 9. Shot of the ruins of the abbey in a state of ruin. 10. Shot of the ruins of the abbey in a state of decay.
Fort Nelson	1. Shot of the fort in ruins. 2. Shot of the fort in a state of decay. 3. Shot of the fort in a state of neglect. 4. Shot of the fort in a state of abandonment. 5. Shot of the fort in a state of ruin. 6. Shot of the fort in a state of decay. 7. Shot of the fort in a state of neglect. 8. Shot of the fort in a state of abandonment. 9. Shot of the fort in a state of ruin. 10. Shot of the fort in a state of decay.
Southsea Marina	1. Shot of the marina in ruins. 2. Shot of the marina in a state of decay. 3. Shot of the marina in a state of neglect. 4. Shot of the marina in a state of abandonment. 5. Shot of the marina in a state of ruin. 6. Shot of the marina in a state of decay. 7. Shot of the marina in a state of neglect. 8. Shot of the marina in a state of abandonment. 9. Shot of the marina in a state of ruin. 10. Shot of the marina in a state of decay.
Havant Forest	1. Shot of the forest in ruins. 2. Shot of the forest in a state of decay. 3. Shot of the forest in a state of neglect. 4. Shot of the forest in a state of abandonment. 5. Shot of the forest in a state of ruin. 6. Shot of the forest in a state of decay. 7. Shot of the forest in a state of neglect. 8. Shot of the forest in a state of abandonment. 9. Shot of the forest in a state of ruin. 10. Shot of the forest in a state of decay.

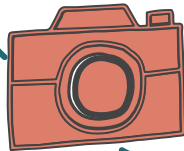




Inquir UNNOTATED STORYBOARD



Click on images to download forms



Evidence of collaboration with the cinematographer on the visualization of the shot types/movement/lighting to be used.



EST. MORNING - DAY

LEAVI, NOW DRESSED IN A SPORTS SHIRT AND SLACKS OVER COWBOY BOOTS, STAMMERS WITH A LAMP THE REVEIGATED DOOR TO A BODY LOCKER AND BOLLS OUT THE TRAY.

(PULLING BACK THE SHEET THE REST OF A BRAND WAYNE ASHER IS REVEALED, SLIGHTLY OVERWEIGHT, DEFTLY MIDDLE AGED, SIDE OF THE FACE SHATTERED OPEN.)

LEAVI'S ONLY REACTION IS THAT OF CURIOSITY.

DEPUTY MEDICAL EXAMINER THE HAIT WORD OF A hollow point slug. Forty four, .45

LEAVI WOOD HIS UNDERSTANDING.

DEPUTY MEDICAL EXAMINER (CONT'D) Any doubt about the I.D.?

LEAVI Didn't Frank identify him for you?

DEPUTY MEDICAL EXAMINER Of course. And we have finger prints and dental records. It never backs to ask.

LEAVI I haven't seen him in years. But it looks like him. I" m.

(THE DEPUTY M.E. RECOVERS THE BODY AND BOLLS IT BACK IN THE LOCKER.)

WIDE

① MED Body JWS
③ CU JWS

MED OT
CU J OT

① CU DMEX
② Tighter 3 SWT

CU DMEX OT

② T

3 SWT

② T





Action

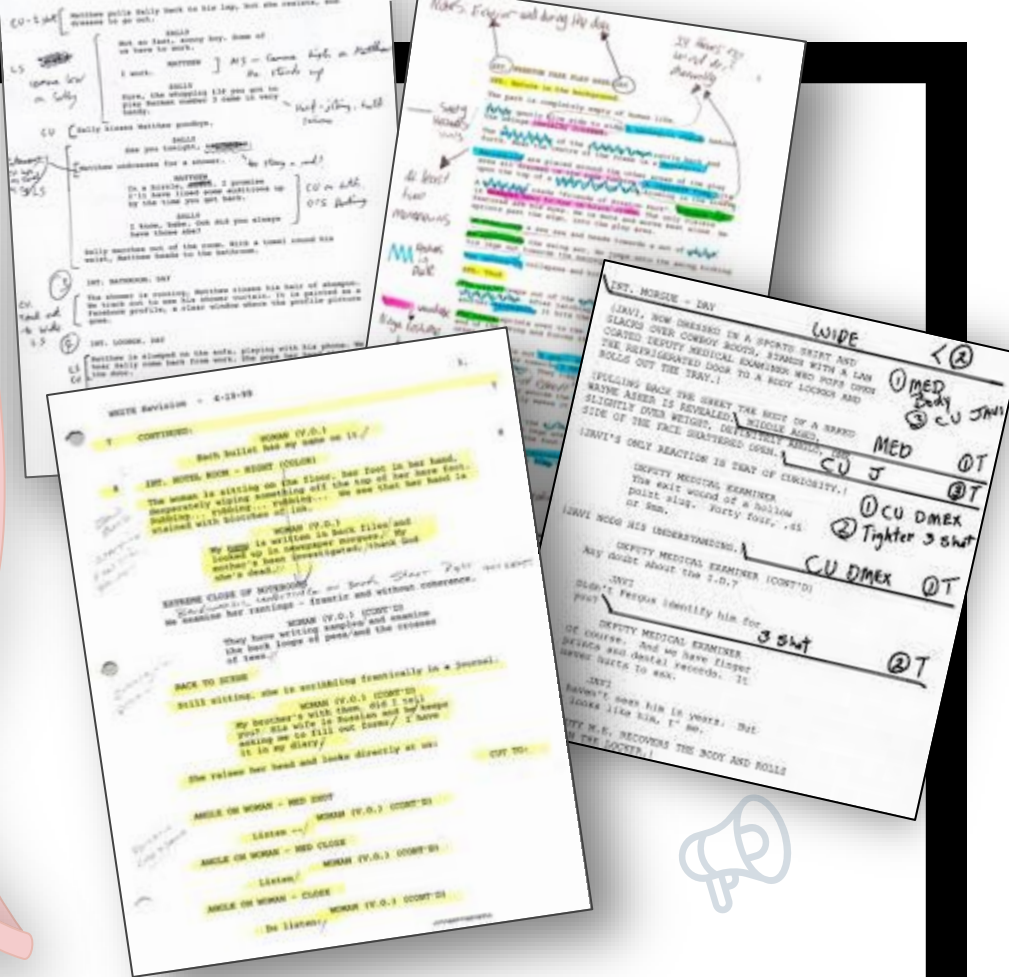
ANNOTATED

SCRIPT

Click on images to download forms



Show notes to evidence collaboration with core production team members (director, cinematographer, sound designer, editor) showing script was used to guide their work





Reflection

SCREEN TO SCRIPT COMPARISON



32.

She shuts the door and starts to walk off... Jack lowers the window.

JACK
Hey.

Ally turns back.

ALLY
What?

JACK
I just wanted to take another look at you.

Ally slides her finger down her nose just the way Jack did at the cop bar. She walks inside.

The SUV drives off.

Support your reflection, with a comparison of the film alongside the script.



GO BACK



Sources



WEBSITES

- [15 Side by Sides: Movie screens vs. original script](#)
- [Celtx app](#)
- [How to write a screen play](#)
- [St Clair Film Studies: Scriptwriter](#)

FORMS

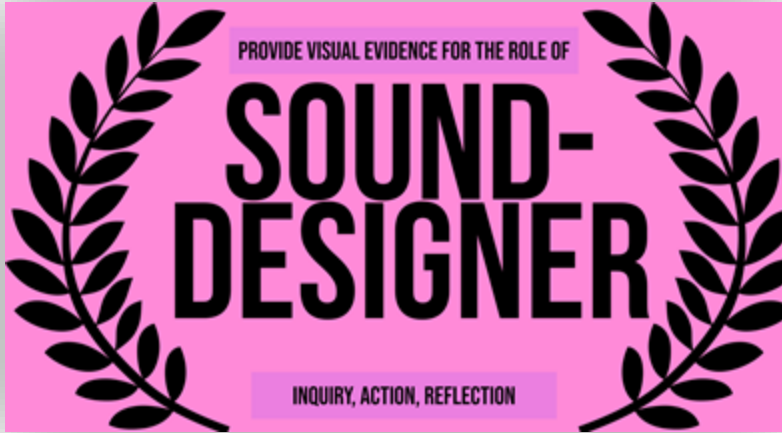
- [Shot List](#)
- [Shot schedule](#)
- [Storyboard portrait](#)
- [Free film production templates](#)

A black laurel wreath graphic, consisting of two curved branches of leaves, framing the central text.

PROVIDE VISUAL EVIDENCE FOR THE ROLE OF

SOUND- DESIGNER

INQUIRY, ACTION, REFLECTION



The Sound designer is responsible for capturing, creating, sourcing and assembling the audio elements of the film.



Inquiry

- [Inspiration, Research](#)
- [Sound experiments](#)
- [Annotated Script](#)

Action

- [Sound report](#)
- [Feedback](#)
- [Timeline & Soundtracks](#)

Reflection

- [Reflection](#)

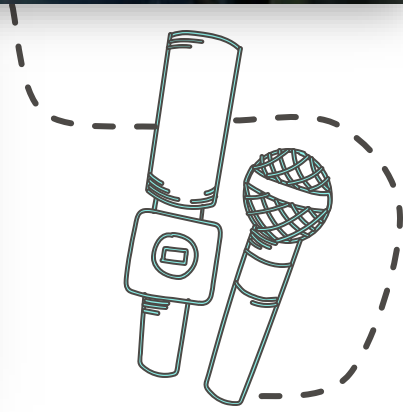




- Screenshot of inspiration
- Evidence of research on sound designers



Inquir
y
INSPIRATION
RESEARCH





Inquiry y SOUND EXPERIMENTS



Screenshot of
tutorials or
sound
experiments

*Always connect
your comments to
your filmmaker
intentions*





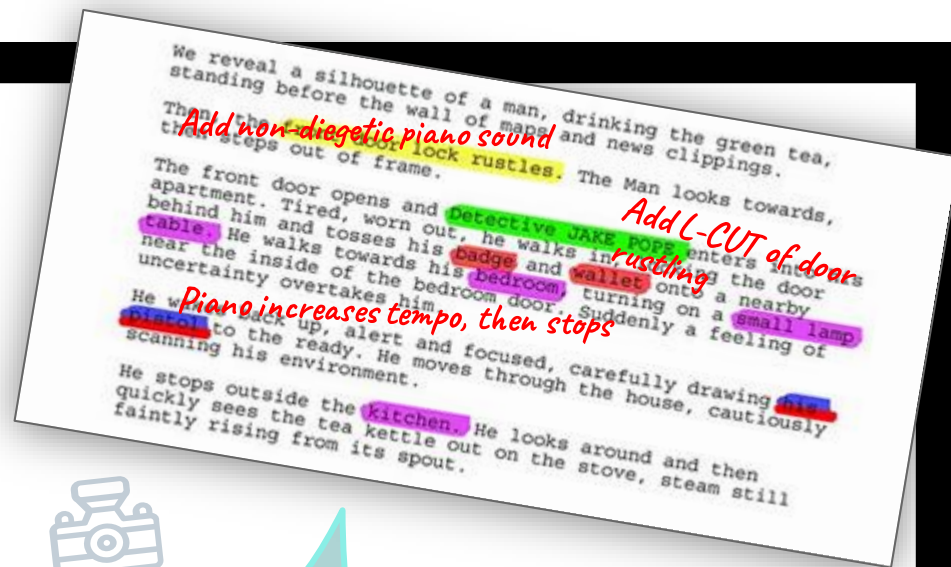
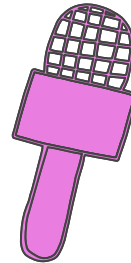
Inquiry

PLANNING: ANNOTATED SCRIPT



Annotated script with notes to show:

- how sound might be applied
- potential dialogue issues





Action

FEEDBACK

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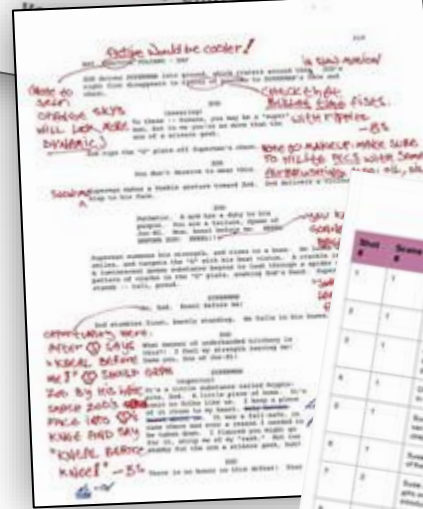
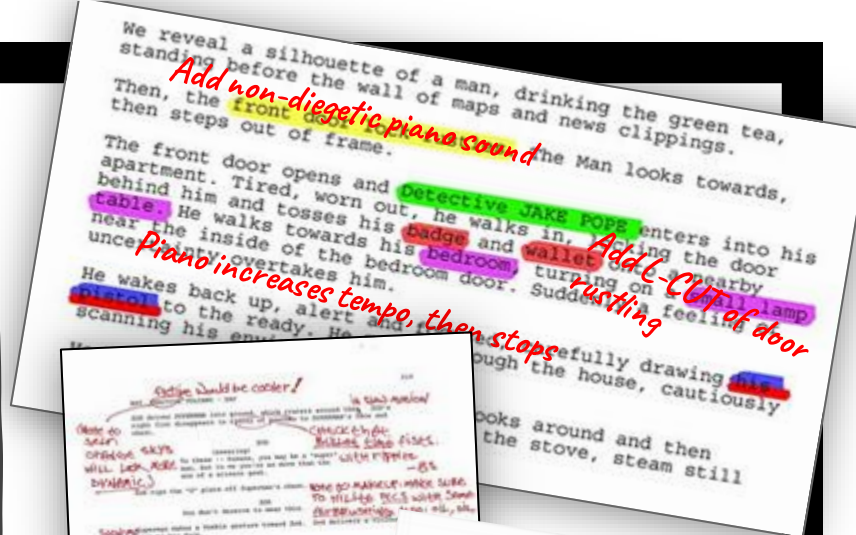


Annotated

- shot lists
- storyboards
- scripts

that reflect sound changes and revisions

Evidence of feedback from the director



SHOT LIST

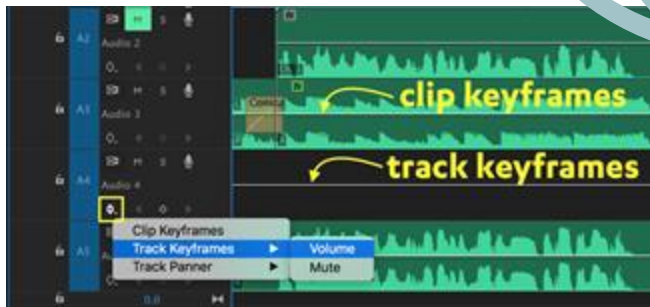
Shot #	Scene #	Shot Description	Framing	Angle	Perspective	Action
1	1	Scene playing in the park with some white playing in the background	Long Shot	Down Angle	Canon	
2	1	Scene from playing with her mom	Medium Shot	Eye level	Canon	
3	1	Close up on hands while she looks ahead to the playground with excitement	Close up shot	Eye level	Canon	
4	1	Establishing of children playing in the park	Long Shot	Eye level	Canon	
5	1	Scene from the start of the narrative with the value	Medium Shot	Eye level	Canon	
6	1	Scene from the end of the narrative of the children	Long Shot	Right Angle	Canon	
7	2	Scene of children's conversation about gifts on the playground and introduction to her friend	Long Shot	Right Angle	Canon	
8	2	The girl starts to talk and her friend says "I want to see you in the playground"	Long Shot	Right Angle	Canon	
9	2	Scene in which the girl repeats her name	Close up shot	Eye level	Canon	
10	2	Scene where she is excited	Medium Shot	Eye level	Canon	
11	2	Scene where she is excited	Medium Shot	Eye level	Canon	
12	2	Scene where she is excited	Medium Shot	Eye level	Canon	
13	2	Scene where she is excited	Medium Shot	Eye level	Canon	
14	2	Scene where she is excited	Medium Shot	Eye level	Canon	
15	2	Scene where she is excited	Medium Shot	Eye level	Canon	
16	2	Scene where she is excited	Medium Shot	Eye level	Canon	
17	2	Scene where she is excited	Medium Shot	Eye level	Canon	
18	2	Scene where she is excited	Medium Shot	Eye level	Canon	
19	2	Scene where she is excited	Medium Shot	Eye level	Canon	
20	2	Scene where she is excited	Medium Shot	Eye level	Canon	



Action

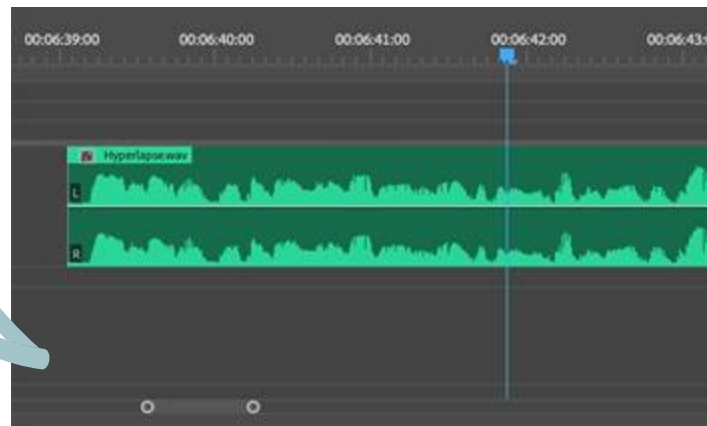
TIMELINE & SOUNDTRACKS

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Screenshots of audio levels, dashboard of sound on the editing timeline

Before/after screenshots to show improved sound tracks



GO BACK

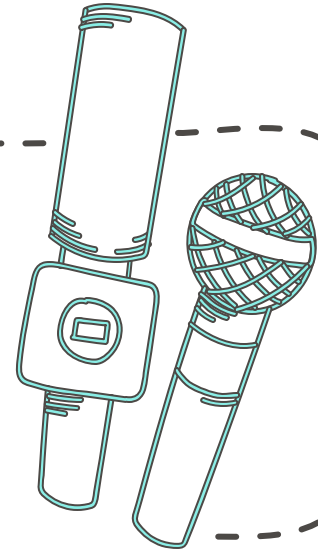


Reflection

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Include visual evidence to support claims made in the reflective process.

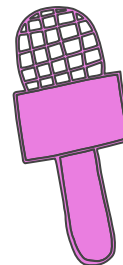




Sources

WEBSITES

- [The Sound of Film: video](#)
- [23 films with great sound - Indiewire](#)
- [Best Sound Editing](#)
- [A filmmaker's guide to sound effects - StudioBinder](#)



FORMS

- [Sound report](#)
- [Production Sound report](#)



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GO BACK

**PROVIDE VISUAL EVIDENCE
FOR THE ROLE OF**

EDITOR

INQUIRY, ACTION, REFLECTION





The Editor is responsible for assembling the raw footage, selecting shots and constructing the film in order to meet the artistic vision for the film.

Inquiry

- [Brainstorming](#)
- [Research/Inspiration](#)
- [Experiments](#)
- [Planning](#)

Action

- [Editing](#)
- [Color-grading & Cuts](#)
- [Before/After](#)
- [Editing & Collaboration](#)
- [Evaluation](#)

Reflection

- [Reflection](#)

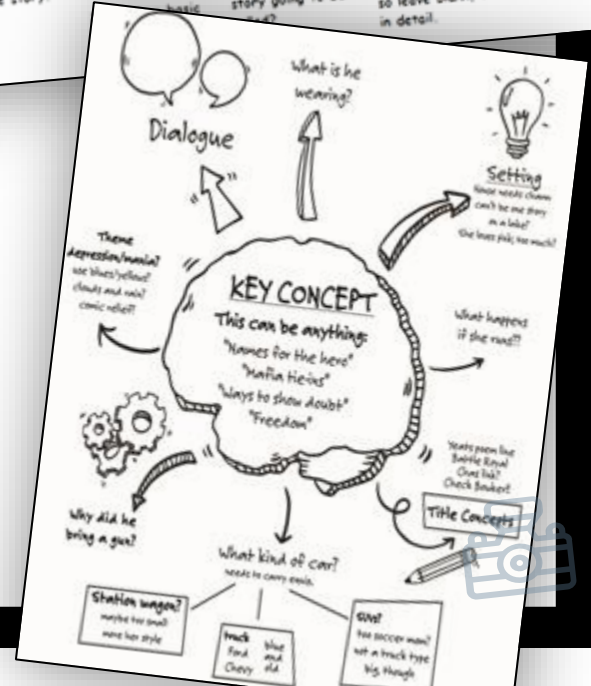


Inquiry

BRAINSTORMING

Evidence of collaboration regarding ideas, genre, concepts and group intentions (brainstorm, mapping)

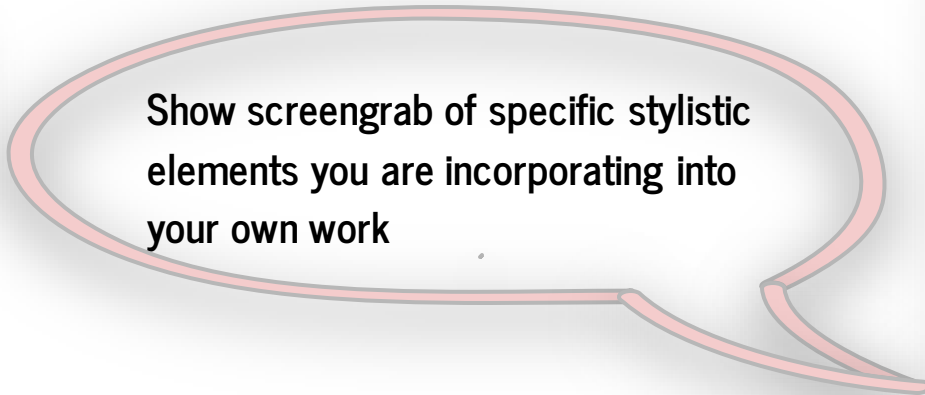
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Inquiry

INSPIRATION



Label all images to correspond with the respective text (i.e., Fig. 1.)



Fig. 1. The inspirations for the ending shot [3:19] and its layers (*The Lighthouse* 1:45:42; *There Comes a Knocking* 0:07:19).





Inquiry

RESEARCH



Show screengrabs/images to evidence your research on:

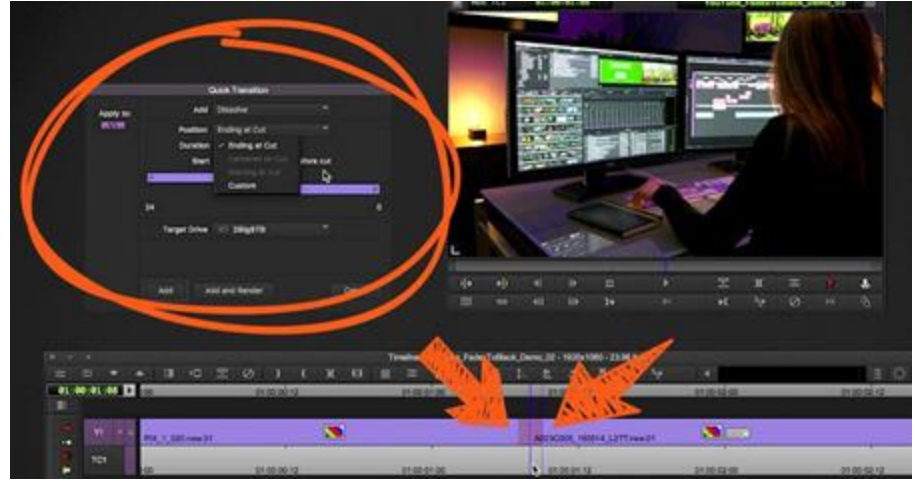
- genre
- any influences for the production of the film
- identifying conventions
- developing style



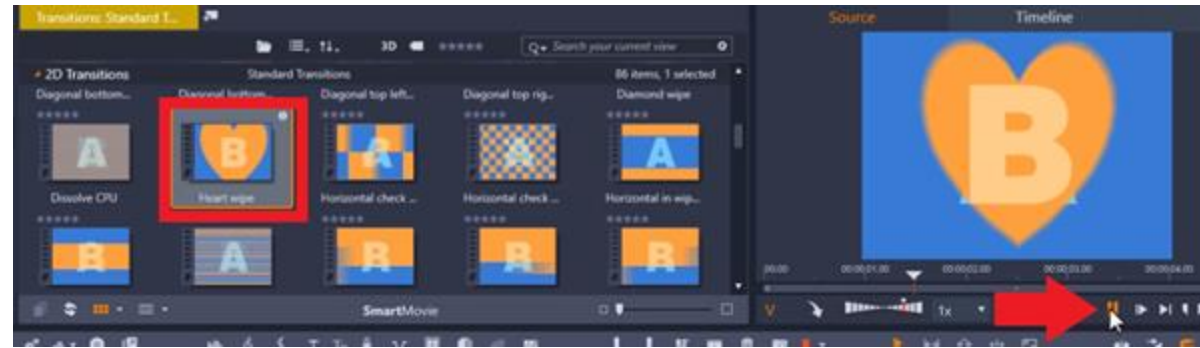


Inquiry EXPERIMENTS

Screenshots to
show
experiments
with editing



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to download
forms



GO BACK



Inquiry

PLANNING

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GO BACK

Annotated storyboards showing pre-visualization



Annotated script showing plans for transitions, notations for timing/pacing for each scene.

SHOT LIST

Shot #	Scene #	Short Description	Framing	Angle	Perspective	Action
1	1	Girls playing in the park with story, while playing on the swing	Long Shot	Oblique Angle	Camera	
2	1	Boys team playing with their team.	Medium Shot	Straight Angle	Camera	
3	1	Close up on Blake while she looks ahead to see the announcement with excitement	Close up Shot	Straight Angle	Camera	
4	1	Overhead of children playing in the park.	Long Shot	Straight Angle	Wide	
5	1	Blake asks her mom if she can play with the other children.	Medium Shot	Straight Angle	Camera	
6	1	Blake looks off to the direction of the children.	Long Shot	High Angle	Camera	
7	2	Blake approaches some girls on the playground and introduces herself.	Long Shot	High Angle	Wide	
8	2	The girls reject Blake, and demand for and pushes her to the ground.	Long Shot	High Angle	Wide	
9	2	Blake is crying, because the girls rejected her.	Close up Shot	Straight Angle	Camera	
10	2	Man comes over to comfort Blake.	Medium Shot	Straight Angle	Camera	
11	2	Blake and Man look over to the playground in shock.	Medium Shot	Straight Angle	Camera	
12	2	Like girl pushes, demands Blake to the man girls.	Medium Shot	High Angle	Wide and close	

LIST. MURDER - DAY

WIDE < 2

(JAY), NOW DRESSED IN A SPORTS SHIRT AND SLACKS OVER COMBOS BOOTS, STANDS WITH A LAMENATED DEPUTY MEDICAL EXAMINER WHO POPS COVERS REFRIGERATED LOOK TO A BODY LOCKER AND OUT THE TRAY.

WE BACK THE SHREK THE BODY OF A SPREAD ASSES IS REVEALED. MIDDLE AGED, HEAVY OVER WEIGHTED, DEPRESSIVELY ABUSED, THE FACE SCATTERED GOSH.

ONLY REACTION IS THAT OF CURIOSITY.

DEPUTY MEDICAL EXAMINER
The exit wound of a hollow point slug. Forty four, .45 or 5mm.

HIS UNDERSTANDING.

DEPUTY MEDICAL EXAMINER (CONT'D)
Just about the 2-D-7

NOT
FREQUN identify him for

DEPUTY MEDICAL EXAMINER
We. And we have finger and dental records. It's OK TO ASK.

DOES HIM IN YEARS. BUT
(FOR 2.1A, 1" 80)

RECOVERS THE BODY AND ROLLS
(OFFER.)

① MED Body CU JMS
② CU JMS
MED OT
CU J ③ T
① CU DMEX
② Tighter 3 shot
CU DMEX OT
3 shot ② T



Action

EDITING

Evidence of collaboration with the director and cinematographer when editing to ensure there is enough footage for transitions and b-roll



Figure 1. Quick cut continuity editing

Click on images to download forms



Shotlist			
Shot Number	Description (shot type, angle, movement, action)	Scene description	Production notes
1	Wide shot - high angle - Ronnie is sitting in a chair with his head in his hands.	INT. MOB OFFICE, NIGHT	
2	Close up - eye level - Ronnie looks at as the mobsters talk to him.	INT. MOB OFFICE, NIGHT	
3	Mid shot - eye level - Ronnie stands up and turns and punches the wall.	INT. MOB OFFICE, NIGHT	
4	Wide shot - low angle - Harry and Ronnie are standing apart each one on their cars.	EXT. CAR PARK, DUSK	
5	mid shot - eye level - on Ronnie as he talks to Harry.	EXT. CAR PARK, DUSK	
6	Wide angle - low angle - the two friends start to edge closer together.	EXT. CAR PARK, DUSK	
7	Mid shot - eye level - on Harry as he talks to Ronnie.	EXT. CAR PARK, DUSK	
8	Mid shot - eye level - on Ronnie as he talks to Harry.	EXT. CAR PARK, DUSK	
9	Long shot - eye level - on Harry as he talks to Ronnie.	EXT. CAR PARK, DUSK	
10	long shot - eye level - on Ronnie as he talks to Harry.	EXT. CAR PARK, DUSK	
11	Long shot eye level - Detective Richard Wilson is staring at a board where there is information regarding the investigation.	INT. POLICE STATION, NIGHT	





Action

COLOR-GRADING, CUTS, PACING

Evidence of choices made when color-grading and selecting cuts, timing, and pacing with justifications

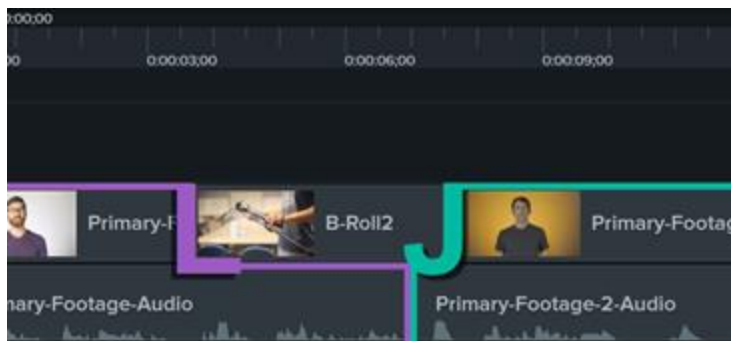


Fig. 2. The dark 'reds' in *The Lighthouse* (1:43:45) and my film with HSL [3:08].





Action

BEFORE/ AFTER

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GO BACK

Use before and after shots to show how you achieved your intentions with color, continuity, pacing and sound.



Always connect your comments to your filmmaker intentions



Fig. 3. Using the HSL tool to correct skin tones (blue tints), extreme background tungsten lighting (oranges), and low dynamic range



Action

EVALUATE

Compare pre-visualization (scripts, storyboards) to final cuts and evaluate the outcome



PERLMAN takes a breath.

PERLMAN (CONT'D)
We may never speak about this again. But I hope you'll never hold it against me that we did. I will have been a terrible father if, one day, you'd want to speak to me and felt that the door was shut, or not sufficiently open.

ELIO
Does mother know?

PERLMAN
I don't think she does.

But the way he says this means "Even if she did, I am sure her feelings would be no different than mine."

77.

From 'Call me by your name'



GO BACK



Reflection

n

Include visual evidence to support comments made in the reflection.

Sources



WEBSITES

- [StudioBinder: the Editor](#)
- [St Clair Film Studies: Editor](#)

FORMS

- [Production Sound report](#)





4 Tips for strong visual evidence



1. All visual evidence must focus on showing an understanding of the filmmaker role and intention.
2. Annotations show evidence of progress, change and collaboration; use them!
3. For balance in the documentation, include visuals for each part of the process: Inquiry, Action and Reflection.
4. Label and reference each source to acknowledge the source.



- Jordan Lin
- Laurence Chai
- Ava Hällström
- Rey Arcenas
- Helery Kuld



Links you'll love



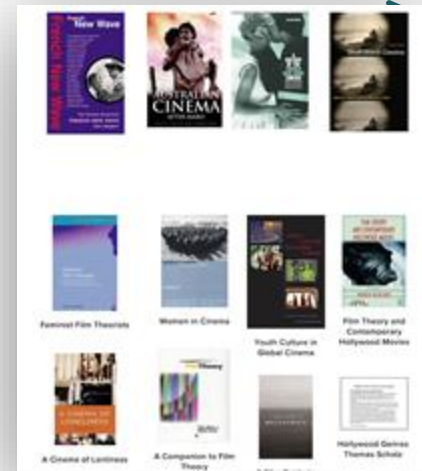
Film Guide 2019



Film Roles Explained



St. Clair Film Studies



Click [HERE](#) to access scholarly resources

Dianne St. Clair

