Film Portfolio Assessment Production Reel/Pages

IB Film Standard Level

Cohort (e.g. M2019)

gyw392

Reel URL: https://youtu.be/MoDJnepPl2c
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Production Role #1: Editor

Clip #1: Infiltrate (1:00)

As an editor, I intend on delivering a spy short-film in which a suspenseful mood is developed by assembling the audio and visual elements into the final cut. I must consider the narrative rhythm of the film, how to create a specific mood, and which editing style is appropriate. Every cut, transition, and sound effect is crucial to the development of suspense in the audience. Likewise, it’s a key element of the spy genre.

I began by researching the conventions of the spy genre. I viewed several films, such as Brian De Palma’s Mission: Impossible (1996). After the research phase I realized that the spy genre of film relies on quick cuts, fast paced shots, and specific angles that convey a sense of suspense. Therefore, I discussed with my film crew how we could implement these techniques and how my role as editor would come in to play.

While storyboarding, it was essential that I annotated and specified what each cut and transition would be in the final cut. After shooting, I followed the storyboard and created a rough edit of the film. Next, I began the final edit, and I employed quick transitions and cuts. Additionally, I altered the visual aspect of the film by adding the “cold steel” filter, which adds to the spy genre (Figure 1). The cooler tone adds to create a suspenseful tone. In order to match the pacing of the film, I implemented an original score through using a synthesizer. The score contributes the buildup of suspense as well.

![Image of cold steel filter]

**Figure 1: Cold steel filter matches spy genre and suspenseful mood**

Throughout the role as editor, I learned both the importance of planning and communication, which are crucial to an editor. I had to study the genre in advance, so I could implement quick cuts and transitions. This technique aided the development of suspense, which is a tenet of the spy genre. Overall, I now understand that developing a suspenseful mood relies heavily on the post-production and editing stage.
Clip #2: *Dash* (1:00)

As an editor, I intend on delivering a film in which a sense of continuity is conveyed, and this will be accomplished through specific editing methods, such as continuity editing. I began researching this technique. I found that continuity editing relies on presenting a sequence of shots in a believable manner through both time and location. Therefore, I was determined to focus on employing the montage sequence.

During the preproduction process, I began to brainstorm and develop a shot by shot analysis for our film. The storyboard presented each individual shot and focused on the cuts and transitions that would be used during the editing process. This provided a pre-visualization for the film and overall editing, which would be used in the post production stage. For example, specific shot-lengths were included in order to aid the latter editing (Figure 2). During the production process, I took notes and ensured the shooting followed the storyboard. I began to organize available footage into a rough edit once it was available. Once production was completed, I assembled the final cut of the film. I focused on assembling the footage in a montage sequence, while also employing the use of continuity editing. Next, I reviewed the footage with my team in order to seek out potential issues.

I used editing techniques such as continuity editing in order to make the film appear continuous. In addition, I developed my own score and used an audio sample I recorded myself from a restaurant to capture the room ambience.

*Figure 2: Technical annotations included to aid latter*

Overall, the assembling of all audio and visual elements was successful. Through editing I realized how vital the pre-production process and planning is. Continuity editing was essential to making the film appear continuous because the viewer is limited to the lens, and I accomplished this by creating a montage sequence. Consequently, the difficulty of editing surfaced as well. Errors with the footage were revealed during editing as well, which is something I could’ve prevented with further planning. Overall, I learned how the editor controls the overall tone, mood, and narrative rhythm of a film.
Clip #3: *Pie in the Sky* (0:50)

Through the role of editor, I intend to deliver a slapstick comedy short a character attempts to get rid of an undesirable item through controlling the narrative rhythm and implementing specific editing styles. Moreover, I will attempt to alter the look of the film through using specific masking and keying effects. I plan to replicate the work of Charlie Chaplin, such as his comedic style.

I began researching the conventions of the slapstick comedy genre, and I viewed Charlie Chaplin’s *Easy Street* (1917) and Buster Keaton’s *The General* (1926). I wish to mimic the transitions and cuts used in his film in addition to his use of extended shots. Due to technological disadvantages of the silent film era, the slapstick comedy genre has a specific style, which I aim to replicate through editing techniques. Likewise, slapstick comedy primarily relies on the usage of exaggerated physical comedy. Occasionally, the humor arises out of a series of violent action or extreme stunts, such as Keaton portrays in his films.

After brainstorming the genre, we began to think of possible stunts, and I decided we’d employ a classic pie gag. During the production phase, I created a rough cut as soon as footage was available. I ensured we had enough footage to work with upon editing. Once editing began, I added visual effects such as aged film and black and white. This choice replicated the visual qualities of a classic silent comedy. Similarly, the establishing shot consisted of a circle mask opening, which is a common transition of silent films (Figure 3).

![Effects](image)

Figure 3: “Age film” and “black & white” filter and circle mask opening

Through the role of editor, I realized how altering audio and visual elements can aid the creation of a film. Additionally, I was able to create a film within the slapstick comedy genre by replicating specific tenets. I believe the editing techniques and overall quality of the filmed aided the its comedic effect. Essentially, I learned how difficult and quintessential an editor’s role is because he or she is responsible for the final cut. A well-balanced cut consists of organized audio and visual elements.
Production Role #2: Cinematographer

Clip #1: Crave (1:10)

As a cinematographer, I plan on conveying a sense of suspense within my film through specific lighting, framing, and composition techniques. I was inspired by both the German expressionist movement and Hitchcock’s use of cinematography in developing suspense. Through this a sense of uneasiness and fear will develop.

I began researching the German expressionism by watching F. W. Murnau’s Nosferatu (1922). The use of haunting angles and framing greatly impacted the style of my film, in addition to the films use of expressionist shadows. Likewise, Hitchcock’s style was greatly impacted by German expressionism, such as his use of expressionist shadows in Whispering City (1947). He relies on this cinematic technique because it creates suspense within the viewer. Therefore, I intend on replicating these techniques through cinematography.

![Figure 4: Expressionist style replicated through use of harsh angles and shadows](image)

After developing a concept for the film, I began the production phase. This is the most crucial phase for a cinematographer. I wanted to employ harsh angles and exaggerated shadows to mimic the expressionist style. Therefore, the host of the dinner was portrayed in dark matter, in which the crude angles contributed to his insane qualities. Likewise, the angles contributed to the development of suspense. The guest’s shadow is emphasized to mimic the expressionist style. Finally, I collaborated with the final editing process in which an original score was produced to match the abnormal mood of the film.

Through the role of cinematographer, I learned how significant the composition of the on-screen image is to a film. Studying the German expressionist movement in film and Alfred Hitchcock’s style greatly influenced my filmmaking techniques. Effectively, my use of harsh lighting and crude shadows produced a sense of suspense and uneasiness, which showcases the expressionist style. I found the use of lighting in casting exaggerated shadows the most challenging. Likewise, the necessary equipment is necessary for proper manipulation of lighting and composition.
Clip #2: *Nine Lives* (3:50 – 0:00)

Through the role of cinematographer, I wish to deliver a short film within the horror genre in which angles and lighting are used to establish a dark tone. Moreover, I was greatly inspired by Arthur Edeson’s use of cinematography in James Whale’s *Frankenstein* (1931). My film features a boy who is given an undesirable doll which returns through unnatural means.

I began researching the horror genre and found that is relies on elements of suspense, which are aided by choices in lighting, camera angles, and overall composition. Therefore, I viewed James Whale’s *Frankenstein* (1931) where I was quickly inspired by the cinematography. The cinematographer, Arthur Edeson, relies on the technique of up-lighting, in which he emphasized the monstrous qualities of Frankenstein’s monster. Overall, the lighting and choice of angles evoke a sense of terror and uneasiness within the viewer. After researching the genre and several of its films, I began to brainstorm through studies the tenets of horror (Figure 5).

I began discussing mise-en-scène and lighting techniques with my film crew. Once production began, I emphasized the use of exaggerated shadows and up lighting. For example, when the doll returns at the end of the film, its presence is exaggerated through the menacing shadow it casts upon the wall. I used a LED light source, which I casted on the wall below the figure. The choice in lighting and camera angles conjures a dark tone within the film, such as other horror films.

Overall, I learned how effective choices in lighting and angles can be in evoking a specific mood. Through Edeson’s use of lighting techniques, I was able to execute my filmmaker intentions. Perhaps I could consider experimenting with color during my next horror film. Essentially, I learned how essential researching a genre of film is to a cinematographer, in addition to the preparation and setup of equipment.
Clip #3: *Partum* (0:57)

As a cinematographer, I aim to convey the emotions of fear and anger through a non-narrative film. The film explores the mental state of a child after doing something wrong, experiencing the full wrath of his parents. Furthermore, I was heavily influenced by the experimental film genre, in which untraditional narrative techniques are explored.

I began my research by exploring avant-garde cinema through watching several short films, such as *Meshes of the Afternoon* (1943) and *The Life and Death of 9413: a Hollywood Extra* (1928). I began to understand how experimental filmmaking relies heavily on conveying emotion, rather than a narrative style. Therefore, it became apparent that cinematography plays a crucial role within this genre due to its heavy emphasis on visuals. After researching experimental animation, I was inspired to create a stop motion film using multiple mediums.

Initially, we decided to animate with paper and to use realistic features in order to juxtapose the realism with basic shape, form, and color in order to create visual interest. We chose to focus on shape and color due to the lack of narrative structure. The idea was that the child – initially conveyed in a basic form – unleashes a discordance of chaos and creativity, which, as a result, introduces a spark of color and abstract shape and form. The cooler tones, such as blue, represent the fear of the child, whereas the warmer tones, such as red, represent the anger of the parents. Thus, the creativity and chaos established by the child is demolished. The use of off kilter angles is introduced after the cup spills – conveying a sense of dismay and an unleash of chaos. Likewise, the closeup shots allow the audience to enter the mind of the character – to feel what the child is feeling. I used a black background and colored light-filters in order to convey emotions, as stated earlier. After the cup spills the darkness and overall composition of each shot increases, in order to intensify the trouble, the child is in. During the editing phase, we chose to administer a synthetic soundtrack by using a synthesizer.

![Figure 7: Contrast of color used to convey emotions of child and his parents](image)

Through the filmmaking process of a cinematographer, I learned how essential the elements of light and color are in conveying emotion, which is crucial to the development of an experimental film. Moreover, I realize the difficulty behind this concept, for working without a narrative structure challenges a filmmaker. I was able to focus purely on the overall composition of the work because it carries the viewer in sense. Therefore, I successfully fulfilled my filmmaker intentions through this role.
Production Role #3: Director

Clip #1: Omni (2:59)

In my film “OMNI,” I wish to convey the emotions of paranoia and fear associated with the concept of constant surveillance through the role of director. I was influenced by David Lynch’s use of dark themes in which he creates nightmarish versions of reality. To do this, I will take on the role of director and communicate my artistic vision through a nonnarrative film within the stop motion medium.

I began researching the experimental film genre and how a director communicates his or her artistic vision through a nonnarrative structure. I learned the convention of emotion serves as the focal point of avant garde cinema. While exploring this genre, I began viewing the work of David Lynch, such as The Alphabet (1968), Rabbits (2002), and Six Men Getting Sick (1966). I was quickly inspired by his use of dark themes as a director. Often, he darkens a truth from reality within his work. Where constant surveillance exists within our own reality, I wish to darken this reality within my film by introducing nightmarish qualities, similar to Lynch. His inventive use of mix media allowed a collaboration of sculpture, painting, film, and elements of realism. Likewise, his use of an x-ray of the human body was of particular interest to me because it juxtaposes with the artificial nature of the composition. While doing this, continuity is still maintained. Likewise, mix media introduces a surreal and foreboding atmosphere.

He often evokes dark themes through his creation of a nightmarish reality. Within The Alphabet Lynch introduces bizarre shapes and textures in order to convey a specific tone and mood to the audience (Figure 1). I found this fascinating, for his use of juxtaposition and surrealism largely contribute to his conventions of dark themes. Likewise, his use of sound is almost artificial, which adds to the film as well.

Figure 1: Lynch’s use of abstract shapes conveys nightmarish reality
I began brainstorming with my team. I was able to develop a style for the film, hence we decided to animate with paper in order to create a so-called “false reality”. The film itself will look unrealistic, yet it will convey something far more realistic. Secondly, I created both a screenplay and storyboard which would be used to guide production process (Figure 2). This included both the character designs, color scheme, and the individual shots for each scene.

Figure 2: Brainstorming and storyboard process – how the film will look

I developed a shot list and shooting schedule for the film in order to maintain structure throughout the production process. This was critical due to the fact we were using stop motion, which requires extra production time. The main priority was to ensure the artistic vision was maintained throughout the production process. In addition to the stop motion process, I filmed a live action sequence to introduce realism. While maintaining the red hands, I decided to use real hands in this sequence (Figure 3). Moreover, adaptability and innovative methods were often needed to successfully shoot each scene. During the postproduction process I overlooked the editing. We continued to use the same filters and sound design in order to maintain a constant artistic vision. An original score was developed in addition to sound effects created by a synthesizer.

Figure 3 – Sudden introduction of realism through the use of mix media.
By researching the experimental film genre and the work of David Lynch, I was able to mimic specific techniques within my own film. Overall, this method proved to be successful. I utilized Lynch’s technique of evoking dark themes through nightmarish qualities on screen within my film. Just as filmmakers within the experimental film genre, I conveyed the meaning behind my film purely through emotions, rather than a narrative structure. Just as Lynch often does, the main character in my film is introduced into a dark reality, in which the theme of constant surveillance is explored through nightmarish qualities (Figure 4). Essentially, I am now aware how difficult an experimental film can be due to the reliance upon emotions and the absence of narrative structure. Although I found it challenging, I found the production inspiring as well.

Figure 4 – Constant surveillance’s effect on character shown through chaotic approach

I have learned what it takes to be a director through creating my own short film. Overall, I now understand how to control the artistic and logistical aspects of a film. For example, my film exemplifies a dark reality with nightmarish qualities. Moreover, I had to both define and maintain a vision for my film, which was aided by the continuation of the art style. Maintaining a well-structured shooting schedule was difficult, yet the production process has taught me the importance of being prepared and adaptable. Likewise, I was able to film each scene within the established time. Next time, I may consider creating a more intricate shooting schedule in order to further the organize the production. Both the film and the production process have shown me how a director’s artistic and logistical decisions are crucial to the vision and intentions my film.
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