Candidate A

IBO   International Baccalaureate
Form 6/FPPHCS
Film cover sheet: production portfolio

SUBMIT TO: **MODERATOR**   ARRIVAL DATE: **20 APR (20 OCT) SESSION: May 07.**

SCHOOL CODE: SCHOOL NAME:

- *Type or write legibly using black ink and retain a copy of this form.*
- *Complete one copy of this form for each candidate.*

SUBJECT: Film   LEVEL: Higher

CANDIDATE NAME: Candidate A   CAND NO:

Technology used: DV Camera, Sony Vegas, Goldwave, iMovie, iDVD, Photoshop, Electric Keyboard, Studio Recording Microphone,

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DETAILS OF PRODUCTION

Production Title: COLORS

Principal role: (circle one role only)	Date of production:
(DIRECTOR)	February — March 2007
WRITER	
CINEMATOGRAPHER	
SOUND DESIGNER/RECORDIST/MIXER	
EDITOR	

FOR COMPLETION BY THE CANDIDATE

Candidate's contribution to film production:
You may wish to mention such issues as analytical, technical, creative, communication/teamwork, interpersonal, organizational and decision-making skills.

I conceptualized the story, wrote the screen play, provided all the equipment and props for the film, and scouted locations for the shoots. I drew story boards, decided on the main artistic themes of the film, and made shooting schedules. I casted actors and worked with them on their performances. I decided on lighting schemes, worked as the cinematographer on the shoots and created all the appropriate mise-en-scene. I solved scheduling, location, and technical problems during production. Using appropriate technology and software, I edited the film and applied all of the special effects. I composed, played (piano, electric keyboard, guitar), recorded, and edited all of the music in my film.

Colors

IB Final Film—Production Portfolio

IB Film 12 HL

Colors

Movie Rationale

Colors is a film that examines the love, despair, and betrayal aspects of life. Jake Lee, a professional photographer seems to have it all: a woman he loves, and a career of his passion. Yet due to an accident, he has suddenly lost his ability to see color, and struggles to face himself, his love, and the monochrome world. At the same time Jake finds out that the "accident" was in fact set up by the woman he loves. The film attempts to capture various human emotions and thus revolves around the theme of human nature.

Word Count: 96

Trailer Rationale

My intent for the trailer is to accentuate the melodramatic elements of my film and to prick at the audience's emotion and curiosity. The trailer incorporates some of the most moving moments from the film, focusing on the dramatic loss that Jake experienced. The twist in the actual film, where Jake learns about the truth of the accident, is lightly implied to maintain the surprise element. After watching the trailer, the audience should find the film emotionally appealing, and be curious about how Jake eventually deals with his losses.

Word Count: 89

Pre-Production

Conceptualization

As the director and writer, I always wanted to make a film that incorporates many different sub-types of the drama genre including: romantic, melo, and mystery/crime dramas. I wanted to create a realistic character dealing with a conflict in a realistic life situation. In my story the character would deal with love, happiness, loss, major changes in life, hate, sorrow, and finally, betrayal.

Research

As the director, in order to understand the inner turmoil inside a person who has suffered great losses, I read a number of biographies of individuals who have lost their sights in their lifetimes. I learned that these individuals feel alienated, and that no one else understands the pain and suffering that they go through. They also tend to distance themselves away from the things they loved. The research would help me later in the production stage because I knew exactly what I wanted out of the actors. I strived to show this alienation in my film.

Storyboards and Shot Composition

Storyboarding was a major part of my planning process. For this production, drawing storyboards not only allowed me to explore the artistic elements of

the film, but also kept me organized during the production stage. Some of the actual footage closely followed my storyboards because I strived to create the set and compose the shots as close to the storyboards as possible. Below is an example of a shot in my film that directly resembled a storyboard created.

*My boards usually indicate the mise-en-scene, acting directions, and even lighting techniques.

In this medium close-up shot, the actor appears smaller since he is positioned to the far side of the frame, leaving a large area of negative space to the right. This hard-lit block of negative space is a reflection of the emptiness within the character. Its brightness also suggests that it is overpowering and is destroying him from inside.

Semiotics

In the first minute of my film, signs and codes are extensively used to assist with the narrative. Having Jake walk into beautiful scenery and snap pictures with a professional SLR camera establishes him as a photographer. The camera and Jake's actions are indexical signs that convey meaning. The shot where Jake hands Kate a rose automatically creates a 'romance code', which suggests that the two are in love.

Flowers and pictures are both leading motifs in my film that accentuate the air of despair. Flowers usually signify colors and love, while pictures, in most cases, signify memories. When Jake realizes that he cannot see color, destroys these two items, symbolic actions suggesting that he is distancing himself from love and memories.

Scheduling

I made a shooting schedule according to locations, shot types, and actors' availabilities. Below is an excerpt:

Shooting Schedule	Script
Day 1—Eloise's House Scenes: A-1,2,3,4,5,6 B-9,10,11,12 C-4,5,6 Day 2—Outside, W 57th Avenue Scenes: B-1.2.3.4.5.6.7	**A-3** FLASHBACK Jake gives a girl named Kate a rose. **B-5** Meanwhile, Jake puts his eyes back on the viewfinder and tries hard to composite a shot in the forest. **A-4** FLASHBACK Jake's first kiss with Kate, back lit. **B-6** Jake finally finds the right shot he wanted, a satisfied smile can be seen on his face. **A-5** FLASHBACK Kate is in the kitchen cooking breakfast, Jake comes around behind her and caresses her shoulders. Then he grabs her by the waist and pulls her close from behind. The couple then kiss.

We did not strictly follow this schedule in the production stage, since one of the actors had a headache one day and could not make it to the shoot.

However, having this schedule that day enabled us to shoot other sequences without him, and saved the crew valuable time.

Production

Acting

As the director, I spent much of the time on shoots working with actors. I was especially picky about the actors' ways of expressing emotions. I insisted on having David, who played Jake, to read the biographies of the individuals who have lost their sights. Although David was playing a person who was colorblind, not completely blind, these biographies helped him in his understanding of his character. One technique I asked the actors to try was to really think in their heads the thoughts that the characters would be thinking at the moment. This method sometimes worked quite well since what a person thinks is often reflected on his face.
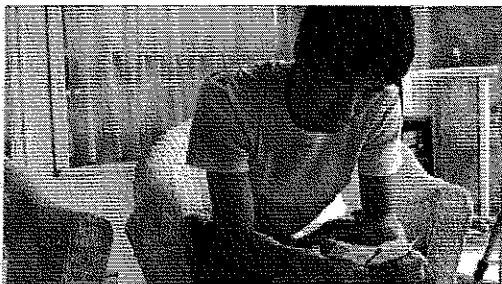
Despair

Realizing that the woman he loves had betrayed him

Mise-en-Scene

Creating a Mise-en-Scene was a crucial part of transferring what I imagined onscreen. An example of my work in this area was the scene in which the doctor

informs Jake of his colorblindness. My intention for this scene was to show

the bleakness and forlornness of Jake's inner feelings, and the fact that

the doctor could not fully sense Jake's insurmountable loss. I decided to

use a low-angle shot that revealed a large part of the desk separating the

two characters in the shot to signify the existing emotional barrier.

I decided on a white tone for the room since white was a color most often related to doctors and hospitals, and as well, white signified bleakness. The white curtains, wall, cupboard,

and the doctor's white dress-shirt were all there to serve this purpose. In

contrast to this general white tone, I had Jake wear a navy blue jacket, which

made him stand out. The purpose of this was to suggest that he does not belong

in the environment, further accentuating his isolation.

Containers holding gauze, cotton balls, and medicines were used as props

and placed neatly on the desk, while a white, old medicine-cupboard sat in

the background—all to establish the setting as a doctor's office.

During the shoot, the large window in the background filled the room with

natural light, but the characters in the foreground became back-lit and their

facial expressions were thus hidden. To resolve this problem and still retain

the bright background, I used reflectors to reflect some light onto the

doctor's face, which generated just enough light to show the doctor's

expressions. I think that this shot worked out quite well.

Cinematography

I enjoyed the freedom of trying out new camera angles and movements since I was both the cinematographer and the director. A bird's-eye-view was one of the angles I experimented with. The sequences shot in the developing room mainly centered on the tragic incident of having the developer fluid spill into Jake's eyes, so I decided that a bird's-eye-view would shift the audience's attention to the developer, which was placed high on top of a cabinet.

This also created a dramatic irony in this sequence, in that while the audience sees that there is no cap on the developer container and knows what is coming, the character in the movie does not.

I also experimented with hand-held, jerky camera movements in this film. In the scene where Jake falls on the ground and realizes that he cannot see color, I chose to use one long, continuous shot that lasted for more than 30 seconds to give the scene a journalistic feel. I adopted the shaky, hand-held camera movement and followed the actor as he stumbles about the room. This camera movement was intended to create tension and to make the audience feel as if they were a part of the action.

Post-Production

Editing

Being both the director and editor, I explored various editing techniques.
Although I decided in the pre-production stage that a part of the film was
going to be in black-and-white, I did not know when this transition would
take place. In the editing stage, I realized that the scene where Jake holds
Kate's face in his hand and sees no color in it would be the perfect moment
to make this transition. Using media SFX, I made the scene slowly transform
from color to black-and-white to emphasize Jake's colorblindness.

Because the story was quite complex and I had only seven minutes to tell
it, I chose to run parallel stories and use sound bridges to save time. A
large chunk of the film was consisted of flashbacks, yet I did not have enough
time to establish each of them as flashbacks. Instead, I decided on running
parallel stories and using cross-fades between scenes of the present and those
of the past. This worked out quite effectively and did not become overly
confusing as I originally thought it would. Sound bridges allowed me to start
one scene before another one ended and was a great tool for time manipulation.

Re-shoots

After I was finished and satisfied with the editing, I asked a few
individuals to watch my film from an objective, but critical perspective.
Some individuals disliked my depiction of the insurance person. In my original

rough cuts, the insurance guy was an out-going, funny individual, since I hoped to contrast his ease with Jake at the other end who finds out about the betrayal. Audience members found that the smiley insurance man takes away from the seriousness and sadness of the situation. Hence, I shot the entire sequence all over again, this time, from a more serious and professional approach.

Trailer

The genre of my film is drama, so for the trailer, I chose to abide by the genre conventions by inserting a narration voice, the theme soundtrack, and fast, yet sometimes slow-paced cuts of some of the most emotional moments in the film.

The voice over narration, the large titles that accompanied them, and background sound effects all contributed to building tension and shifting the audience's attention to the tragic incident that stripped Jake of his ability to see color.

The trailer turned from color to black-and-white, and finally back to color in the last scene to address the title of the film. I chose that particular shot, where Jake snaps a picture of flowers because flower is a leading motif in the movie, which represents love and color.

My original plan was to have slow and moving dialogues for emotional appeal purposes. However, realizing that one minute was much shorter than what I

imagined, I kept only the highly emotional scenes; Kate's confrontation with Jake about how he was a changed man and her leaving him while slamming the door behind her, for instances. This resulted in a fast-paced montage in the end, which was the climax of the trailer. Included in this climatic montage were the three main ideas or the aspects of human life that this film explores: love, despair, and betrayal.

Conclusion

The film I originally pictured in my head was somewhat different from the finished product. I originally planned to add touches of German Expressionism in the Mise-en-Scene to generate a dreamy, surreal atmosphere. This did not work out, however, because most of the sequences were shot during daytime, and it was extremely difficult to manipulate the lighting during daytime.

As a whole, I think the story might have been too complex for such a short film and I do not feel that I have had enough time to fully develop the characters and have the audience form full emotional connections with them.

Nonetheless, I am very pleased with the level of acting and commitment I was able to get from my actors and the final film was an overall success.

Word Count: 1,745