δ International Baccalaureate Form 6/FPPSCS

Film cover sheet: production portfolio

SUBMIT TO: **MODERATOR** ARRIVAL DATE: **20 APR (20 OCT) SESSION:** MAM 2007

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: Standard

CANDIDATE NAME: Candidate A   CAND NO:

Technology used: Panasonic NV-GS180 Digital Video Camera ; Sony VCT-R640 tripod; Canon A75 stills camera; Apple eMac with iMovie + Garageband ; Hähnel Compact VL-20 light ; Audio - Technica ATR55 microphone ; Casio CTK-651 electric keyboard ; electric + acoustic guitars; drums; home digital recorder + mixer

DETAILS OF PRODUCTION

Production Title: FORTUNE

Principal role: (circle one role only)	Date of production:
DIRECTOR WRITER CINEMATOGRAPHER SOUND DESIGNER/RECORDIST/MIXER (EDITOR)	19/3/07

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 decided to take on the role of EDITOR for the film as this is one aspect of film and I truly enjoy and feel I am good at. As editor, I was responsible for the majority of the post-production work; it was my duty to produce the final, finished product and pull all the sections of Fortune together. I used many of the filmic techniques and devices that we had been taught on the course, such as eye-line matches, continuity editing etc. It was great fun!

I confirm that this production is my own work.

Candidate's signature: Date: 19/03/07
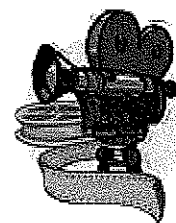
Film Production Portfolio

Rationale

Fortune, my final production piece for I.B. Film, is based around the journey of a five pound note, as it frequently changes owners – the film depicts several incidents happening to those who wrongfully obtain the money. Some of the recurring themes include morality and luck (i.e. "fortune")! One of the crucial scenes in the film includes a mugging: this idea came from a similar situation that happened to me in real life...Other films that inspired me include *Pulp Fiction* (Tarantino) and Peter Howitt's *Sliding Doors.*

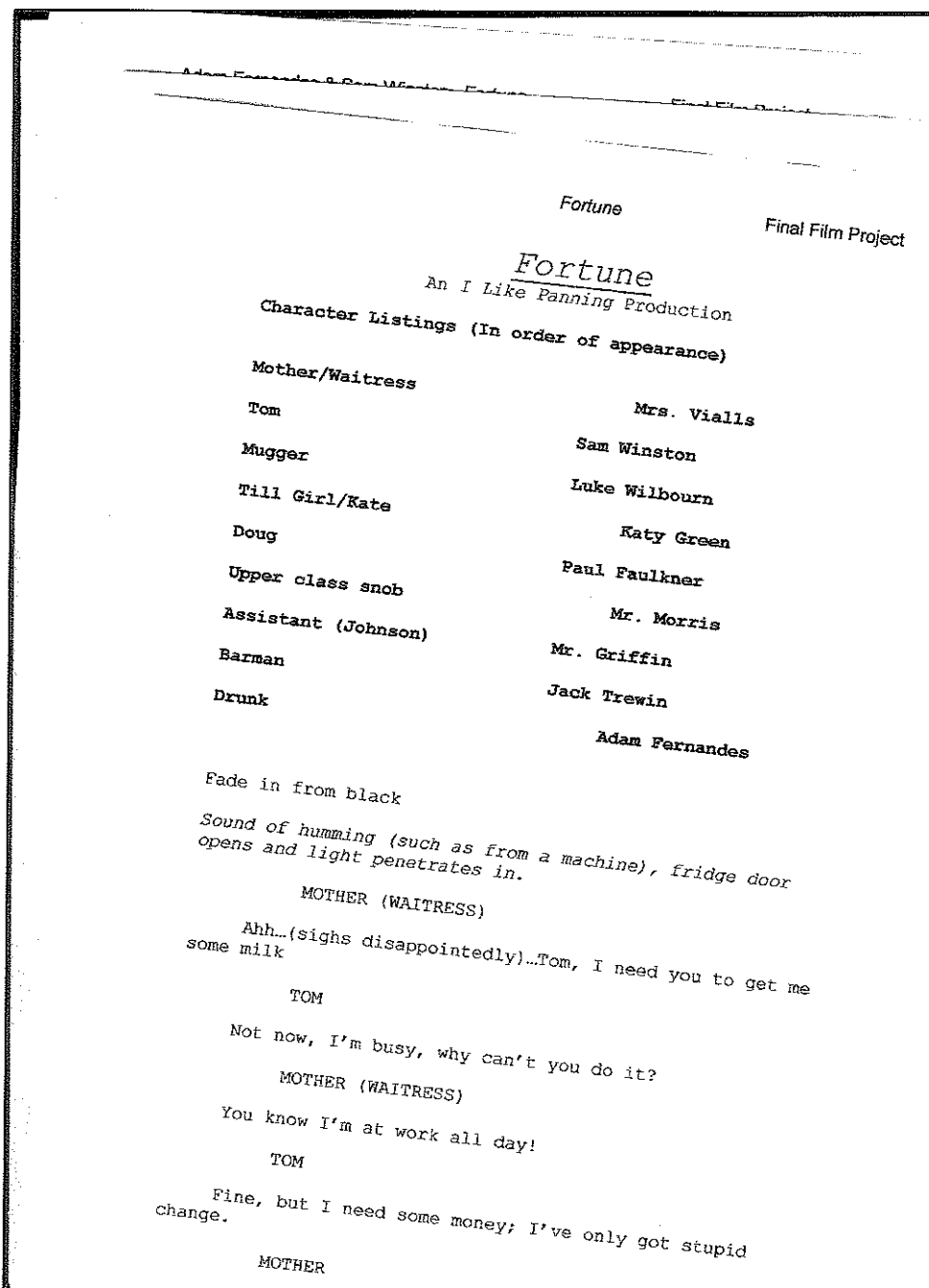For *Fortune,* I have assumed the role of **editor.**

Word Count: 94

Commentary

Pre-production

To give *Fortune* an engaging quality, and create a film that I would truly be proud of, much planning was required. The title "Fortune" has a double meaning: not only does it refer to the fiver (and coppers), but also the sense of misfortune that happens to some characters. *Fortune* does not consist of a conventional three part narrative. Instead, it has five mini-chapters that interlink.

After devising the story/plotline, the script was typed up, and in adhering to the verisimilar code, we assigned our actors with plausible lines.
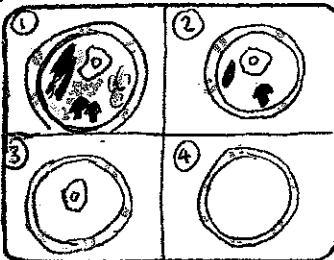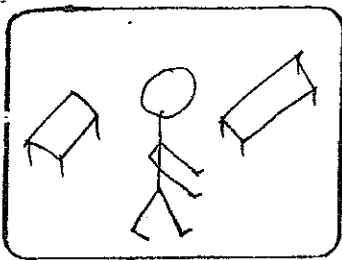
Fortune

Final Film Project

Fortune

An I Like Panning Production

Character Listings (In order of appearance)

Mother/Waitress

Tom   Mrs. Vialls

Mugger   Sam Winston

Till Girl/Kate   Luke Wilbourn

Doug   Katy Green

Upper class snob   Paul Faulkner

Assistant (Johnson)   Mr. Morris

Barman   Mr. Griffin

Drunk   Jack Trewin

                                       Adam Fernandes

Fade in from black

Sound of humming (such as from a machine), fridge door opens and light penetrates in.

MOTHER (WAITRESS)
Ahh...(sighs disappointedly)...Tom, I need you to get me some milk

TOM
Not now, I'm busy, why can't you do it?

MOTHER (WAITRESS)
You know I'm at work all day!

TOM
Fine, but I need some money; I've only got stupid change.

MOTHER

Extract from script.

3

The script has dramatic and comic elements. I felt that it should remain fairly simplistic, to not confuse the viewer and allow actors to express themselves non-verbally.

Several people offered to take part: the majority of actors were from school (students *and* teachers). I also volunteered to play the part of "Tom". When scriptwriting, I took in to account that *poor* acting has the potential to weaken a film, so the script was designed to be fairly mundane.

Many storyboards and floor-plans were devised.

Shot No.	Vision	Shot description/ Camera Movement	Sound
		- Bird's eye view of food, disappearing from plate.	• Ambient sound of café; non-diegetic post-production sound of someone eating food loudly.
		- Boy (mugger) going up to pay. Camera is fixed in position. He walks past camera & off shot.	• Diegetic sound of music ("musac") in café.
		- Camera quickly zooms in to the exchange of the fiver.	• Non-diegetic sound effect (SF) of till, signifying the new owner of the fiver ("Kate").

Extract from storyboard.

This allowed for an organised, focused approach to filming.

Café Floor Plan

3).
Establishing shot

TILL

6) Extreme close-up of "Kate" stealing the money.

Mugger's table

8) Bird's Eye Shot (of plate of food)

7) Low angle shot

5) Exchanging of £5 (giver) - close-up

TABLE

TABLE

4)

Mugger (Luke Wilbourn) walks past.

TABLE

TABLE

DOOR

2) Low angle shot.

1) Camera on other side of street - establishing shot

The whole process was structured in our filming schedule, in which the aims of the week were broken down. Sometimes, they had to be changed, due to absences, or over ambitiousness (failing to realise just how long some things took to complete). However, we allowed for some flexibility, which in hindsight, proved useful.

Filming

Different locations were needed. Thinking in terms of practicality, we decided that **Danson Park** nearby would be used for the mugging scene: it had large trees for Luke ("mugger") to hide in, enabling us to create an atmosphere of suspense (allowing him to appear as if he was stalking me).

The kitchen at the beginning belongs to our school care-taker, who kindly let us film inside. However, he neglected to mention that he owned two large, excitable dogs that continuously leaped on us! We eventually won them over though (with a few doggie biscuits!)
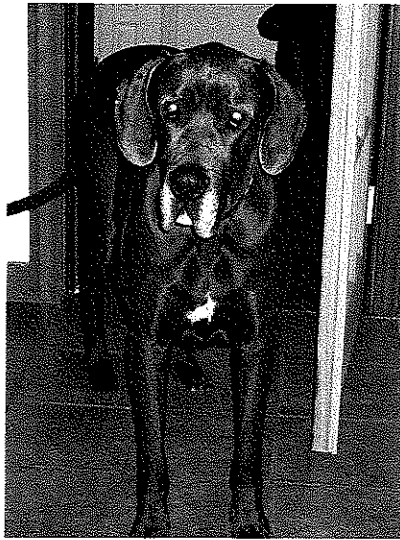
The care-taker's Great Dane.

Mr. Griffin told me about **King's Diner** - a regular honey-pot for teachers, who gather there on Friday mornings to indulge in a tasty fry-up. After talking with the owner (allowing him a small cameo!), our third location, where "Kate" is introduced, was confirmed. Our fourth was the **Eletriq Café** restaurant, close to my house.

The Eletriq Café

The owner let us film as I know him personally. The filming of *Fortune* was completed over a number of days, spaced out over a 3 week period.

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Cut to later on, scene is at the restaurant where the
till girl is meeting her blind date, which happens to be
where Tom's mother - the waitress from the beginning -
works.

                MOTHER (WAITRESS)

        (To Geeky date) Would you like a menu yet sir?

            GEEKY DATE

        No thank you, I'm waiting for someone, its my date!

            TILL GIRL

        (After seeing her date) Oh no...

            GEEKY DATE

        Hi, are you Kate?

            TILL GIRL

        Yes.

            GEEK

        I'm Doug.


Cut + speed up to montage of date; Kate becomes more
antagonised and frustrated by Doug's geekishness, he gets
out a chessboard etc...

            KATE

        (Sighs) I'm gonna get a drink, you want one?

            DOUG

        Oh no, no alcohol for me thanks, it wreaks havoc
        with my diverticulitis, and also, I'm riding the
        bike home.

Kate pauses in her tracks, suddenly becoming interested
after the mentioning of a possible motorcycle.
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Extract from script showing the part of "Doug" (Geeky date).

We did encounter a potential problem: it was originally planned for "Doug", the annoying geek, to have dinner with "Kate", but our actor made uncancellable arrangements on the night of filming, so we decided to write his part out. Instead, "Kate" would be stood-up. Consequently, this allowed for great shot variety (e.g. extreme close-ups), portraying "Kate's" miserable face.

Post-Production

After the unprocessed film had been uploaded onto the computer, it was my job (as **editor**) to transform it into an effective, coherent motion-picture.

Continuity editing (and match-on action) was vital – shots needed to compliment each other and appear cohesive, such as the placing of a cigarette through the arrogant man's fingers at the restaurant bar. Another good example of match-on action is when "Kate" taps her fingers on the tabletop in two different shots, the cut between them being barely noticeable. After hours of chopping and splicing, the film seemed to flow naturally. Although demanding, this task was relatively enjoyable!

I am satisfied with the series of quick cuts between close-ups of the mugger's facial features (though never his *whole* face, emphasising his shadiness) and "Tom", walking along. This juxtaposition connects the two men, foreshadowing the ambush. Due to the rapidity of cuts and non-diegetic sound-track, playing an acoustic song in a minor key, with passionate lyrics, I feel that the juxtaposition works successfully.

I was responsible for sound **editing** (diegetic *and* non-diegetic). I also supplied the music for *Fortune:*
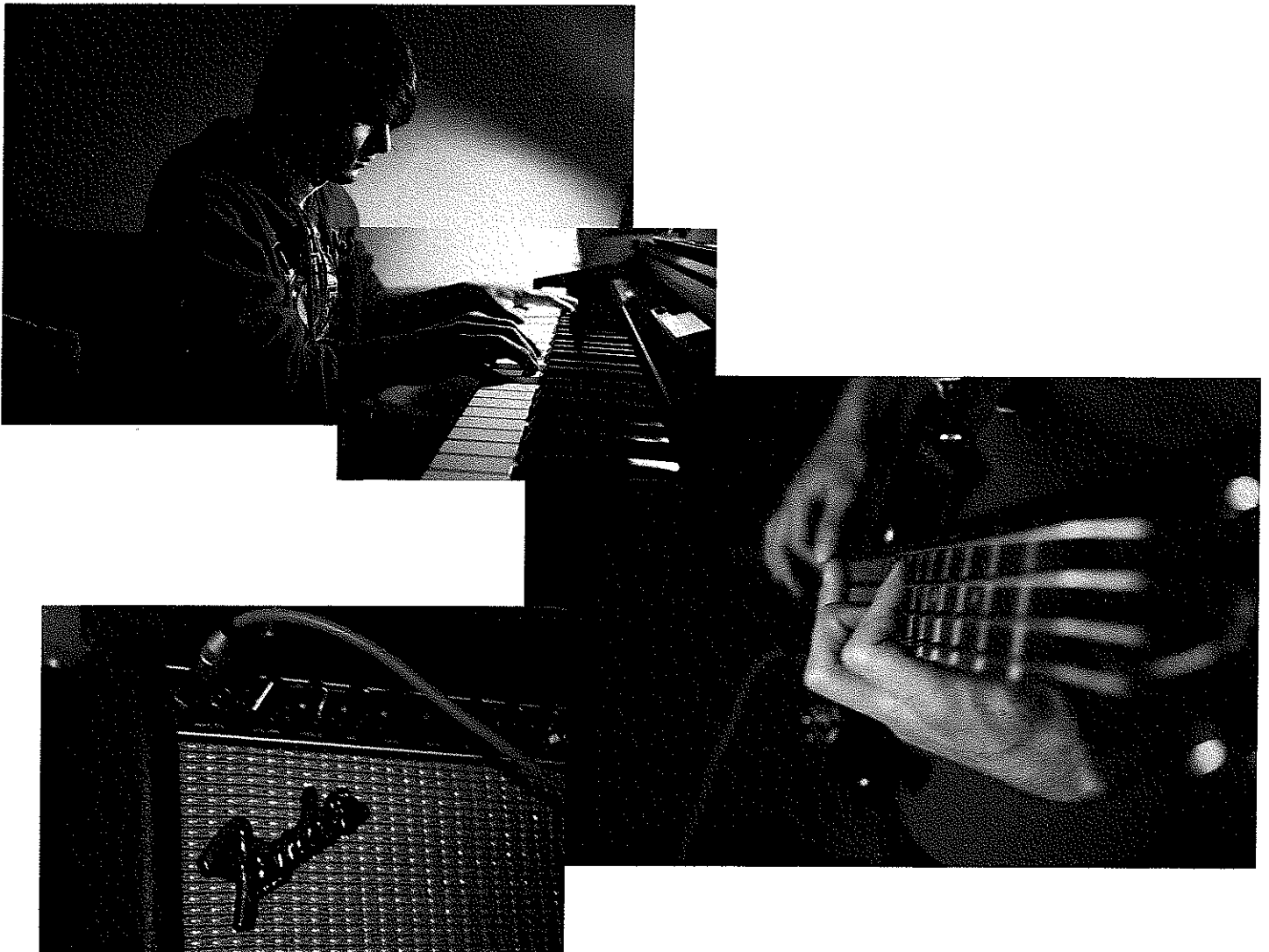
To create harmony between audio and visual, I watched the film without sound, then wrote the music accordingly. A good example of this is when the mugger (Luke) runs away with "Tom's" wallet. He first moves in slow-motion (temporally, I edited the shot), then bursts into a sprint. To accompany the visuals, the non-diegetic soundtrack explodes with a fierce, rocky chorus reflecting the assailant's ferocity.

I feel my use of transitions adds interest to the narrative, rendering it more aesthetically pleasing. For example, the "wipe" in King's Diner, parallels the till drawer closing seconds earlier. Similarly, the "irises" (circle opening, circle closing) that bookend the mugger's meal, complement the circular shape of his plate. Between these stills, the film cuts to black: this was an attempt to mimic a projector slide-show, and thanks to the "clicking" noise inserted between stills, I feel this effect is produced.

In the restaurant, long cross-fades attempt to show the passing of time and "Kate's" growing annoyance. I was satisfied with the cut to her P.O.V, seeing the waitress ("Tom's Mum") come towards her. I believe it is successful, as it places the audience in "Kate's" shoes; they may feel a sense of her depressed frustration.

One difficulty was keeping under the maximum time limit of 5 minutes. Nevertheless, I managed to keep it down and the end result was gratifying.

For the scene where the coins assemble themselves to spell out the word *Fortune,* I used skills acquired from earlier animation projects. Photographs were taken at each stage, then in **iMovie**, placed in a series. The editing here allowed for particular creativity, as I could manipulate the coins to move in all sorts of directions! I also added an "earthquake" effect, making the frame shake, and a "gong" sound effect, giving the impression that the frame was vibrating. This helped bridge the gap to the next scene (Aaron Copland's third use of sound…).
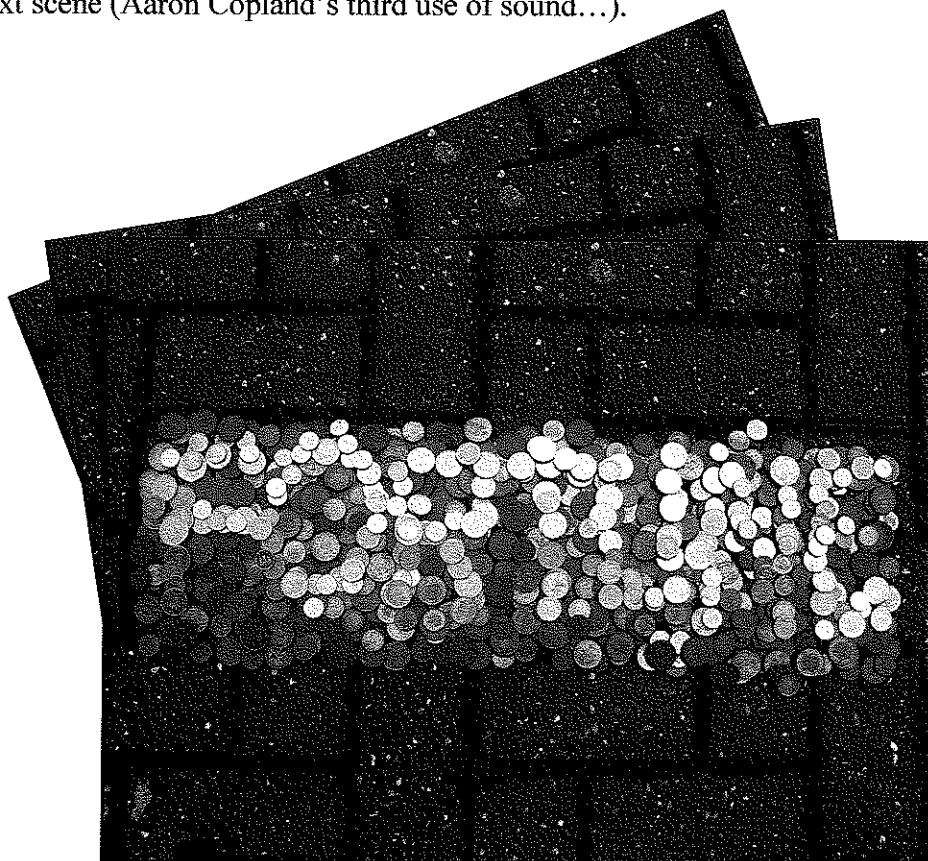
The penultimate series of shots (*after* the heart attack) plays in reverse – temporally, it has been edited – to take the viewer "back in time"; a flashback to the fortuitous moment where "Tom" takes the fiver. This time, however, he *does not* take it. To generate this feeling of temporal regress, I used a subtle warp/fade to white. I believe that this leaves the audience with a feeling of closure. It also underlines the importance of morality (a recurrent theme) in the film.

Final Evaluation

The making of *Fortune* has been intriguing, satisfying and demanding. I have experienced moments of sheer delight, and moments of true strenuousness...

I am particularly pleased about the mis-en-scène of many locations we used: I feel they increase the verisimilitude, adding a more professional finish. I am also proud of my work in the film, and feel that I have edited to the best of my ability.

At times, there were set-backs, but it was all part of the learning process. Next time, I would allow more time for editing, as it took longer than expected to achieve the desired result; I would possibly explore different, more sophisticated software, such as Final Cut Pro.

Overall, through making this film, I have been stimulated and excited, so much so that I have chosen to study Film at University!

Word Count: 1,194