

Candidate 1 evidence

1. Creative intentions

I have chosen to create a trailer for a fiction film in the genre of teen comedy and fantasy. I will centre this trailer around a main character finding a magical die at high school which can control reality depending on what it rolls. For example, a 20 would lead the character to great success, whilst a 1 would end in disaster. An example of content I will use to create this trailer is a lingering close up shot of the rolling die as the final shot of the trailer to indicate its importance to the plot and entice people to see the full film to find out more.

The purpose of this trailer is to hook the viewers and encourage them to view the full film. I shall do this through constructing my trailer from exciting and noteworthy moments from the hypothetical film in order to entice an audience to continue watching. For example, I will include clips of the main character using the die in different scenarios, getting accustomed to its power. I will also pair this with on-screen text in a classic movie trailer style with phrases that would directly address the viewer, along the lines of 'what would you do?' This will allow the audience to understand the context of the film and want to see how the story progresses after their own contemplation.

The target audience for this trailer will be teens and young adults, and those with interests in board games and Table-Top Role-Playing Games, such as Dungeons and Dragons. I have chosen to target this audience as people with similar interests will understand the context of the use of dice to control their actions and relate to the main character because of having similar traits of themselves compared to the main character, such as similar hobbies and age. I will target this audience as this film will include elements of these games due to the use of the magical die item as the main plot point, and the film will include a cast of high school age actors, so the film appeals to an audience of this age group. I will show that the characters are in high school by dressing them in school attire, such as ties, shirts and blazers which are the clothes the target audience will be able to relate to as they will also wear these to school.

I have decided that this trailer will be for a film in the teen comedy genre, whilst also leaning into the fantasy genre due to the magical elements. A convention of the teen comedy genre is a school setting. I will include this convention in my film by filming within a school building. I will film scenes both outside and inside of the school, for example inside a classroom, to establish setting and make it clear that the film is set in a school environment. A convention of the fantasy genre is the use of magic. This will be shown through the magical die by its impact on the world around the main character, such as a poor roll ending up ruining an important piece of work. I will emphasise the magic of the die by including effects, such as magic-signifying visual for whenever the die rolls in order to convey its responsibility for the outcomes of events shown after each roll. I have chosen these examples of genre

conventions as I plan to use them within my trailer to effectively convey to the audience the genres my trailer fits into.

A location I will include in my trailer will be the school grounds. I have in mind a particular space outside the main entrance where I would like to film. I will need this location for a long shot of the main character leaving the school building and finding the magical die. I will need the area to be moderately empty to give the impression that everyone is going home in order for this scene to appear as intended. To achieve this, I will film during one of my media periods as all other pupils will be in class so it will suitably empty. I will use this location as it is recognisable as the entrance and exit of a school building and establishes the setting of the trailer and acts as an action code implying that the character leaving the school will be an important plot point.

2. Content Research

I watched the trailer for DC's Blue Beetle and discovered that it prominently used close up shots to convey the importance of items and characters. This is shown in scenes such the main character Jamie obtaining the magical item known as The Scarab, as it is shot as a close up of Jamie's face and outstretched hand with The Scarab in his grasp. This effectively draws attention towards these aspects on screen through their closeness in proximity to the viewer. I will use a similar shot within my trailer to quickly establish the importance of the magic die to the audience through a close up of the main character holding the item up to their eyes to inspect it, which will convey that this item is a key factor within the trailer's plot.

In the trailer for Blue Beetle, they illustrated many establishing shots which all used a similar formula. They used a far away, low angle to make locations look vast, large, and intimidating, while also pairing this with slowly panning left and right across the area to give the impression that the location is of grand scale. I shall use this formula for establishing shots within my own trailer as I find it to be an effective method of introducing locations. I will film the academy building from a low angle and then pan left to right to convey its scale and importance as the location for this trailer's story.

In the trailer for Blue Beetle, high key lighting was used throughout to signify the brightness and more upbeat tone of the film. Colours are more vibrant than in reality, but not overly saturated as this, instead of providing a cheerful tone, would make the trailer appear false and manufactured. I wish to use similar lighting within my own trailer by including both natural light and electric light to create an intended saturation of colour and allow the film's upbeat and milder tone to shine through its visuals. Through shooting in morning daylight, it will add a natural brightness to my outdoor scenes, connotating the more uplifting tone, and the electric light of inside a classroom will add warmth to these shots from the yellow light bulbs.

There are uses of extreme close-up shots on the main character's eyes in the trailer for Blue Beetle. This is used in such a way to convey a sincere expression directly to the viewer, plus an added connection to the audience as this example of an extreme close up dominates the entire screen. I aim to use this technique in my own trailer with an extreme closeup of the main character's face and then of the die itself to convey strong feelings from the character directly to the audience in an effective manner as this will add dramaticism and an exciting atmosphere to the trailer through the viewer's newfound connection to the character on screen which is created through meeting her eyes in the extreme closeup.

Within the Blue Beetle trailer, the cultural code of Mise-En-Scene was used with each character's outfit to convey their role and status within the film. For example, the lead character of Jamie is seen wearing formal, business attire in one scene to illustrate that his character is in a serious, work-related situation. In other scenes he is seen in more casual clothes such as t-shirts and jeans to convey the more relaxed side of his life. I would like to use outfits and on-character props to my advantage in my trailer too, since my trailer is set within a school, I shall have my characters in full school uniform, carrying school bags and owning many stationary supplies to easily convey their location of being in a school and their character trait of being a hardworking pupil to the audience.

3. Production Roles & Institutional Factors

Within the development of my trailer, I will have to take on many production roles, one of which being the Locations Manager. According to [screenskills.com](https://www.screenskills.com), the Locations Manager is responsible for finding locations suitable for filming the desired project in, and they "arrange access to the locations, take photographs, detailed notes, start discussions with the location owners and work out costs." I shall effectively fulfil this role by planning locations in advance for my trailer, and asking those who own areas I would like to shoot in for permission before doing so, such as asking teachers if I can film in their classroom environments for scenes such as rolling the dice for schoolwork. I will film this scene in an available classroom that I can get permission to film in during my media periods and will fulfil the role of Locations Manager effectively in succeeding to do so.

Another production role I must take on is that of the Prop Master. ScreenSkills describes Prop Masters as those who "run the property department which makes, stores and transports the props as well as preps the props for each day's shoot." If I am to be successful in this role, I need to be vigilant in remembering to collate props before shooting scenes containing them, such as the magical die which shall be prevalent throughout the trailer. I shall make checklists of what needs to be included within each scene so that I do not forget or misplace pivotal props such as the die, or schoolwork and stationery for any shots.

I am taking on the production role of the Editor. The editor "puts together (cuts) the pictures (rushes) as they come in from set," as described by [screenskills.com](https://www.screenskills.com), and this definition I must follow to successfully partake in this role. As I film each scene for my trailer, I will organise them into my desired order, and cut and place each shot to create a full-scale trailer. To aid this role, I will create storyboards to allow myself to create an image of what my finalised product will look like and allow me to edit all of my shots together in a more thoroughly planned out manner. I shall also plan what transitions between shots I will use on my storyboard, such as fade transitions between shots in the same location, and more dramatic transitions for setting changes. Through the storyboarding and planning of the layout and editing of my trailer, I will meet the production role of an Editor.

A production role that I must fill in the creation of my trailer is the Camera Operator. To do this, [screenskills.com](https://www.screenskills.com) says that I must "make sure the cameras and rigs are set up and ready to use," and also "handle the camera and attend to the composition of the picture." I will achieve this through planning what resources I will need to shoot my scenes in advance such as acquiring a tripod from my teacher for shooting scenes like the outdoor shots of the school, the main character walking out the school doors, and over the shoulder shots of the character in school sitting tests in order to keep them stabilized. By also building on the previous role of editor, by creating a storyboard, this will allow me to plan my compositions of shots in advance as each thumbnail drawing will include details of what exactly needs to

be included within each shot and its layout. These factors of the role will allow me to effectively collate my scenes and organise the contents of each shot prior to the shooting of them and achieve this production role effectively.

As well as researching production roles, I researched the external institutional factor of BBFC age ratings to ensure that my trailer would be suitable for its intended demographic of those in their teens. Due to this I researched the age rating of 12. The BBFC website states that "No glamourisation of realistic or easily accessible weapons such as knives" can be shown within content branded as a 12 as this could endorse delinquent behaviour, and also could potentially frighten people of this age group. This will not affect my plans as I will not be showing weapons or any violent activity within my film. I shall only be including mild mischief and magical antics through dice rolls impacting schoolwork, which does not fall victim to this BBFC external factor. Despite this, I must ensure that these acts are not too extreme in nature as it may become too reminiscent of the BBFC rule of "no endorsement of anti-social behaviour" and therefore not be suitable for classification as a 12. To ensure that I have not gone over this label of 12, I will not include any violence or any acts within my trailer that could be taken as offensive or threatening.

4. Audience Research

My first question I wanted to receive input about from an audience was the idea of including a voiceover to narrate on screen text. I was unsure if this would be useful within my trailer and so turned to my questionnaire for help. This was tied down the middle within my survey, with around 50% of people on either side of the argument, but with more argued points in favour of having no voiceover. I decided to go with this and to just stick to onscreen text as I believe this will be just as impactful without a voiceover as with one included. Some people within the survey even suggested that the voiceover may become annoying or too childish by explaining things onscreen to an audience able to understand without an audio description, so this furthered my reasoning against including a voiceover.

My second question surrounded the magical element of my trailer. I asked what colour the audience felt connotated magic the most, in order to decide on what colour of die to use in the final product. 83% of people answered that purple is the most magic connotating colour, and I personally agree, therefore I will follow the guidance of my audience research. I will use a purple die to convey to the viewer the mystical elements of my trailer. I also feel that through the colour purple, other connotations of mystery and power are received along with that of magic. To incorporate this decision again within my trailer, I will write the film title in the same purple as the die to fully cement this idea into the context of my film. This decision for my trailer I believe will be effective through its many facets regarding the universal implications of colour through the mise-en-scene of the die, creating a visual narrative.

Next I asked if an effect should be used to indicate that something magical is happening, for example when the die rolls and impacts the real world. Everyone answered yes to this question and so therefore I shall use a signifying visual to alert the audience to the action taking place on screen. The visual will be a slight twisting shake and zoom of the camera to draw the focus to the die on screen, and this will create a recognizable motif of the die's magic and power within my film whenever this takes place. I feel that this will be effective in practice as by adding this visual effect, it will attract the viewer's attention to what is occurring on screen, and also create emphasis on the situation. I will ensure not to overuse this motif however, as if used too many times repeatedly or to an extreme extent it could become annoying and irritating to the audience.

Question four of my survey surrounded the possible names for my trailer. I gave 3 options: "Dicey", "20" and "Roll With It." The audience responses were mixed, however "Roll With It" received the most answers at 67%. I will go with this name for my trailer as I feel this pun about both keeping going no matter what life throws at you, and the rolling of a dice, is very fitting for the content of my project, and will attract the most attention due to its amusing play on words. I will display my film title at the very end of my film trailer as this is conventional of a promotional film as it allows the last thing in the mind of the viewers to be the movie's name, encouraging them to remember the title and watch the final movie on its release.

My final audience research question was about the use of background music. I asked the audience if music should be minimal and orchestrated, or feature lyrics that could correlate to the plot. Once again, the answers were divided, but orchestrated and minimal received the most votes. I will use this advice within my trailer and use music without lyrics in order to not take away from any dialogue, as lyrics could jumble with the script and make conversation unclear. I also believe that orchestrated music will be useful in order to bring out the emotion and emphasize situations, for example it can complement action shown on screen, and also nurture scenes through cinematic compositions.

2a. Evaluating Production Roles & Institutional Factors

During the production of my film, I faced some issues regarding the changes of the scenery around me as time progressed throughout the shoot. When I began filming, the season was Autumn, and so leaves were scattered on the ground and the sky shone in chillier colours. I shot my scenes which I had planned to outside of the school and continued to gather shots for the rest of my film indoors, however I wished to go back and reshoot some scenes I wasn't happy with outside afterwards, such as where the main character walks out of the school building as I wanted to put a backpack on her back to connote school life more. Sadly, when I was going to reshoot this scene, the seasons were on the change and a layer of snow had fallen and changed the scenery immensely. If I still wanted to reshoot this scene, I would have had to film all of my outdoor footage again. After some thought on the matter, weighing up if I wanted to lose the continuity of my outdoor scenes at the cost of the improved mise-en-scene, I decided that the scenes I had already filmed were satisfactory as the character was still in school uniform and exiting the school building so there was no need for the further mise-en-scene as I feel that what was already provided was enough. Looking back, I am satisfied with my decision because if I had ended up shooting all of my scenes again but with a winter backdrop I would have ended up behind schedule and fallen behind on editing and shooting of my other scenes in my trailer. It may have also impacted the rest of my class as they still had to shoot some outdoor scenes and I would have ended up taking the time they needed to shoot their films. All in all, it was the more sensible choice to keep what I had already filmed as it was a more productive and ethical decision in full, for both my film and my classmates.

I also came across some issues with the technological side of my filmmaking. As I had never used Capcut before, I had to quickly adapt to the software in order to produce my film to my desired standard. I was able to learn this software fairly quickly as it had a simple and easy to use UI and walkthroughs of the basic functions of the app, but it did not cover anything too in depth and so I struggled with getting a grip of the more advanced features such as overlays and audio inputs. Once I had figured these out though, I was able to edit effectively using Capcut to its full potential and to the best of my ability. Furthermore, another technological issue I faced was the use of phones and iPads for the filming and editing of this trailer. As I wanted to be able to edit my film both in school and at home, I used my own iPad to record and edit my footage. Because I did not use my phone, as it had insufficient storage to download the editing software and store my clips, using the iPad caused an issue I had not predicted. The majority of the tripods within my school are specially built for phones, which proved tricky and sometimes impossible to use with my iPad. I had to find other tripods or use other methods of filming altogether such as just purely handheld or balancing the device on chairs and tables in order to get the shots I wished, for example the final shot of the rolling die was filmed by balancing my iPad on the back of a swivel chair at an angle. I was happy with these shots in the end despite the lack of a tripod designed for my device specifically. My makeshift iPad stands were suitable for capturing what I had wanted and through the ability to edit at home and at school I was able to stay on track of

deadlines through all my work being on one portable device so that I could edit, film and plan all in one place.

Through the production role of location manager, I had some troubleshooting to work around too. When I wanted to film outside of the school, specifically the entrance area just outside the school doors, I first had to scout the area and ensure no one else wanted to film there at the same time as me, because we would end up getting in the way of each other's filming. I also had to ensure that whenever I took a break from filming and came back to my old location that nothing drastic had changed which would cause inconsistencies within my film, such as drastic weather changes, as I previously stated this did end up happening, or many cars moving and changing in the background which would cause continuity errors. I made sure that if I left and re-entered an area that I set up my angles in the same positions if I was still to shoot in them to keep shots consistent. I also made sure to include angles that I knew wouldn't be affected by external factors much, like the doors to the school as I knew that they would always look the same no matter when I filmed them as they are an integral part of the school and would not be getting any renovations done to them during the time I was filming. By fulfilling the duties of this role I believe the scenes of my trailer are consistent and appear to flow well with one another, because if all of my scenes were in autumnal lighting with no cars in the background then suddenly one shot was a cloudy winter day with a van present, this would distract the viewer and break immersion from the content of the trailer immensely.

Finally, as the camera operator, many factors applied when fulfilling this role. As previously stated, I had issues with tripods so through my role as the camera operator I had to DIY methods of filming without the tripods that I was unable to use. I was also starring within my own trailer whilst being the camera operator, which caused some issues because of the multitasking elements involved. For example, I would set up the iPad in the position I wish it to be, click record, and then head to my starting position to film my scene. This was a tedious process which led to lots of cutting, cropping and reshooting when I didn't get the angle or positioning of a shot quite right, such as the rolling of the dice onto the ground outside as it kept rolling out of frame or didn't land where I wanted it to, and also the shot of the main character walking out of the school building as I walked a little too close to the camera on the first shooting. Despite this, I feel I was able to get the hang of this filming and acting multitasking moderately quickly after these setbacks in order to produce my film to a standard I am happy with. My creativity and multitasking abilities were tested, and I was able to use them with effectiveness to complete this role of camera operating which resulted in a contented satisfaction with my final product overall.

2b. Evaluation

0.00-0.32

The intro of my film firstly uses a spin transition from nothing into an establishing shot of the setting in which my film takes place, that being a school. The background music begins here at the same time, that being orchestrated fantasy themed trailer music, which effectively initialises the genre of the film within the first few seconds due to its early introduction within the trailer. This shot fades to the next establishing shot of the same setting but from a different angle, and slowly pans from left to right to allow the viewer to get a lay of the land and setting of my trailer, as on top of the school setting, two pupils can be seen traversing the grounds in this shot. The fade transitions used are an effective method of swapping shot as it links up the shots together through the blending of each perspective and the settling on each new shot in a quick but not-harsh-on-the-eyes manner. Through this transition type, it effectively sets up the locations filmed through its simplicity to follow and by its smoothness of changing camera shot within a scene to different angles. This also establishes a calm tone within the beginning of my trailer because of this easy-to-follow smoothness of transitions, whilst also paired with the autumnal daylight of these outdoor scenes connotating warmth and peace, allowing a build in intensity to happen as my film progresses.

This shot of the school with the pupils walking then fades to black and white serif font appears on the screen reading "What would you do..." I used these aspects for my text cards as black and white are very noticeable colours, as they contrast each other and catch the eye of the viewer especially after just looking at the more natural colours of the trailer. They also signify polar opposites, yin and yang, good and bad, which are key themes of my trailer due to the use of the good and bad luck from the die. I chose the serif font as typically fantasy genre media uses this font family to convey a more mystical side to their films, so I took inspiration from that when choosing what font to use myself. The text appears as if it was being typed and disappears at the natural speed it would be read at to keep the viewer's attention on the content of the film. I believe I achieved this effectively as I adjusted the timeframe the text is on the screen to a comfortable amount to allow for the readability I intended.

This text frame then fades into the establishing shot from the very start, however this time instead of the shot being empty, the main character is first seen leaving from the school doors. The viewer sees a full body shot of the lead role, introducing her for the first time. She seems quite serious and unassuming, walking with her hands in her pockets and at an average pace, allowing for mystery to be left surrounding her character for later on in the trailer and the hypothetical final film to cover. This shot then fades to a high angle shot of the ground, with fuzzy faded out edges of the frame to give a mysterious tone to the shot. The magic die is then shown for the first time mysteriously rolling into the frame from this high angle, before the shot fades back to the main character finding the dice from a longshot, and wipe transitioning to the same shot from a different angle allowing the viewer to take in the character's body language of confusion coming across the item before she continues her journey. I am happy with this specific transition thoroughly as it allows the viewers to not only get more view of the setting and of the main character, but it also

allowed for a smooth angle change to a faraway high angle to show that the die has some sort of power, because this angle and shot change occurred as soon as the character came in contact with the dice.

Yet again there is more white text on a black screen, however this time it does not fade from the scene into it, it simply cuts, as to show that these establishing scenes are over and new content will be shown in the rest of the trailer. The text reads "If the games you played..." "Weren't just games anymore?" which sets up a mystical and mysterious theming for my trailer, relating to the concept of the die as they are usually used for games like boardgames or tabletop roleplaying games, but saying that they're not just games any more relates to how the die in the trailer is impacting the real world. Its rolls impact reality. This phrasing I believe effectively captivates the audience as it layers mystery in the film and creates anticipation of what is yet to come. At the end of this timestamped section of my trailer, the music I chose for my background music fades to a bassy tone before ramping up again into the next scene. I found this effective to use in my project as this signifies the importance of the die in my film through musical storytelling, and also works well alongside the transitions and shots I used throughout my trailer too.

Overall, my introduction section I believe is an effective opening to my film as it establishes the scene and main character in an understandable and explicit manner and allows the audience to read the title cards giving insight into the possibilities of the trailer yet to come. I believe this rhetorical question ending this section leaves viewers hooked and wanting to watch on, therefore the intro does as intended by captivating the audience.

0.33-1.14

In the next section of my film, it focuses around using the die and it having a negative effect on the user from a low roll. This section starts with a fade into an extreme closeup of the main characters eyes looking at the camera, breaking the fourth wall and communicating what seems to be directly with the audience, which chop transitions into a closeup of their face where they lift up the die into an extreme close-up to draw all of the viewers focus to it. This shot I find effective as the closeness of the die to the screen really pushes the fact forward that it's the key plot point of the trailer. This shot swirls into an establishing shot of a classroom where the main character walks in, inspecting the die with a schoolbag on her back. This swirl effect was used to dramatically change from one shot to another, in a manner that would illustrate the scene was changing explicitly and not just an angle change like how I ended up using fade transitions in my trailer. This use of the mise-en-scene of the schoolbag further associates with the setting of a school and effectively continues to connotate the theming of a teen school movie trailer from its setting and props.

This fade transitions to a different angle shot of the classroom to an over the shoulder shot of the main character taking off her schoolbag and getting ready to start doing some work at a computer. Once the workstation is set up, the main character looks around before taking the die out her pocket and holding it centrally to the frame to draw attention to it. Once this happens, a shake to the camera is given, emphasising the die's importance and power as it

seems to be influencing how the camera portrays it. This connotes and foreshadows the die and its powers to the audience before it is even used. By making the magic appear visually to the audience once the die enters view through the shake, it aids the anticipation of what the magical item will do once it is used. Through this shake it shows the die has not just got power in the world of the film, but also against the cameraperson too and the viewer's viewing experience, as if it is directly addressing the viewer like the die has a mind of its own by shaking the screen on its introduction to the shot.

A quick zoom transition is used to swiftly move the viewer's attention to another black screen with white serif text reading "Would the odds be against you?" This is referencing the luck aspect of a dice roll, and foreshadowing what the next scene will show, as this screen shake transitions out from the text screen and into the next shot, which is the dice having rolled a low number of 2. This then shake transitions over to a closeup of the main character's jotter, quickly moving the viewer's attention from the dice to its result on the world around it. When the main character begins to start writing, the dice roll of a 2 has given them bad luck which then leads to her pencil lead snapping at an unfortunate moment, demonstrating the roll's effect on the character. By the shot of the roll and the shot of the result being shown at similar distances, the quick editing between the two shots, and the prior on-screen text foreshadowing the negative roll outcome, it effectively relates these two scenes together and allows the audience to understand fully the result of the rolling dice action in regards to the main character's misfortune.

1.15-1.36

This section of the trailer shows a different classroom and the preparation of showing the results of a high number being rolled by the lead character. This section is transitioned into using a slide change edit which connotes the moving on to a new portion of the film whilst also providing some variation from the fade edits used in the past of my film. This segment opens with an over-the-shoulder shot in a different classroom setting with the lead character preparing to sit a test, this over-the-shoulder shot gives the viewers an idea of what the character is doing from a personal viewpoint as if you were behind her. It also links back to the prior over-the-shoulder shot in the previous scene and effectively correlates these two scenes together as intended due to their similar content yet polar opposite results of the rolls, with the previous scene being negative and this pending roll being positive, creating a visual link of the on-screen content and storyline.

When the dice is removed from her pocket and shown to the camera again, it is done in a very similar manner to the previous section in order to keep consistency within the narrative of the film and also to visually show off the importance of the die as previously discussed. The shaking of the camera directly shows the viewer the die's power and continues this motif used in the prior scene of it impacting reality through this effect applied to the shot. It is placed centre screen, and the same shake effect is placed over the shot to yet again show its power. The character prepares to roll the dice before the screen cuts directly to another black screen with white text, reading "Or would luck be on your side?" This statement directly addresses the viewer through a rhetorical question, effectively captivating the

audience by advising them to think what their choice on the matter of the magic die would be if it were them in the shoes of the main character. This line also relates to what this section is setting up for, which is showing the opposite of the prior sequence of unlucky rolls, that being a high numbered lucky roll.

These factors all put together I believe effectively display the circumstances in which the main character would want to use the die, which is in school. It also persuades the viewer's interaction with the trailer through the on-screen rhetorical question on their opinion of the use of the dice, leading to higher viewer retention and contemplation on the trailer which allows it to effectively promote the trailer's ideas. Furthermore, it foreshadows the next section of the film through its on-screen text relating to the incoming positive outcome of the next roll, while the cut to the text effectively alerts the viewer and draws in their attention because of this sudden jump to the on-screen text's black screen.

1.37-2.01

This section shows the result of the dice roll and the effect it has on the main character. The on-screen text frame flips around in a transition and appears on a closeup shot from a high angle over the test paper where the die has been rolled. This shot lingers on the 20 that the die has landed on, meaning the main character scored the best possible roll and this lingering shot from a high angle shows it off to the audience in a powerful and important manner. This shot fades back to the over-the-shoulder shot of the lead role again, putting away the dice and getting ready to ace the test, knowing that she rolled well so luck was in fact on her side like the on-screen text foretold. This shot then speeds up to a superhuman speed of the character writing her answers down for the test, as the camera shakes to illustrate the power the 20 has given her. This shake also relates back to the shake of the die every time it was initially brought on screen in a scene to show its power, and therefore further connects this effect on the main character to the result of the die. This is an effective edit added to the shot as this shaking of the camera adds a sense of swiftness and power to the scene and allows the viewer to understand the effect the roll had on the character through an understandable visual edit applied.

Once her work is complete, she gets up and leaves satisfied with her work, and the shot fade transitions to a high angle diagonally panning shot to the result of her test, where she received an amazing 20/20. This pan is slow to add suspense to what is to be shown and lingers on the result for the viewers to digest the information before fading to black once more. I am particularly happy with this panning shot of the results of the test, as I enjoy how I framed this test paper to allow the score to be front and centre of the shot, as well as the mise-en-scene of the test being out of 20 marks which relates back to the dice roll which allowed for said score to have been achieved. I think this use of the correlation of numbers is a nice visual reminder to the main plot of the film, that being of the die and its rolls, as well as an easter egg for viewers to notice.

2.02-End

This final section of the film features not much footage, but much on-screen text. The black screen with white serif text is used again to continue the consistency of its use throughout my trailer. The first slide reads "Whatever the outcome..." before getting left-to-right wiped away like all the previous on-screen text to mimic its readability, and is followed up by more text that appears in a typed up edit which reads "You'd just have to..." which, just like before, is wiped away and left on a black screen. The on-screen text features ellipsis as it leads to each next screen of text, but also connotes suspension and effectively aids in the viewer's intrigue at what is yet to come within the trailer. This black screen fades into a shot from a high angle of a desk where the dice is rolled once more, fully cementing this die theming within the final shot of the trailer, and lingers for a moment allowing the viewers to take in the magic object for the last time, before the name of the film shakes and mimics being rolled onto the screen, overlaying on top of the shot of the die, adding visual interest and a unique, themed method of displaying the film title for the first time to the audience: "Roll With It."

The title is the same purple of the dice and with the same marble effect as it too, to connect the die and title on a literal level. On top of this, the "O" of "Roll" is replaced with the die that had been rolled into frame, further linking the film with its focal point of the die in a physical manner and effectively creating a visually interesting title card allowing a memorable image to be achieved for the viewers. The title "Roll With It" also serves as a tagline and pun as well as the title of the film, as the expression "roll with it" means to take the good with the bad, but here is used with the double meaning of actually rolling the die. I chose to do this as I feel that by closing my trailer with almost a motto and pun of a film title, it will effectively convince and encourage people to remember the trailer by said tagline and aids in its memorability as a promotional trailer through the wittiness of the pun used to construct its title. Both of these aspects I believe aid the memorability, promotional value, and interest of this trailer through the final title card and its many aspects discussed, fully and finally relating to the trailer's theming of the die and conclusively securing the film into the minds of the viewers.

Candidate 2 evidence

Creative Intentions in Response to the Brief

I have chosen to make a short fiction film based on the style of Wes Anderson movies where the main character, who is a kid, will go on a trip to the beach. I have decided to do this because I like how Wes Anderson is recognizable from his great use of cinematography that portrays different emotions and feelings and I will use this as inspiration to create my own short film in the same style and storytelling way. The film will follow the main character on their journey to the beach on their own and then their time on the beach but the weather won't be a stereotypical sunny beach day and instead will be gloomy and cold showing that the character is easily pleased and can still enjoy their day even though it's not the weather that majority of people would say is more delightful.

The purpose of the film is to be entertaining and be visually pleasing. I am going to achieve this by having a set colour palette and scheme that will be seen throughout the whole film. This will result in it being visually appealing but also stick to the Wes Anderson inspiration as each of his films have a different colour scheme. Each shot as well will be balanced and have an even composition so that the shots don't look messy and uneven, this will fit into the aesthetic. There will be a shot of the main character in the middle of the screen sitting on the bus with no one else around him so each side will be empty and balanced, this will also show how the child has no authority and their only big responsibility is to look after themselves.

The target audience for my film is teenagers and young adults who have recently grown up and left their childhood behind. This is the target audience because the film features a child that is taking a journey to the beach but the whole concept symbolises the innocence of a child and not having to have any major life problems, teenagers and young adults can then watch this and reminisce and their childhood this will also give them a chance to switch off from their new stressful adulthood life. I will have long shots of the kid in the middle of the shot looking small and wholesome with nothing around him so the world looks big and lifeless around him.

I have chosen to make a short film because the storyline is simple so this will give me the right amount of time to convey the theme of innocence because I have up to 3 minutes. This also means I don't need to create any dialogue or have any deep conversations because it will just be a montage of the boy going to the beach, but his character will still be built up from different aspects such as costume where he will be in quite muted colours to represent how he doesn't have much fun in his life and is easily pleased. Having my film be short as well means I don't have to introduce multiple characters and give them intricate backstories but instead have the whole film be dedicated to the one and only character so the audience can give their full attention and sympathy towards him.

My film will be shot in multiple different locations and settings such as a bus stop, on a bus, at the beach and walking through the town streets as the camera follows the characters journey and then their time on the beach. Filming on the bus means I need to make sure I'm not filming any strangers as they won't have given permission to be filmed. A benefit of filming on the bus is it's easily accessible. Having shots of the world appearing peaceful and

not too busy which will fit in with the camera as they are also calm and collected without showing much emotion at all. This is effective because it means there won't be any contrast against the real world and the character and they fit well together.

Content Research

I have decided to look at the first 5 minutes of the Wes Anderson movie "Fantastic Mr Fox". One of the first scenes was a shot of the hill that Mr Fox lives in with the tree on top being in the middle of the shot it also adds balance to the shot and adds to the element of aesthetics and it being visually appealing, this is effective because it sets up the location of the first bit of the film so that the viewer is able to identify what's happening. There is also no dialogue in the scene to not make it too busy or draw attention away from the visuals, this is effective because it means the viewer is only paying attention to the setting. I plan to do something similar and have a shot of an empty bus seat before the character decides to sit down as well as having the element of balance and having each side be empty so that all you can see is a set of empty seats. This means the audience will understand where the character is before we are introduced to them and have a sense of location so they know where the story is set before watching it.

In the scene when Mr Fox and Mrs Fox are speaking and having a conversation about what route they are going to take in the background there is non diegetic music playing that isn't sad or gloomy but instead is quite upbeat and joyful. This sets up the atmosphere as being calming and happy to match the vibe of the story line. This is effective because the audience can now understand what the characters are feeling in the moment and how the audience should feel as well because of the atmosphere set by the cheerful music. I am going to do the same thing and have music playing in the background which will fit the emotions of going on a happy beach trip that might look depressing but the character actually finds joyful and fun. This is also effective because I don't plan on using much if any dialogue at all so then it will add sound to the film instead of it being silent which also adds to the mood of the film.

There is a shot of Mr Fox in the middle of the screen just looking directly down the middle of the camera. This was done in a mid shot camera angle, the shot then stays and freezes for a few seconds just so that the characters emotions and facial expressions are visible to the audience. This is effective because it means that the audience then are able to recognise what the characters are feeling in the moment which also sets the mood for the scene. I am planning on doing the same thing and have a shot of my main character in the middle of the screen with no expression and just looking dead pan in the middle of the camera. This is effective because the character isn't meant to express much emotion and is meant to be easily pleased as a simple trip to the beach in not so bright or joyful weather.

When the Fox family are in the supermarket they are walking between the aisles picking up food and supplies, they are seen in the right hand corner of the screen as the camera follows their movements basically walking with them. Even though it's an animated movie the camera

movements look like a hand held camera as it's moving and swaying up and down as if the camera person is walking with Mr and Mrs Fox. This is effective because it adds movement to the scene and makes it appear more realistic. I am planning on doing the same thing and have a shot of the boy walking along the beach with the camera facing either his back or his front. The camera will also look like it's walking alongside him as the camera won't be stationary, this is effective because it means that the audience will have the effect that they are there at the beach with the main character and are actually with them.

When Mr Fox is going around the supermarket picking up supplies the camera is focused on what he's picking up before he actually goes to grab it. This means that the audience is able to see what the character is wanting before they actually go for it. It's also effective because it adds to the aesthetics and visuals of the film because the objects are laid out neatly or in a pattern which the viewer finds visually pleasing. In my short film I'm going to have a shot of ice cream and then the character will go and grab it to eat at the beach. This puts the audience's focus on the object rather than the character so that we as an audience aren't just focusing on the character for the whole duration but instead are being shown different aspects of the setting and what the character is doing/their actions. This also incorporates props into the story so it appears more interesting and as if it's a real story.

Production Roles/institutions

For my film I will not be able to have a budget as my film must be produced without having to spend any money. This will be fine though because I am under 212 so i am eligible for the Free Young Scot Card bus scheme which allows me free bus travel all over scotland, as well as this my actor is a child so they are also able to have a card that will allow me to film on the bus without having to pay to get on it. I know this because on the scottish government young scot website it states "Young people who are 5-21 years old living in Scotland get free bus travel. It's part of the Scottish Government's plan to build a fairer, greener society." This then means I will only be limited to using buses as my form of transport for my character to be filmed instead of using another form of transport such as a train which I would have to pay for. Then there shouldn't be any other issues because there isn't any other reason to have to spend money because the rest is just filming at a beach which is a free place to be and I already own the props that will be used for the film.

Another problem I will face is having to find copyright free music as there are certain rules around using copyrighted music which will be seen outside just the SQA. The rules is that "If you want to use a piece of work that is still in copyright, you will need to seek permission from the copyright holder" this means i won't be able to use any music created by big artists or bands because you usually have to pay a fee to be able to use them. To overcome this problem I will do my research on sites which contain music that is up for use for free without any copyright regulations, this means I will be able to share my film and show it to multiple people and audiences without having to break copyright rules but also have music that fits my film. I am going to use "epidemic sound" to find my piece of music as it allows a free trial for

I want so that in that space of time I can search for my music and be able to download it without having to pay, I am going to look for music that sounds very upbeat and joyful which will be used throughout the duration of the whole film because there won't be any dialogue.

I am going to put myself as cinematographer of this short film because in my planning stage I have created an idea of how I want the film to be shot and how each one is going to fit into the theme of the film. The Screen Skills website says that this job is when they "research how to create the look through lighting, framing and camera movement and what they will need in terms of kit and crew to achieve this." For this I need to make sure each shot is balanced and there is never a messy uneven shot that doesn't fit into the film's look but instead make sure the lighting and set is according to plan to fit in with the style and make of the film. For example I could have a shot of the character walking down the middle row of the bus so that there are an even amount of seats on both sides and it will ensure the camera is in the middle of the shot because it will be in the middle aisle exactly in the middle of the bus, this also allows even lighting coming in from the left and right side of shot because there is the same amount of window exposure on both sides of the bus.

I am personally going to be taking on the role of editor for my short film. I will have to film and edit using my phone because I don't have any camera equipment that the school or I own as well as not having a budget that would be able to buy me a camera. To edit the film I could use the app "CapCut" which allows me to cut up the clips, rearrange the shots, change the music in the background, add special effects and many more different editing tools. Using a phone also means I have to be careful that I don't create any camera shake as it is a hand held device that moves around easily. To overcome this I will have to make sure I have a secure setting that won't cause any unnecessary movement. The editing app also allows me to go back and make multiple drafts until I'm happy with the final cut so that I don't have to shoot the short film in one continuous shot.

I am going to make my rating of my film be rated "PG" so that it is suitable for kids to watch with parental guidance and doesn't have any unsuitable behaviour in it. On the BBFC website it states that "A PG film should not unsettle a child aged around eight or older. Unaccompanied children of any age may watch, but parents are advised to consider whether the content may upset younger, or more sensitive, children." This means I can't have any violence, threat/horror or dangerous behaviour featured in it. So to make sure I follow these rules I am going to have music playing so that there is no risk of rude dialogue and there will be no fighting or portrayal of anti-social behaviour so that the short film will be able to be watched by everyone with a wide range of ages.

Audience Research

I asked the audience if I should have the main character's face be shown throughout the whole of the short film. The results were that 55% of them said that the character's face should be shown, this means that the audience will be able to see the characters emotions and

expressions instead of being hidden, then we can understand what the character is feeling in the moment and understand the tone of the scene. Based on the feedback I have decided to show the characters face and make it seem throughout the entirety of the whole short film, I think by doing this it will be effective because it means that the character won't have to wonder about what the main character looks like or can also be able to read their emotions and understand how they are feeling and their thought in the moment.

One of the questions I asked was what type of music I should have playing in the background, the results for this were that more than 40% of the audience said I should have upbeat music playing in the background with others suggesting other types of music or artists. I will use this information to help make my own short film as I have decided to include music that appears joyful and gets across a happy vibe instead of boring gloomy music that will make it an even more upsetting atmosphere along with the darker sky. I have decided not to go with classical music just because I don't want the film to appear too serious or to not be fun instead have a playful effect.

I created a question for the audience wondering if I should stick to a warm colour scheme or cool colour scheme for the majority of the short film. The results for this is that more than half of the respondents said that they would prefer a cool colour scheme because they were already made aware that the weather throughout the film will appear as a stereotypical chilly spring day with it not being very bright and sunny. Based on this feedback I'll be able to pick my actors' costumes accordingly to fit into the set cool colour aesthetic of the film, so they will be seen wearing blues, greens and very muted colours. As well as this the props that will be seen such as possibly a shot of a bucket and spade will also be in timid non bright tones. By doing this it will be effective because my main inspiration is Wes Anderson and he always sticks to one aesthetic during his films so by doing this I will be successful in making a short film with him as someone I was inspired by.

I also asked the audience if I should have the title of the film at the start or the end of the film, the results for this were that it should be placed at the start of the film so that it creates an introduction to inform the viewer what they are about to watch and gives them a rough idea of the film's context. This means I will definitely put the title at the beginning because it acts as an introduction to the film because I am going to title it along the lines of "Day At The Beach" and then the date it was filmed. The title will be placed along with the beat of the non diegetic music so that each sentence will be in time with the music. This is also effective because Wes Anderson is seen doing this in some of his short films or full movies as it's the first thing that introduces the audience to what the whole theme or ambience of the film is going to be as we see a straight up shot of the title in front of a background with a set range of colours that goes along with a certain type of music.

I then asked as the last question of the audience survey if I should film a shot of the sun setting or at least the sky starting to get dark as we get further into the day and it gets to night fall. More than 85% of the audience said that I should have a shot of this with less than 15% saying no, this gives me confirmation that I definitely should end my film on a calming and

soothing atmosphere with just having a slow shot of the day at the beach coming to an end with a view of the sun setting or night falling. This is effective because it means the film will feel well completed because the last shot will be of something that we know will mean it's the end of daytime at the beach which the whole film is based around. Along with this it will also encapsulate the whole vibe of the film because it's not meant to be a very thrilling short film but instead be focused on cinematography and having good balanced shots.

Part A Evaluation

In my role as camera woman I faced a few challenges as I could only use my phone to film for this because I didn't have access to a camera which can then be attached to a tripod. This then meant that when I was filming on the bus during different shots whenever the bus was moving such as the character walking down the aisle or the character seated on the bus seats that the camera ended up either shaking or moving around because my hands couldn't hold the camera still whenever it went over bumps in the road or round a bend because I didn't have a tripod to prevent camera shake or movement. This then meant that to solve this solution I had to wait till the bus had either stopped at traffic lights, was at a bus stop with passengers getting on/off or was just moving really slow over a long flat piece of road. As well as this I had to prop my hands up against the top of a seat so then at least then my hands had something to rest on so they weren't just being moved around in the air but at least had something to lean on which acted as sort of a tripod for my phone whenever I was filming, this can be seen at 00:22 when we can see the whole second half of the bus. I think this solution worked because there didn't seem to be much movement in the shot, just a slight sway from the bus movement. Another problem I faced was whenever I was filming on the bus there was a possibility that my reflection could be seen in the window beside or near the character as it showed my reflection. So this wouldn't happen. What I had to do was make sure either it was sunny enough that my reflection wasn't visible enough and it wouldn't be seen or I had to place myself so that the angle of the shot didn't have my reflection in it but instead it was cut out of the film. I had to do this at 00:29 when there was a shot of the character eating their sandwich on the bus but it was sunny enough so that the sun beams blocked out most of my reflection. I felt that it worked slightly because during the bus montage the camera shots did not appear to be too messy and as though the camera was all over the place but it definitely would have worked better if I had a camera rig or something that would allow the filming to be stabilised instead of shaky. The end film though still ended up being what I had imagined so I would say it was successful to a large extent, I'm especially pleased with how the over head shot of the kid opening up his lunchbox looks (00:25) because it adds a different type of camera angle which makes the film look more complex.

I was also the editor for my film. For this task I had to use my phone as well as this I had to use the app 'CapCut' to cut up all my shots, put the clips together, rearrange the order of the shots as well as adding filters and music to the whole film. This then made it difficult to make

the film look well edited because I only had a limited amount of effects I could use as well as not having a professional editing software because my budget did not allow me to spend money on an effective editing app. When I was editing my film I wanted to use a specific effect called the 'Iris' transition that would look like the shot was closing into a small circle but that effect was part of the pro feature which I would have had to pay for because I was only using the free option. I then had to find a different effect that resembled it a little bit but it definitely wasn't what I was planning for the final closing shot because I had hoped to use the small closing effect from the start. I then picked out the effect that faded out into blackness for the shot of the kid character walking into the distance into the sun instead of the one I wanted. I think this worked because it still gave the wholesome innocent closing that I was hoping for that represented the kid ending his day at the beach and the audience are left wondering where he's walking to and if he's going home. The end also proved that the kid was capable of going on a trip on his own and even though he was doubted by the passenger on the bus he still managed to be confident in himself and have a successful day at the beach which ended in him walking into the distance and then closed effectively by the fading into the blackness which represented the end of the day, changing into night time. I think my role as editor turned out partly successful because I still managed to achieve the end look that I had hoped for but the process was challenging with the lack of editing tools I had.

Another production role I took on was the job of costume designer for the whole film. I didn't have any budget for this so I had to make do with what was in my brother's wardrobe as he was the one playing the role of the little kid. My plan was to have clothing that appeared plain and won't act as a distraction to the viewer so that it doesn't take away from the main focus which is the story of the kid. I also wanted to have a costume which would fit into the colour scheme because in the final edit there is a filter overlaid which makes the whole final film appear more cool toned because the blues and greens fit into the beach. I would have wanted for his character to have maybe brand new clothes so they didn't look worn and proved that he is capable of looking after himself because there aren't any holes or dirt on his clothes but I just had to go with what we already owned. I decided to dress him in very muted and cool toned colours which included navy and forest green, as well as this none of the clothing had any brand badges or pictures on them. I dealt with this well because I just had to look through my little brother's wardrobe (kid character) and try different outfit combinations with different styles of clothes and outfits to see what would fit in with the movie. At first I thought of shorts but the weather wouldn't have been right for the occasion and it would have portrayed the wrong season so instead I put him in navy joggers with a green top and blue bomber jacket, the problem with the bomber jacket is the film was recorded in the middle of January and the temperature was below five degrees celsius so I had to add extra layers underneath the character's top so that they were not cold while filming. Overall I think my job as costume designer turned out well because the colours of the main character's costume fit right in with the colour scheme of the whole film and doesn't distract the audience at all if it did have any bright colours.

I was also the location scout for my short film. This meant I had to try and decide where I was going to shoot all my scenes as well as figuring out how to shoot the bus scenes. I

decided for this that instead of having the shot of the kid getting off the bus actually filmed by the beach instead i was gonna make use of the bus route that basically goes in a circle round where i live so that instead i would get on the bus at the bottom of the hill I live on and then stay on the bus to shoot all my scenes of the kid waiting on the journey on the bus and eating his sandwich. The route then up the hill I live on takes 10 minutes so before I got on the bus I pre planned all the shots I wanted to do and how they would look so that I wasn't unprepared and stressed about running out of time. Then when i got to the top of the hill the bus had reached the terminal which means it was at the end of its route and would stop for 10 minutes before going back down the hill. I got off the bus and walked to the stop after and had one of my parents stay on the bus so that my brother got off the bus safely, then when the bus set off again I was prepared with my phone to film the bus pulling off and to film my brother stepping off the bus. This was effective because no one watching the film would know that the bus isn't actually by the beach but instead is in the town where I live, this also meant that i wasn't wasting time trying to film a bus scene in a place in a place i don't really know and all I had to do to merge the two locations together was have a montage of the kid walking along different routes and settings to get to the beach so then there is a smooth transition from a place which is meant to be close to the beach to then the actual beach. I think this worked out well because i was able to get some good shots of the character in different positions on the bus looking bored but i was also able to get a shot outside of the bus of it driving along the road and pulling up to the bus stop. Then I was able to get a shot that fits into the Wes Anderson theme because the character appeared to stop at the bus shelter and the bus was seen pulling away with the character looking around the location on where he was going to go next. This fits in the theme because wes has produced shots before of characters standing behind vehicles and then being revealed when the vehicle drives away. The shot of the character getting off the bus was also effective because it proves the storyline that the kid is confident on his own because he was able to get off the bus on his own and was knowledgeable on what stop was his to get to the beach.

Part B Evaluation

At the very start of the film there is a shot of the tide coming into the sand and going back out into the sea again. This introduces the idea of the film being based at the beach because the audience are shown waves, i also decided to do this it gave a background for the main title without it being a boring plain coloured background but instead it was a background that wasn't 2D but instead would immediately catch the viewer's eye and draw them into a fun beachy short film. The first shot also includes the title which is "A Trip To The Beach " this is seen in a blue text, the words also come on the screen one at the time in tune with the music so that the whole title is not introduced at one time. This was a decision I made because Wes Anderson has done jumpy titles before where they pop up onto the screen, this means the title fits along with the storyline and music instead of just being an unexcitable intro to a film which is meant to appear joyful and happy which allows the title to already set the mood for the audience on what the short film is going to be about but also what kind of tone it is going to have. This turned out very effective because I think straight away from the

first shot it's clear about what you are going to watch as well as it being visually pleasing and the title not appearing messy. At 00:06 the audience are shown the child character coming out of a front door and leaving a house while walking down the path away from the camera, this was done because it introduces the theme of the main character going on an adventure on their own. This also makes viewers wonder why this kid is able to just leave their house on their own without any guardians or parents in the middle of the day, this then introduces the question throughout the whole film if this kid is able to survive the day on its own and be able to navigate their way around without an adult to help or take them or if the kid is even confident enough to be able to do all these activities on their own. At 00:22 we see the main character sitting on the bus with no one next to him, we also see a stranger sitting a few seats behind him who appears to be looking at him with confusion on why this little kid is on a bus ride on his own with no adult to look after him. The result of this is that it forces the audience to think back to the beginning on why the character is alone on their own and how they are doing well so far in being able to navigate through their day and managing to get on the right bus on their own. This turned out well because it reinforces the idea of the original question of what this child is doing out in the big adult world on his own and creates a question that the viewer will be left thinking about for the rest of the film. As well as this at 00:26 the kid pulls out a green lunchbox and opens it up to reveal a perfectly packed sandwich that is cut into two slices. This proves to the audience that the kid is capable of looking after themselves just like an adult because they were responsible for making sure he had food for a day. I think the start of the film is effective in making the audience internally question what the character is doing on their own and why they are trusted by whoever they live with to just get on a bus on their own with no supervision. As well as this the cinematography is effective because the shot of the character opening up the sandwich with an overhead shot which fits into the theme of Wes Anderson because in his movies he also has scenes of characters either opening up packages or food items which is seen in "The Grand Budapest Hotel".

At 00:40 there is a medium shot of the bus at the bus stop and then slowly pulling away to reveal the kid getting off the bus and standing in the bus shelter then looking down both sides of the road. I chose to do this because I wanted the bus to be the main focus of the shot and then slowly pull out the frame to reveal that actually the kid had gotten off the bus and then the audience focus is on the child. The bus moving out of the shot also introduces the new sequence of the kid walking to the beach and starting the second phase of his adventure. This also is the start of the beach filter because I had to use two different filters for the short film with the first one being on the bus sequence because the bus has reds and browns whereas the beach has blues and light colours which means if I used the same filter for the whole duration of the film it would make the bus look too vibrant and muddy. So at 00:40 this is when the second filter starts which makes the scenes slightly more saturated as well as any blues and greens appearing more impactful because it's the main colour scheme. I think this was effective because it then drags all the colours I picked for the film in so that the cool colours are more visible and any warm colours are muted down because I didn't want them to be the focus point. At 00:50 we see the character arrive at the beach and stand on the wall while peering out to the beach with his hand up to his face as if he's looking out into the distance. This also shows that he does still have a bit of a normal kid personality or thoughts because

him placing his hand up to his face shows some innocence because its like he was imitating a pirate which kids normally pretend or dress up to be, during the film he shows different variations of either him being an adult and being able to navigate on his own or being a kid and pretending to be a pirate looking out to sea. I think this is effective for the film because it creates a wholesome film that viewers can watch and reminisce on their childhood with because it makes them think about how when you're a kid you also think you are so much grown than what you actually are. From the start of the film right to the end of the film the audience are able to hear non-diegetic music because there is no dialog throughout the whole duration of the film. I chose to have no dialogue because I wanted the story to be told through the characters actions instead of telling the audience what he is doing, it also doesn't make sense to have the kid speaking because he is on his own so he wouldn't have anyone to talk to and instead would just be speaking to himself. Also the risk of having a noisy background such as people at the beach and being able to hear public conversations on the bus which people did not give their consent to be recorded. The music as well turned out effective because instead of having a sad gloomy song playing I chose to have an upbeat tune that could fit into the joyful tone that I was trying to portray.

At 00:57 we see the character walking along the beach wall with his hands in his pockets from the left side of the frame to the right side of the frame. I chose to do this in my film because Wes Anderson never has any of his characters walk in a curved line or in a way that isn't linear instead they are always taking a straight path such as walking from one side of the shot to the other. These types of shots are seen in movies such as "Asteroid City" and "Grand Budapest Hotel" which makes it effective because this means that the film is easily recognisable as being inspired by Wes Anderson. The shot as well came out effective because it results as a visually pleasing shot because the top of the wall is linear horizontally along the screen as well as the start of the beach and end of the sand also going on a horizontal line which result in the shot being balanced and not appearing messy or uneven with the shot not being symmetrical because part of the storytelling process was having cinematic shots which appear even and balanced. At 01:02 We see the child character with his back to the camera facing the beach with only the tide being in the background. This starts the adventure of the child actually being at the beach instead of just travelling to the beach, it also represents how the child is at ease with the fact he has managed to make it to the beach and the stress of travelling is over, especially being able to go on her own. The shot is also effective because it gives the viewer a different perspective because it acts as if the viewer is watching over the kid actor as if they are their guardian watching over them looking at the beach because the camera is situated behind the kid.

Then we see the kids time at the beach and what they get up to, we then see a series of shots of the character pulling out a camera and taking a photo of the beach. This is at 01:10 when we first see a birds eye shot of the character sitting on the blanket with their bag open and then he goes and reaches for his camera inside the bag. Then we see the camera be placed up to his face and then the shot quickly changes to a side view shot of the camera opening up so that the audience have a side view of the camera being used. After this we then have a shot from the character's perspective of what the view looks like through the lens. This is effective

because it means it's a whole new viewpoint as we are seeing through his eyes on the beach which adds a whole new insight. This is effective because it shows a level of innocence as well because the kid wants to be able to capture his good time at the beach and be able to take a photo of it to look back on because he had a good experience. I also think this is effective because I was able to use different camera techniques all within a five second frame such as birds eye, medium shot and close up while also following the movements of the character so that instead of just jump shots of the character doing different activities in different locations such as travelling to the beach and walking along the beach front instead we are given a longer sequence of what the kid is deciding to do at the beach. I also decided to do that shot because the shot of the camera screen creates a frame within a frame effect so that the audience are looking through the camera onto the beach and are able to see just what the character is seeing so that they have the same effect. At 01:35 there is also a shot of the character sitting on the beach while having a cup of hot chocolate as he looks out onto the beach. A good thing about this shot is that it was done so cinematically it follows the rule of thirds so that the kid only takes up the left portion of the screen and the rest of the right side is taken up by the view of the beach which means that the audience have a balanced view of the child on one half with the beach on the other side so they are able to switch their eyes from looking at him to then being led to the other side and appreciate the view. As well as this there is then a shot of a bird flying by in the sky without any feature of the character then also a shot of the waves washing up onto the sand, this was done because it divides up the shot so that the different activities which the child does don't just merge into one scene but instead the shot of the scenic view divides up the activities so that the story has breaks in it. This was also done because then it means that the audience then has a view of what the child is looking at and are able to understand the location more.

Then at 01:49 we see the character standing up and putting on his backpack then continuing to walk off the screen while it appears to be getting darker with the sun starting to set in the background. This was done because it officially marks the end of his trip because it is no longer day time but instead its starting to turn to night time. As well as this there are hints of warmer colours starting to peek through the blue sky which is effective because instead of any negative colours such as reds or blacks which could indicate the day was a failure instead there is a yellow hue which represents how the day was positive and filled the character with happiness instead of disappointment. After the character leaves the beach there is a shot of him walking along the beach front with the camera following alongside him on a side on view. This was done because I was inspired by the walking shot in "The Grand Budapest Hotel" where the character "Zero" walks down a road with a load of newspapers in his hand as the camera follows his side profile which was also done in many scenes of the movies where side profiles were captured. This is effective because in one of the final shots of my short film I still had references to Wes Anderson which shows how much of an influence he was in the creation of my own film. As well as in this shot the boy appears to be whistling with happiness while walking away from the beach just proving to the audience that he was capable of doing this adventure on his own as well as it being an enjoyable experience.

Candidate 3 evidence

H Media Assignment – Section 2

2a) In my production role as the location scout, one of my tasks was to scout for good locations to film exterior shots in Prague. As I wasn't staying long in Prague, I wouldn't have much time when I got there to scout for locations. To combat this, I decided to scout for locations before the trip on Google Earth. This would mean I would have a more clearer idea when I arrived of where I could film. I knew I wanted to have a large, impressive building to stand in as an art gallery and I thought by scanning through the city, I could find a good enough building. Although this did partially work as it gave me a good idea of where big buildings were, it was hard to get a sense of scale or how many people would be at these locations. When I arrived and travelled to the locations I had picked out, I found they were too busy to film that I had in mind as my other role as director. This was an issue as I knew I wanted a clip of the Thief in front of the building, with no one else around him so other people around made it not possible to achieve this shot. This was also a problem as I didn't want to waste the actor's time and my time in the city as it was very limited so wandering aimlessly around the city would not be an option. Luckily, I was doing a tour of the city as part of my experience there and during that time, spotted another location that perfectly fit the vision I had in mind. This location had a set of stairs in front which I wanted the Thief to walk up and an impressive exterior that created the idea of an expensive art gallery that the Thief was going to steal from. This location turned out to be better than the original location as it fitted the idea of a grand art gallery I had in mind and I could also film shots in a small entrance hallway without needing to get permission or there be any people in the way filming. This hallway was connected straight from the outside to the inside of the building with three doors. As only the right doors were being used, we could use the rest of the space and use the other doors as if the actor were using them, even though they were nonfunctional. Also, as people were only going through the right doors, no one would need to come down to where we were filming and interrupt.

In my role as cinematographer and set dresser, I also faced some minor problems when filming certain shots. When planning, I knew I had to film some interview scenes. The vision I had in mind was a typical office with a large plant. But there were no places that suited this vision perfectly and due to our budget of £0, I couldn't buy a plant as they are very expensive. However, I managed to overcome this challenge easily. My father was my actor in the interview scene, and he happened to have a black couch with a blank wall in his house which actually suited the scene as it created the idea of an interrogation room which would be fairly blank as to not distract the suspect brought in from the questions. I am pleased with how this turned out as it gave off this effect effectively. This allowed me to film the shots I had planned whilst sticking to my £0 budget. Also, as it was in my house, I had plenty of time to figure out and fine tune the right angle to shoot the interview sequence from, adjusting the height to suit my actor. Another problem I was faced with was the lighting. I wasn't sure whether to use natural lighting or artificial lighting on my actors faced. I quickly concluded that I could not use artificial lighting as I did not have any lighting device strong enough to cast a noticeable light or the means to get high enough to have the lighting come from where I had envisioned. However, the location I decided to film happened to have a large window across from it, supplying a perfect amount of natural lighting. As it was also a sunny day on the day I filmed, I did not have to wait get the right level of lighting for my shot. The vertical beams separating each window also supplied an aesthetic shadow across my actor's face, creating more depth and shadow on the shot, making the shot less flat and adding some visual interest to a shot that didn't have the most to begin with. However, as it was natural light, the sunlight would move and create some shadows darker than others and move to different parts of the actor's face. I'm actually fairly happy with this as the moving shadows due to the sun moving suggests the passage of time between the shots suggesting to the audience that how important this questioning was as he was interrogated for

a long time to get every ounce of information out of him that he had. Overall, the location I chose to film and the lighting from the window came together to create a shot which exceeded my initial vision I had in mind.

I also faced some challenges in my role as director. One of my roles as director was working closely with the actors I had on set to ensure they could act to the best of their abilities to fulfil the vision I had in mind. One problem I quickly came across when preparing to film the interview scene was getting a script for the actor so they would know what to say for my trailer. As I was writing this however, I concluded that whatever I would write down would sound scripted to me a natural sounding interview. To combat this, I decided that instead of writing a full script for my actor to follow, I noted down key points down for the actor to follow and improvise around. This ended up being a fantastic idea as not only did it help create a natural and organic questioning, especially due to my actor's great improvisational skills, it saved a lot of time trying to create a natural sounding script and instead I could use that time to actually film the shots I needed. On the day I filmed these interview scenes I also was faced with another challenge in regard to the script pointers I had written. I needed to figure out where to put the script so my actor could see to improvise from. However, I quickly found a solution to this, as I was filming these shots on my actual camera, something I had already allowing better shot quality, I could write these points on my iPad, placing this at the base of the tripod stand I was using. This allowed my actor to see the points I had come up with in order to improvise properly from. I think this was effective as the actor play it off by looking around as if he was searching his mind for the answer to the question without looking too obvious that he was looking down at a script. We only had to reshoot these scene a couple of times just to make sure we had covered everything on the script even if that meant overlapping some sections again. I think this was a good idea as it meant not having to worry about trying to cram in a reshoot when during editing if I realised I needed some extra dialogue we didn't get. Even with the reshoots, the process didn't take too long, and we used the natural light to its fullest potential. This was also an effective idea as some of the dialogue from the reshoots ending up fitting and sounding better in the final film than the first take.

I also faced some challenges in my role as editor for my trailer. One of these challenges was using new editing software. I had decided I didn't want to use iMovie as I felt it is too limited to create the trailer I had in mind. However, most of the editing software I could find were either paid software or too complex to understand. I ended up using CapCut to edit as it was free and fairly easy to understand, with many more features. Using CapCut instead of iMovie allowed me to colour-grade my trailer to make it more visually appealing to watch. This meant giving different scenes more distinct looks to create the idea that these clips are from separate times. This also meant I could fine tune the colours to make each scene look better, rather than relying on natural colours which might've been to grey and dull than what I wanted. I edited the interview scenes of my trailer to be black and white with fairly high contrast in the black and whites. By having the whites a lot brighter and darkening the blacks would make all of the white parts such as the actors face a lot brighter. This would draw in the audience's eyes to the actor's face and expressions so they can really get a good idea of what the character was feeling. This would set these scenes apart from the other scenes which are colour graded to have a more yellow, saturated look. This would differentiate between to perspectives and times. The scenes in yellow are all from the thief point of view in the present. The monochrome colouring creates the idea that most of the world, such as the man being interviewed, don't know who the thief really is or what he is like, the monochrome colouring conveying that most people don't see the full picture. Whereas the scenes set in the present, following the Thief are in full, saturated colour showing this is what he is really like. This would differentiate between the two locations we see in the trailer. I also had a challenge in figuring out music for my trailer. I eventually deciding on a piece of music from the film 'Inception', as I felt it fit the atmosphere of my trailer pretty well. The isolated piano notes at the start reflect how the thief feels, isolated from society. As

the music builds and climaxes suggests that from the outside, he may look tame, inside he is completely different a force to be reckoned with. The piece's crescendo also works well to create weight behind the text that comes on screen suggesting the severity of the heists he pulls off. However, the piece's length didn't quite fit the length of the trailer I wanted to have music. I countered this by splicing the music up to fit in with my trailer. I also sped up and slowed down certain splices of the music to also aid in this. I ended up spacing out the piano notes at the start to further emphasise how lonely the thief feels and also so they play at meaningful points in the trailer where it doesn't overlap with dialogue. I also had to extend the crescendo in the music to better fit over the clip of the thief standing on front of the building and the text that comes up after. This ended up working pretty well in creating the right atmosphere. Although I felt the build-up in the music towards the middle was not quite what I had envisioned coming in a bit earlier than I would've liked. I feel I carried out my role as editor fairly well, working with the restrictions such as the short music length or new software to effectively create a trailer. I was able to effectively splice the music better fit each scene in the trailer and create more meaning by teasing out sections such as the piano notes at the start. I was also able to put the clips together in a cohesive way that flows well and is not too confusing to follow. I thought at first it might be confusing for the audience to follow between the two timeframes, however the distinct colour grading for each time made it easy to understand when each clip was.

2b)

Between 0.00 and 0.24 - My trailer opens on a black screen with the sound of a projector playing over the fade into the first scene. This sound portrays the idea that the clip that is about to follow is an old clip, that takes place in the past. I think this is fairly effective as whenever you hear that noise you think of an old film clip, which was what I was going for. The first scene we see is of someone being questioned about their affiliation with the Thief. I decided that all of the clips of the interview would be in black and white with high contrast between the blacks and white. This colour grading portrays that these questioning scenes are not set in the present, and are old clips dug up to be researched. The colour grading also works in combination with the projector sound we hear at the start to help give the impression that these are old clips dug up by whoever is trying to find out about the Thief in the film. Overall, I think my colour grading was effective. I think it successfully helped to convey to the audience the idea that this was an old reel of film dug up and I am also happy with the way it looks, creating the stark look I wanted to contrast with the other clips set in the present. When filming these scenes, I managed to get direct sunlight on my actor's face, with a band of shadow created by the window beam. This effect created quite a harsh natural light on my subject, creating the feel that he was being questioned, he was under pressure and all the eyes were on him and what he had to say. The shadow the beam created helped break up the light on my actor's face making the light less flat and more visually appealing for the audience watching. This shadow which often half covered the actor's face also could suggest the duality within the person's mind, as they know thought the thief was a good person however they realise the man he really is. I think the lighting I managed to capture was very effective in creating the effect of the actor being interrogated and questioned and the shadow slightly obscuring his face had the perfect balance of giving the scene some more visual interest whilst covering enough to convey the conflict the man was going through in that moment.

Between 0.24 and 0.40 – the scene slowly fades to black and then to the first clip in the present, set in Prague. The slow fade to black first suggests that this was the man remembering his time there, as if we were seeing his memories. Only this is not the case and we are in the present, conveyed through my colour grading used for scenes set in the present. For these scenes, I edited them to have more saturated colours, with a more yellow and green tint on the clips. This heavily saturated look was also to contrast with the interview scenes which are all in black and white, void of colour. The use of colour in the different scenes also reflect on how the world sees the thief. Most of the world,

such as the man being interviewed, don't know who the thief really is or what he is like, the monochrome colouring conveying that most people don't see the full picture. Whereas, the scenes set in the present, following the Thief are in full, saturated colour showing this is what he is really like. This is fairly effective as the different colouring makes it easy to differentiate between the two times. The first clip I used is an establishing shot of Prague. This was effective in setting the scene and illustrating for the audience the type of place the thief resides and does different heists. I'm quite pleased with how this looked, especially with the yellow colour grading I added, which I feel successfully set the scene for the shots set in the present, whilst also looking visually appealing. This shot is also where the music first comes in. Up until now, I chose not to have music playing over my trailer. I did this to amplify the sound effects and dialogue playing. This was also to emphasise the idea of an old film clip playing. This is effective as by having no music lets the audience fully immerse in the film clip without being taken out by any music. When the music comes in we hear a singular held piano note over the first establishing shot. This represents how the Thief feels. Isolated and cut off from the rest of society for what he does. I like the feel this creates as the single note is not too overwhelming and doesn't take away from the scene. I'm happy with this as the quiet music works well here to contrast to when the music starts to build and get louder later in my trailer. We fade back to the next clip of the interview. In this clip, as the suspect talks, the sunlight gets brighter, filling the room with light. When filming these interview shots, I knew the sunlight filled the room making the shot brighter, however I was aware this would most likely happen, and I could not prevent this without affecting the normal lighting which I did not want to do as I really like the appearance that this had. I decided to keep filming and not worry about a retake as I thought it would look fine and I wanted to use the rest of the time before the sun faded away for following shots. It was only when I was editing the shots I realised the increased light took away slightly from the dark tones and the contrast. Overall, although this shot was not quite what I had planned, I still believe this shot was important in conveying part the story of the trailer through the dialogue explaining how the suspect met the thief which is an important detail I could not leave out.

Between 0.40 and 0.59 – The shot fades to the second shot of Prague. In this shot we see a shot of a camera approaching the camera with the Prague skyline in the background, with the large Prague castle towering over the city. By showing this skyline in the trailer including the large, ornate castle in the background conveys to the audience the type of place the thief does these near-impossible heists, busy and very wealthy cities with expansive history. I think this shot was effective in creating this idea of where the thief carries out the heists whilst also being visually appealing to the audience. I'm happy with how the shot looks, with the skyline not being to overwhelming or busy to look at but still still conveying what I wanted. Over the fade between the interview scene and the second Prague clip, the audio from the interview scene continues on and stays over part of the next clip. This allows for the audio to tell some of the backstory as well as just the film clips themselves. The audio also ties into the clip onscreen aiding in conveying the backstory. In the audio, the suspect explains how he first met the thief in Prague. This effectively ties into the video as we see the red tram approaching the camera. This allows the audience to get a clearer picture of how they actually met. I'm happy with this as without the video, it might be hard for the audience to visualise the meeting however the video aids in creating this image without actually showing the meeting itself, just a place similar to where it happened. This shot combined with the audio was quite effective as the audio conveys part of the backstory of the thief and the clip of the tram is effective in creating this image for the audience without just directly showing. I'm also happy with the shot of the tram. I waited until a red tram went by to get this shot as I really liked how these trams looked. This ended up being a good idea as the red colouring of the tram perfectly attracts the eye of the audience to the tram to help aid in storytelling. If the tram was a different colour, it might have blended into the background and pull not have been as effective in creating a picture in the audience's minds. The shot then fades to the first title card which displays the words 'Find Out'. As this was a trailer, I knew from the start of the editing process that I wanted to have title cards. This would allow audiences to

get an idea from the trailer what the actual film might be about without giving too much away. These words are effective in my trailer as it might spark curiosity in the audience to find out what to go to watch a final film to understand what it meant. The title card might also make the audience look deeper into the trailer for any details to find out about the plot. I am also happy with the colours and text for the title cards, using pure white text on a black background. This leaves no ambiguity for the audience to misunderstand, making clear for the audience what they would watch.

Between 0.59 and 1.21 – The title fades back to a clip of the interview sequence. This time instead of the actor's face being half obscured by the shadow suggesting the conflict within him about how he felt about the thief, this time more of his face is highlighted by the sunlight. This suggests that as he talks about the thief and opens up about his past experiences with the thief, he is beginning to get a clearer picture of who the thief really was. As he talks, he begins to notice the weird things the thief did, such as lurking near the exits or being overly interested in the building itself, which at the time didn't seem odd, as he reflects, realises the person the thief really was. I think this was effective as it subtly shows the suspects changing opinions as they talk without being too obvious and just blatantly telling the audience. The changing of the sunlight also effectively suggests the passage of time suggesting that the suspect has been questioned for a long time so everything he knows can be noted down. The shot then fades to the next shot of the present. The camera sweeps in from behind the Thief, who is ominously watching standing on front of a large building. This shot allows us to see the thief ready to infiltrate as well as showing the the building itself that he is about to steal from. This shot was effective as, throughout the trailer, the heists are only ever spoken about and are never shown and now the audience finally gets an idea of what these heists are actually about. The low camera angle from behind the thief, makes the building tower over him. This effectively shocks the audience as it seems almost impossible for one man to steal from such a huge building but yet he still manages to pull it off. Over these clips, as the first title screen fades, the music begins to build up. Loud trumpet blasts build and build up the the second title screen. Whereas before the music was quiet with isolated piano notes, a full brass section blasts chords getting louder and louder. This signifies that although the thief seems like a quiet man, he is capable of things impossible to most people. The overbearing blasts create the feeling that even one man can be an incredible threat, and not someone to be messed with. The music building was fairly effective in creating the feeling in the audience of the true threat of the thief however I think the music begins to build too early which I don't like. As the music builds, it clashes with the dialogue in the interview sequence. This means some of the words said by the suspect, are lost to the loud trumpet blasts in the music. Instead, I should've have delayed the music build up until after the interview scene starting from the next scene so the interview dialogue can be heard more clearly. The scene showing the thief standing in front of the art gallery then fades to the second title screen. The text reads, 'The Mastermind behind Europe's biggest heist' with the same colouring and font as the previous text. I like how the music building correlates with this text as the music builds to its climax, reaching its loudest point as the text shows. This gives the text more weight behind it, displaying to the audience the scale of the heist. This is effective as without the music, the audience might not fully grasp the scale of the heists, the thief carries out. However, the final, loudest horn blast, creates the idea of a huge heist more effectively. This would also persuade the audience to see the final film, to witness this huge scale heist portrayed by the text and music.

Between 1.21 and 1.50 – The shot then fades to the next clip in the present. This shows the thief leaving the building, bag full of precious items in hand. This shot allows us to see that there is no one around him showing how good he is at what he does, that no one tries to stop him leaving as they had no idea he was even there. In this shot there is also a large lens flare obscuring the shot with yellow sunlight. I'm happy with the effective this gave, making the shot look very good, and also convey the the audience that as we struggle to see the thief fully, it's as if no one else in the building saw him coming or leave, amplifying how good he is at what he does. As the thief walks to the door,

we hear a clip of dialogue from the suspect over the video clip, mentioning a weird habit he noticed in the thief when they met. By having this play over the video clip, suggests as if the suspect is putting all the evidence together as he talks about why the thief did these things. I'm happy with this effect as it works well with the clips showing on screen and is effective in intriguing audiences into finding out what the suspect might have seen when he was with the thief. This shot fades into the next shot showing the thief disappearing into a crowd of people without a trace. Again, over this shot we hear a voice clip of the person being questioned, describing how the thief would just disappear quietly when they were together. I'm really happy with this effect as I lined up the voice clip perfectly so as the interviewee says 'disappear', the thief would disappear into the crowd. I love the synchronised effect this creates and I managed to capture the shot of the thief disappearing into the well so he completely vanishes off screen. This shot also intrigues the audience watching as they get one question answered, how does the thief get away with the heists? However they are left wondering how the thief learned to perfect this act. Over these shots, the music reverted to have soft, mournful strings accompanying the trailer. This is effective as it suggests that the thief doesn't always enjoy what he does and has to reluctantly resort to these heists to make ends meet. This might make the audience curious to see a more human side to a character who on the outside seems emotionless and stern. These strings bend together creating a white noise getting louder and louder leading up to the final title screen, revealing the title of the film, The Thief. The music building up this white noise is very effective as it leaves the audience on the edge of their seats in anticipation of the title and what comes next. This reaches its climax over the text holding for a second before releasing the anticipation as the text cuts to another clip, void of music. The clip shows the interviewee confused at where he is and asking what this is all about. I'm really happy with this as the audience were on the edge of their seats and are given one final question at the very end. This scene suggests an external force seeking to find the thief not previously addressed in the trailer. This is very effective as this leaves the audience dying to find out who is behind the interview and what they want with the thief. I'm happy with my decision to cut all music, as it lets the words the interviewee says ring out clear and almost ring in the audience ears after the intense build up in music previously.

Candidate 4 evidence

2b: Achieving My Creative Intentions

Between 0:02 and 0:04 – At the start of the trailer is a short scene which helps to set the atmosphere of the trailer, showing how my actor (the previous victim) gets pushed into a wall. Cutting off before she could hit the wall adding suspense. The positioning of the shot in trailer tells us what is happening before any story riven shots come into the trailer- there is some sort of danger within the trailer. The lighting in the underpass that we shot that scene in was highly effective as it looked so unnatural showing that this is fiction but also creating an unusual feel to scene, as the colours are so bright, but the content of the shot is very disturbing. This was remarkably successful. I asked my actor to make genuinely concerning facial expressions. This makes the viewers question what is happening to the girl as there is no context to why she is getting pushed back. Making the viewers intrigued to know why this is happening. I did not include any music in this shot as I wanted the bare breathing noises of my actor to be heard, I echoed the breathing a lot, so it sounded more eery and in your face. This would create a more disturbing feeling to the shot as heavy breathing make many feel uncomfortable, this was highly effective as it really brings in the

feeling of the story for my trailer. The breathing noises is also effective as it makes the girl sound out of breath which makes us as viewers question whether she had been running away from the stalker for a while. Making us want to further find out what happens.

Between 0:16 and 0:17 the camera is placed right in front of my actor's face, showing what is behind her. This automatically shows us that she is getting followed by someone giving us context clues of what may happen in the final film. I purposely went in and out of focus on the background to emphasise that there is someone behind her. This was effective as it clearly tells the viewer that there is a stalker stalking her and that will be an ongoing theme throughout the film. I made many short snappy shots which used shots that had previously been shown in the trailer. For example: 0:16 to 0:21 uses the shot in front of my actor's face twice, a shot of her side profile once and the shot of my actor walking twice. I especially used the shot of her walking multiple times because it looks like the figure walking behind her. Making the viewers link up that maybe the intense scene at the start of the trailer might be connected to the person following Katie S. I think the quick snappy shots were really effective as they gave quick clues to the viewers of the plot line of the film and also gives off the feeling that past events keep recurring and past memories keep flashing into the trailer telling us that the stalking situation has happened before.

From 0:22 to 0:25 you can see the shots of my actor walking towards each other. This shot had many cuts with a black screen interrupting in-between the shots. I did this to separate the long shot which I believe created more suspense to that part of the trailer. This was necessary for me to do as that scene for me personally was too long but necessary, so I decided to cut it up and turn it into a suspense driven shot. Especially how at 0:25 when they finally meet it goes black then jumps to a shot of them 'speaking.' This will create the viewers to want to go on and watch the film to truly see what happens in between those two shots. This technique is called fast cutting, these are usually used to convey either energy or chaos and I believe that in the scene of my actor walking towards each other there was a lot of energy building up as that scene especially gives a lot of contexts of what the film will contain. Creating this effect was not exceedingly difficult and I believe I executed it very well. It involved me cutting up the shot of my actor walking towards each other multiple times and interluding a black screen in-between to separate the

shots. The black screen shots were only 0.1 seconds long which made them truly short but noticeable enough to separate the scene. I also overlaid a video of a ballet dancer dancing behind a pink screen during multiple times of the trailer. But I especially did it during 0:22 to 0:25 as that was the moment my actors were meeting, especially as pink is a pretty romantic colour this hints that there may be a romance between them in the film. I also included this overlay throughout the trailer because 'La Vie En Rose' means life in pink.

During the time 0:28 to 0:35, there is a shot of [redacted] talking. We can see a figure centred in the shot. The figure is [redacted] Spotting the other two girls talking and having an enjoyable time. I knew before I filmed the trailer that I wanted only one shot of all 3 main actors in the same scene and decided that this scene would be perfect for that. It creates a triangle frame in the shot, especially as [redacted] is higher up than [redacted] his shot makes us as viewers have many questions that we want answered: Is [redacted] jealous of [redacted] finding new lovers? Was [redacted] a past lover who got killed by [redacted] due to jealousy? Will the same events repeat to [redacted]? Or will there be a turn in recurring events? These shots were effective as they give the viewers some sort of information about what will happen in the film. Teasing the viewers to want to go and watch the film which is the purpose of a film trailer.

Between 0:37 to 0:41 there is flashes to all the past scenes summarising what has already happened in the trailer. After that there is a repeat of [redacted] s first scene to reemphasise what could have happened to her after seeing how the stalker is acting towards meeting [redacted] I did this to remind all the viewers of all the past events in the trailer to lure them in to want to find out more about film. I use the Fast Cut editing technique again which was amazingly effective. I believe bringing back the scene from the start to the end summarises the trailer well especially how eerie the first scene is. Also 0:42 to 0:45 I asked my friend to whisper out the title to create a more dramatic, ominous atmosphere to the film. I also got my friend to whisper all throughout my trailer which I believe was highly effective as it sends shivers down my spine which was what I wanted from that. Also, the echo of the whispers make you feel like you are secluded in a sort of tunnel or underpass. This makes us believe that [redacted] s the one whispering or her spirit is.

In conclusion, the result of my trailer was done well. I am happy about how it turned out. But I envisioned the final trailer to be longer, but the length works as many trailers are

shorter than a minute. I was the happiest with how my editing turned out, it looked very professional, and I am incredibly happy with it. I shocked myself with how well I executed it. The trailer was made best to my potential.

Candidate 5 evidence

Part 2b

Achieving creative intentions

Creative Intentions:

Between 00:00- 00:16 at the start of the movie, I use a zoom in shot of the grandpa and granddaughter. This symbolises the start of the story and the happiness that both characters feel as they express the love they have for one another, through sharing time, enjoying an ice-cream Sunday together. I wanted to do this as I had the idea to create a wholesome memory which will then be recreated in the final scene. My intention here was to show the audience that these characters are enjoying their 'perfect lives' however, when you grow up you are faced with the realisation that there is not as much time left as you thought for the older people in your life and that people should appreciate the time that they have in their life and not waste it. I also start of my movie with the song 'Unchained Melody' by 'The Righteous Brothers'. I chose this song as it is a major classical song which I think perfectly represents the happy moments of youth that the child has before she makes her bad decisions.

From 00:17- 00:36 I change the colour from a happy, bright red, representing childhood and happiness. Then to a non- filtered tone, showing the link of the story to the present day. I wanted to make it clear that there was a change in the time period, and by doing this, I decided to change the colour showing time has passed on. I further tell this to the audience through the change in costuming. The grandpa has changed outfits, as well I added more grey dye to my friend's hair who was playing the grandpa. This further informs the audience that this is a different time and showing it is now continuing the story in the future. By the end of the first scene within this time frame, I informed my actor of the grandpa to immediately change her facial expression after the granddaughter leaves the house. Showing to the

audience that from the second she leaves that door she won't be coming back. I wanted my audience to know this to make it clear that it would affect my story later on. Not only did I want my audience to be educated but I also wanted them to be entertained. I do this by causing tension throughout the movie, making my audience question what will happen next, until the dramatic cliffhanger at end.

Between 00:52 to 1:17 I use my own technique to explore the difference in characters through juxtaposing shot on shot. I jump from a scene of the grandpa to the teenager as they text each other. For the teenager's shots, I use a natural filter to symbolise that her life is normal and has not been affected by the fear of time running out yet. Contrasted to the grandpa's shots where each clip gradually gets more of a black and white filter as the movie continues. Foreshadowing that his death is approaching, I use an overhead shot of the grandpa texting during time frame 00:56- 01:01 to show a smooth frame of the character as they start getting stressed about where their granddaughter has gone. I explore this with my own style as I zoom in quickly to the grandpa's phone, comparing this to the shots of walking towards the camera, as the camera moves away from her. This has a dragging affect on my movie as both camera angles are different showing how different the character's priorities in life are.

Between 1:27- 2:04, I use a behind the head shot of the grandpa collapsed on the floor with the local neighbour running into the house in slow motion to make the film slow down, just as the grandpa wanted his life to be. I use slow motion to illustrate the grandpa dying as their life slowly comes to an end. This has an impact on my movie as the grandpa collapses from the stress of his granddaughter not making an appearance to their yearly lunch visits. This causes a heart-attack. However, I don't make this clear to the audience, which was intentional as I want them to believe that he died from a broken heart of the thought that his granddaughter didn't care enough to see him.

Between 02:07- 02:49, I use a long shot that follows my main actress to the bottom steps of the beach to make the time seem as if it slowed down since the grandpa has died. My idea here connected the teenager's life to her approaching her fate as she walks for 42 seconds, linking to the grandpa as his life was slowed down in slow motion to express his life ending. The colours have now changed to a dark blue/ black as I shot this scene at night time. This was done to show how the teenager 'Carla' is entering a dangerous place that she will now be trapped in for a while.

Finally, between 03:06- 03:42, I used a long pull out shot, which I wanted to drag on for a long time, making the audience feel connected to how the teenager felt in that moment of regret. 'Carla' now has realised she made a bad decision and wants to erase it but can't as it's too late. Exploring the overall intention of my film. This shot was the most important to me getting perfect as I really wanted the experience to feel as emotional and impactful on the audience as possible. This cliffhanger left her looking smaller and smaller which suggested to the audience her vulnerability, loneliness and shock to this situation. The camera moving

away from the character represents her being left alone with her grief. I further wanted to show how the teenagers were in the background of this phone call, symbolising her her separation between their experience and hers. Her friends continuing their dancing, ignoring her which shows how she now feels isolated and distanced exploring her feeling of regret.