

Candidate 7 evidence

2b)

Self Evaluation

Scene One (0.00-0.53)

The opening shot of the film (0.00-0.15) uses a wide shot to show the seemingly empty hotel room. This helps in establishing the location for the audience, as it is important they understand that the protagonist is not at home, and out of their comfort zone. The use of this shot is also helpful in exposing the production design of the film to the audience, highlighting the messiness of the room, showing the audience through semic narrative codes that the protagonist lives in an unstable and untidy situation, foreshadowing the state of the character's poor mental health. Furthermore, it highlights the low-key lighting of the cinematography, creating a dark look: a trait of the thriller genre, fulfilling what expectations the audience want from a film in this genre, and therefore entertains them. When the protagonist walks into frame and further away from the camera, the wide shot allows conveying how small and entrapped the protagonist feels. The wide shot also allows for the actor's full body to be shown, making it easier for the actor to convey the important trait of the character –drunkenness – to the audience with his body language, holding a commentary on alcoholism in young adults, successfully fulfilling the productions aims to represent this demographic. I feel as if the opening shot quite successfully achieves what it is intended to. The low-key lighting, combined with the harshly repetitive musical score achieves an intentionally mundane tone. The costume of the protagonist adds a great deal to the symbolism of depression, and his body language conveys the fact that the character is drunk. The production design did make the character's life appear messy, however due to the low-key lighting, I feel as if some visual attention has been struck away from the significance originally intended with the production design as some objects are too dark to make out, such as the knocked-over chair next to the window. The blocking and positioning could also have used some work, as I feel as once the protagonist has walked over to the liquor bottle, he still appears rather big, taking away the implication that he is entrapped partially.

The second shot of the scene (0.16-0.27) uses a close-up shot of the desk space in the hotel room. In the shot the audience are shown a packet of open jelly beans, with some beans carelessly surrounding the packet, and a half-drunk bottle of spirits. A glass swings into frame from the right, and the protagonist fills the glass with more spirits, before deciding to drag the bottle away with him. The close-up of the jelly beans conveys the significance of the character's young age to the audience through semic codes of childhood. This was nicely contrasted with the spirits bottle, which also took up a large proportion of the frame, also conveying its significance in showing the character's alcoholism to the audience. This contrast was intended to

add a level of disturbing feeling to the film's tone, adding to the audience's entertainment as this is a common trait of the thriller genre. The colour grade in this shot was a little distracting, as it clashed with the grain caused by the dark cinematography, and is something I would rectify if I came across this issue again in future as this would have taken away a level of immersion for the audience. The voice-over in this shot ("Why should I bother waking up in the morning?") was intended to introduce foreshadowing onto the audience surrounding the character's later attempted suicide. I feel that this worked successfully in creating enigmas to the audience as to whether he will actually commit suicide later on in the narrative. It also establishes the vulnerability of the character to the audience as well, conveying the stakes of the situation effectively. Overall, I feel this shot is mostly successful. Although the colour grade and use of lower-quality lenses than we might have wanted resulted in technically messy shot, the props and their framing within the shot manages to still bring across their intentions effectively, portraying a small back-story to the character in order to make him more relatable to the audience.

The fourth shot of the scene (0.48-0.53) is an extreme close-up of the protagonist's eye. This shot helps the audience connect and sympathise with the character. His eye looks sad as it looks down at the floor, and the movement of the eye to look straight-on appears partially painful for the character to do, conveying his short and snappy attention span at the hands of his declining mental health. The rich blue of the character's eye creates an aesthetically pleasing shot for the audience as it affixes with the orange tint created by the colour grade. This is because in the colour wheel, blue and orange are directly opposite to each other, meaning the two colours blend together very naturally and therefore create visually attractive shots. Action movies and thriller movies often use this colour scheme, meaning that the audience's expectations on the look of the film as a thriller are successfully fulfilled through this shot. Other movies like *Mad Max: Fury Road* use this colour scheme (in this case to the extremes) to make the film look saturated, graphic, and rich, unlike most post-apocalyptic movies which use a very bland colour pallet. The effective use of that colour grade made the film visually stunning and memorable for audiences in the post-apocalyptic sub-genre. In 'Impetus', I like how the orange colour implies danger surrounding the character, and the blue of his eyes conveying his depressed and morbid emotional and mental states. The voice-over in this shot, "I need to find out soon." creates a comfortable transition into the next scene, now having set-up what the character wishes to achieve by the end of the story, the next scene can focus on the environmental conflicts preventing the character from doing so. In helping the audience sympathise with the character, they are able to relate to the events the character is facing, and will become invested in letting the rest of the story play out. Filmmaker Vincent Laforet in his class 'Directing Motion' discusses a rule of scene coverage principles. He calls the rule '3+3', claiming for any scene there must be an establishing shot, usually a wide, to establish the geography of the location; a medium shot, in order to focus on the protagonist; a tight shot, usually a close-up or extreme close-up to connect with the protagonist emotionally; and finally a reverse. In using this extreme close-up of the protagonist's eye, I have successfully been able to fulfil this rule in cinematic motion by the end of the scene, allowing the audience to

connect emotionally with the character. Moreover, a level of production value has been added to the film through my use of this rule, making it easier for the audience to immerse themselves into the story. Overall, I feel this shot works very well in fulfilling its purposes in allowing the audience to connect emotionally to the character and maintaining a dark and depressing atmosphere.

Scene Three (1.14-1.45)

The first shot of this scene (1.14-1.24) is a medium shot of the bathroom mirror. The character stares intently at himself, contemplating whether he is worthless or not. This is the first time in the film where the camera is handheld, meaning camera shake has begun to take over the still cinematography. This is intended to convey the elevating danger the protagonist is putting himself in at this point, as he slowly begins to contemplate suicide. The facial expression on the actor's face is intended to convey how poor mental health has affected him. There is no diegetic sound in this shot to convey how the character is so distracted by his own thoughts that he ignores the potential danger surrounding him. I like how I worked with the cinematographer to put the character's actual body in focus, and left the reflection out of focus. I feel as though this strongly conveys through imagery that the protagonist's thoughts are clouded. The lighting is also very effective in this scene, with an orange glow coming from a light in the main room behind the bathroom door, positioned so well that it looks over the protagonist, conveying how danger is constantly weighing him down. Moreover, the overhead lighting set-up causes shadows to form underneath the protagonist's eyes, using cultural codes effectively to convey his lack of sleep. I feel as if the sudden jump to handheld conveys how fragile the protagonist is emotionally and mentally, constantly being uncertain between different stressful thoughts. The handheld shake also creates a documentary-esk feel to the shot, adding a level of realism, as if the events playing out are genuine. I feel this successfully adds a level of immersion for the audience, as well as objectively adding an additional level of shock in the audience as they have to watch a genuinely realistic imitation of an attempted suicide. These levels of shock and unsettlement are also a common trait of the horror and thriller genres, giving the audience what they asked for in exchange for their time. The shot also makes effective use of visual composition techniques, for example 'leading lines', in which lines in a shot are used to direct the audience's eyes to the main subject of the shot. In the case of this shot, the edge of the mirror and the lines on the tile wall all direct the audience's eyes to the protagonist. This creates a more pleasing image for the eye, as well as assuring the audience will be looking at the most important attribute of the shot, thus adding production value to the film, creating a stronger argument that this idea could be taken further into feature-film production successfully. The one element I dislike about this shot is the white towel hung on a rack in the background of the shot. The white of the towel is visually affixed with the protagonist's black costume, making the white colour unintentionally stand out. This could prove distracting, and perhaps divert some audience members from focussing on the protagonist, and therefore would take these audience members out of the fully immersive experience.