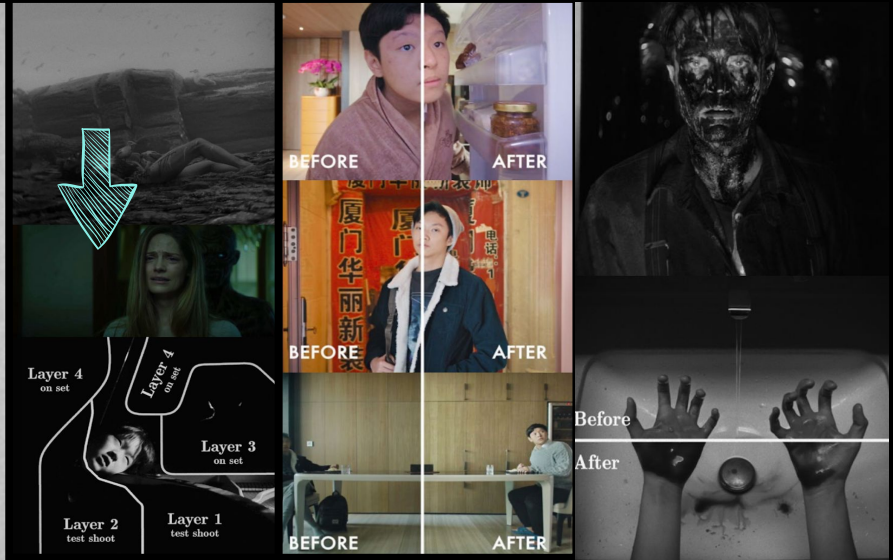


MYP MEDIA ARTS

Visual Evidence Explored



Explore suggestions for visual evidence to support documentation of film production roles.

Dianne St Clair



Director:

- Inquiry
- Action
- Reflection
- Sources

Cinematographer

- Inquiry
- Action
- Reflection
- Sources

Scriptwriter

- Inquiry
- Action
- Reflection
- Sources

Sound Designer

- Inquiry
- Action
- Reflection
- Sources

Editor

- Inquiry
- Action
- Reflection
- Sources

WHAT THIS IS:

This booklet contains examples of and suggestions for **visual evidence** relevant to each **film production role**.

Dianne St. Clair



**PROVIDE VISUAL
EVIDENCE FOR THE
ROLE OF**

DIRECTOR

INQUIRY, ACTION, REFLECTION



The Director is responsible for the artistic and logistic aspects of the production, visualizing the script and guiding the other individuals involved in the film in order to fulfill their artistic vision.

Planning

- [Blocking diagram](#)
- [Lighting diagram](#)
- [Concept Mapping](#)
- [Storyboard](#)
- [Shot list](#)
- [Talent release](#)
- [Scouting release](#)



Production

- [Daily progress report](#)
- [Shot schedule](#)
- [Call sheets](#)

Critique

- [Reflection](#)

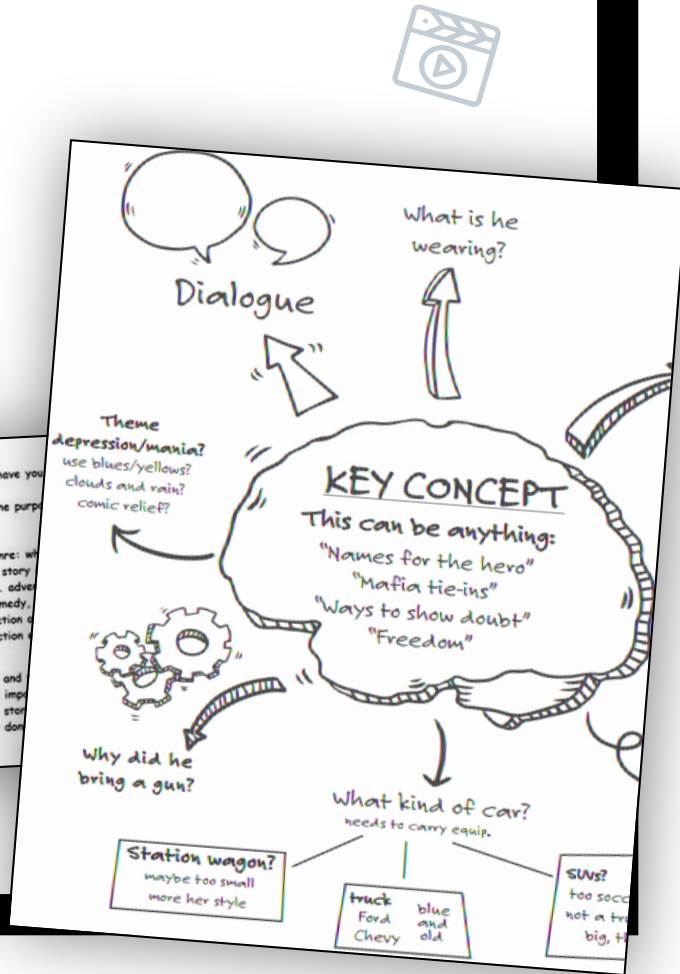
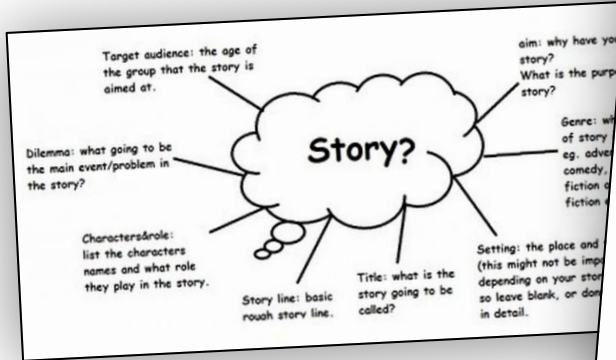




Show planning:
brainstorming and
story mapping with
writer and editor

Plannin VISUALIZATION

Click on images
to download
forms





Planning

BLOCKING

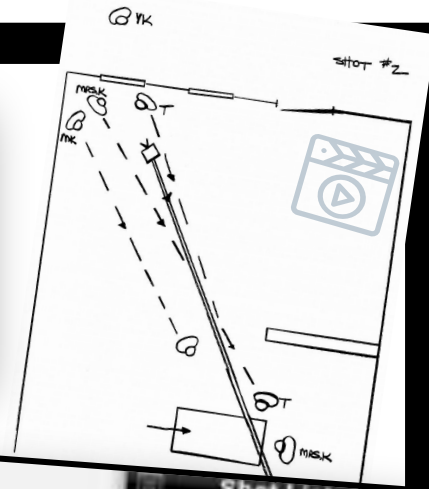
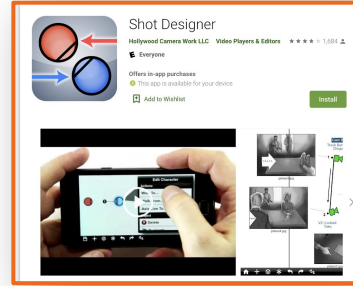
Click [here](#) to download Shot Designer app



GO BACK

Map of each location to show:

- camera placement
- camera movement
- lighting
- character blocking/movement





Planning

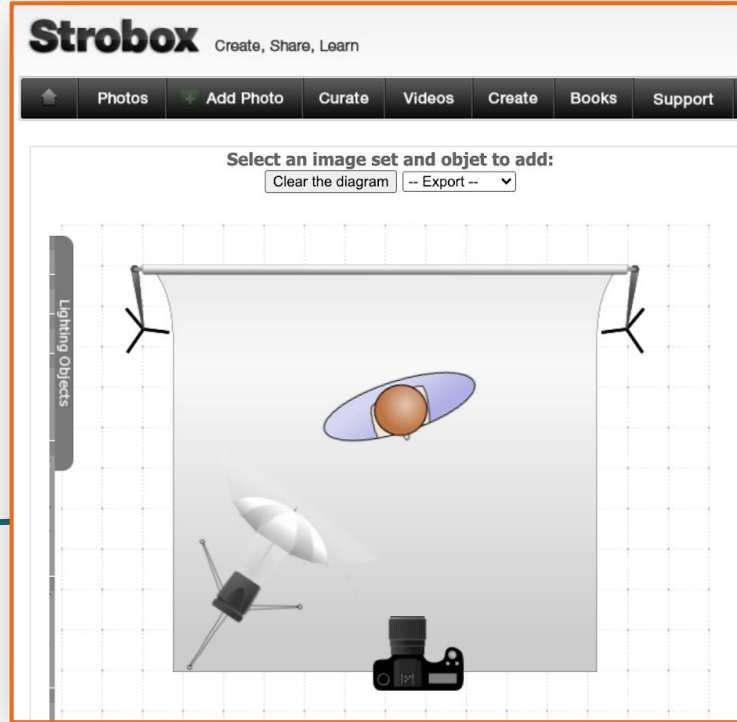
BLOCKING

Click image to access diagram



Plan mise-en-scène, locations and lighting.

Show collaboration with the cinematographer



Online lighting diagram
create diagram online, then convert to jpg



GO BACK



Planning

STORYBOARD PORTRAIT & LANDSCAPE

Click on images to download forms

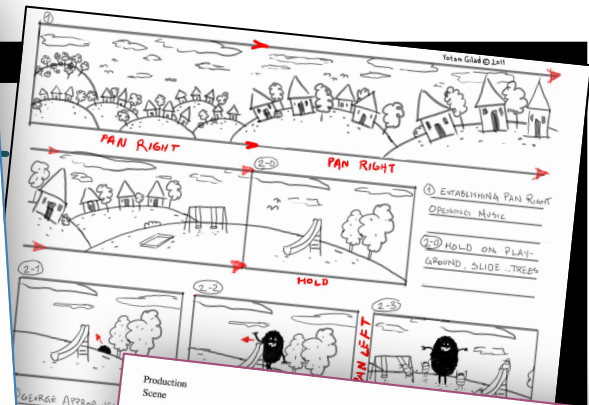
Click [HERE](#) for free storyboard templates

Evidence of collaboration with cinematographer on camera and light choices (movement, angles, shot design) Show annotated storyboard



Storyboard template with columns for SC, SHOT, PANEL, DIALOGUE, ACTION, and FX.

Template Word storyboard with fields for Project Name, By, Page, and Date, and a grid of shot boxes.



Production Scene storyboard template with checkboxes for Shot Type (LS, FS, 3/4, MS, CU, XCU) and Shot Angle (LBE, HA, EYE, LA, OA, POV).





Plannin SCRIPT

Download [Celtx](#), a free scriptwriting app



Evidence of input during the scriptwriting process (annotated script)

Label all images (i.e. Fig. 1)

7 CONTINUED:

WOMAN (V.O.)
Each bullet has my name on it.

8 INT. HOTEL ROOM - NIGHT (COLOR)
The woman is sitting on the floor, her foot in her hand, desperately wiping something off the top of her bare foot. Rubbing... rubbing... rubbing... We see that her hand is stained with blotches of ink.

WOMAN (V.O.)
My ~~hand~~ is written in back files/and looked up in newspaper morgues. My mother's been investigated; thank God she's dead.

EXTREME CLOSE OF NOTEBOOKS
Backward - writing in no book. Start Right
We examine her rantings - frantic and without coherence.

WOMAN (V.O.) (CONT'D)
They have writing samples/and examine the back loops of peas/and the crosses of tees.

BACK TO SCENE

CU - 2 shot [Matthew pulls Sally back to his lap, but she resists, and dresses to go out.

LS camera low on Sally

SALLY
Not so fast, sonny boy. Some of us have to work.

MATTHEW] MS - Camera high on Matthew
He stands up
I work.

SALLY
Sure, the whopping £30 you got to play Barman number 3 came in very handy. - Half-joking, half serious

CU [Sally kisses Matthew goodbye.

SALLY
See you tonight, ~~sonny~~ sonny.

Matthew undresses for a shower. - too strong a word?

EMERGENCY: [ugs toward Top/LS

MATTHEW
In a bizzle, ~~then~~. I promise I'll have lined some auditions up by the time you get back.] CU on both.
OTS Marking

SALLY
I know, babe. Ooh did you always have those abs?

Sally marches out of the room. With a towel round his waist, Matthew heads to the bathroom.

NEW DAY
his hair of shampoo.





Talent & Location Release forms

Planning

RELEASE & LOCATION SCOUTING FORMS

Click on images to download forms

TALENT RELEASE FORM

PROJECT TITLE: _____ LOCATION: _____
DATE: _____ COMPANY: _____

I have participated as indicated on the above motion picture Project Title. In consideration of my appearance in the picture, and without any further consideration from you, I hereby grant permission to you to utilize my appearance in connection with the picture in any manner, including media and all rights of every kind and character whatsoever in perpetuity in and to my performance, appearance, name and voice and the results and proceeds thereof in connection with the picture, to edit at its discretion and to include with the performance of others and with sound effects, special effects and music to incorporate same into the picture or other program or to use and to license others to use with recordings and photographs in any manner or media whatsoever, including without limitation unrestricted use for purposes of publicity, advertising and sales promotion, and to use my name, likeness, voice, biographic, or other information concerning me in connection with the picture, commercial tie ups, merchandising, and for any other purpose. I further acknowledge that the production company owns all right to the results and proceeds of my services rendered in the connection herewith.

I agree that my participation in the picture may be edited in your sole discretion. I consent to the use of my name, likeness, voice, and biographical material about me in connection with the picture publicity and related institutional promotional purposes. I expressly release you, your agents, employers, licensees and assignors from and against any and all claims which I have or may have invasion or privacy, defamation or any other cause or action arising out of production, broadcast or distribution of the picture.

Signature: _____ Print Name: _____
Date: _____ Contact Number: _____

IF TALENT IS UNDER 18
I represent that I am a parent (guardian) of the minor who has signed the above release.
Signature: _____ Print Name: _____
Date: _____

LOCATION RELEASE FORM

Date: _____ Location Owner: _____
Property Address: _____

Signing this form confirms your agreement to the following

1. You will allow your name/production company and those authorized by us the right to use the location during the agreed date(s) to film, photography and record the property, and to bring any equipment needed to do so.
2. We will be filming at the location from start date until end date as mutually agreed.
3. All rights in the films, photographs and recordings made and/or taken by us at the property will be ours, and we will be entitled to use the footage as you choose. You have permitted us to refer to the property by its real name or by a fictitious name or not to refer to the property by name and have no obligation to you to use the footage.
4. You agree that we have the right to make temporary changes, additions and alterations in and to the property. We will restore the property to its original condition after filming has finished.
5. We will endeavour to take care of the property while we are filming; however, we do not have insurance and have made you aware of this.
6. This agreement shall be freely assignable by us and shall be interpreted in accordance with the laws of England and Wales.

Kindly indicate your acceptance of the above by the signing of this agreement –

Read and Agreed By
Print Name: _____ Signature: _____
Date: _____

LOCATION SCOUTING SHEET

Production title: _____ Sheet no: _____
Location Street: _____ Date: _____

Script location: _____ Screen: _____
Address: _____ Interior Exterior

Location contact name: _____ Position: _____
Email: _____ Phone no: _____

Days of week: _____
Times of the day: _____
Special arrangements: _____

Parking: _____
Distance / Time from home: _____
Power availability: _____
Sound space: _____
Other notes: _____

See examples:
- Daytime street scenes
- Nighttime city locations
- White noise control areas
- Quiet areas / parking lots
- Street furniture details
- Street furniture placement
- Quiet areas / parking lots

FILM COLLECTIVE

Evidence of location scouting



All visual evidence should support how your intentions are achieved.





Production

DAILY SHEET SHOT LIST

Click on images to download forms



Evidence of production notes



Name(s): _____ Movie Title: _____

Shooting Schedule

Day/Date you will film	Scene #	Interior/Exterior Day/Night	Location	Shot Description/Summary	Characters/ Cast in the scene	Special Equipment
Monday 2/22	5	Int/Day	Jen's house-kitchen and hallway	Robert arrives home and hears Jen and Sara discussing the robbery	Jen Sara Robert	Briefcase Coffee Cups

DAILY PROGRESS REPORT

DATE: ____/____/____ DIRECTOR: _____ PRODUCER: _____

CALL TIME: _____

1st SHOT: _____

BREAK 1: _____

BREAK 2: _____

WRAP: _____

TOTAL SCRIPT SHOT TODAY	SCENES	PAGES	SET-UPS	MINUTES
				7

SCENES ADDED: _____

SCENES DELETED: _____

NEW TOTAL SHOT TO DATE: _____

LEFT TO DO: _____

SCENES COVERED	MEDIA NOTES	REMARKS

PRINT NAME: _____

SHOOTING SCHEDULE

PRODUCTION TITLE: _____ SHOOT DAY: _____

CREW CALL: _____ B'FAST: _____

EST. WRAP: _____ LUNCH: _____

TIME	SCENE SHOT #	INT/EXT D/N	LOCATION	SHOT DESCRIPTION	CAST CALL	NOTES	STORYBOARD FRAME	PGS





Production

CALL SHEET

Click on images to download forms

Annotate production sheets to show problems encountered during shooting and how you solved them.



CALL SHEET #

PRODUCTION TITLE

Producer
Line Producer
Director
1st AD
2nd AD
Location Manager
UNIT NOTES:

Unit Call Time
Sunrise
Sunset
Lunch Time
Break Time
Wrap Time

Emergency Contact Details:
Nearest Hospital Address:

SCHEDULE

LOC	SC	Selection	D/N	P/S	CAST

CAST CALLS

ID	Cast	Character	Pickup	Arrive	Makeup	Costume	Ready	Notes

CREW CALLS

ID	Cast	Character	Pickup	Arrive	Makeup	Costume	Ready	Notes

www.Productions.com/usa
Production Name: Call Sheet. Not for Redistribution. For the Use of This Location.

Production Call Sheet

Shooting Date: _____

TITLE: _____
Producer: _____
Director: _____
SET: _____

PM: _____
AD: _____
LOCATION: _____

COVER SET

CAST MEMBER	ROLE	MAKEUP	SET CALL

EXTRAS & STAND INS

MISC. INSTRUCTIONS

CREW CALL TIMES

CREW TITLE	PERSONNEL	SET CALL	
Director			
P.M.			
A.S.			
Art Dept.			
Makeup & Wardrobe			
D.P. & Camera Dept.			
Sound Dept.			
Elec. & Craft			
Other #1			
Other #2			

NOTES & DIRECTIONS

NEAREST HOSPITAL:

Production Office

Nearest Hospital to Set

LOCATIONS

Location	Address	Parking	Contact
Smith's Bagels	123 John St. New York, New York	Street Parking out front	Mary C: 555-555-5555

Scene and Description

Cast	Page	Loc

Cast

Cast	Role	Call Time	Pick Up Time	M/W/D	Set Call

Extras/Background

Transportation

OWB - Not & Ready @

Cast/Crew Subs + \$0 @ 0000

Catering

Cast/Crew Lunch + \$0 to be PA & Ready @ 0000 to be served @ 0000

SET REQUIREMENTS

Props:

Special Effects:

Notes:

Production

1533 Archwood Avenue
Quincy, Massachusetts 02169

TO DREAM

See individual call times on back

7:00 AM

See notes: John Doe + 548-558-3755

Production Office: 508-374-7422
Producer: John Smith
Executive Producer: John Smith
Director: John Doe
PM: John Smith

DATE: Monday, Sep 3, 20
DAY: 1 of 46
SHOOTING CALL: 8:00 AM
1st MEAL: 1:00 PM to 1:30 PM
2nd MEAL: 7:00 PM to 7:30 PM
3rd MEAL: 7:00 PM
Weather: Estimated 5 Storms, 30% chance of rain
High: 83 • **Low:** 66
Sunrise: 5:08 AM • **Sunset:** 6:16 PM

NOTE: VIDEO VILLAGES IS A WORK AREA. ESSENTIAL PERSONNEL ONLY.

Scene	Location	Cast	D/N	SD	Pages	Locations
12	INT. MUSIC CONCERT HALL Mary Anne and Roger watch Sally perform.	2,3,7	Day	-13	14W	
13	INT. MUSIC CONCERT HALL Mary Anne and Roger watch Sally perform.	2,3,7	Day	-13	13W	
	ETC.....					

South Eastern High School
123 Waverley
New York, NY



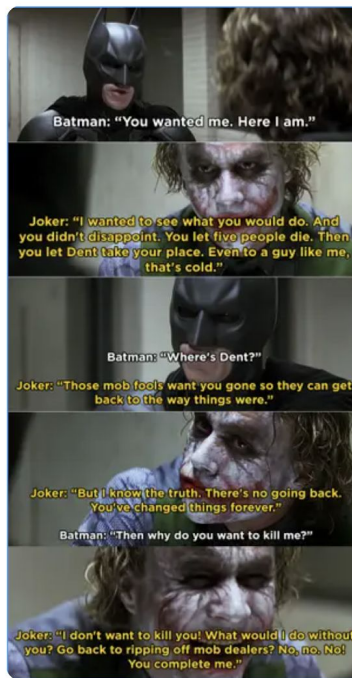
Critique



GO BACK



Include visual evidence to support evaluations made in the reflective process.



85-86

BATMAN
You wanted me. Here I am.

THE JOKER
I wanted to see what you'd do. And you didn't disappoint... You let five people die. Then you let Dent take your place. Even to a guy like me... that's cold

BATMAN
Where's Dent?

THE JOKER
Those mob fools want you gone so they can get back to the way things were. But I know the truth- there's no going back. You've changed things. Forever.

BATMAN
Then why do you want to kill me?

The Joker starts LAUGHING. After a moment he's laughing so hard it sounds like SOBBING.

THE JOKER
Kill you? I don't want to kill you. What would I do without you? Go back to ripping off Mob dealers? No you... (points)
You. Complete. Me.

Evidence could include a script-to-screen or script-to-storyboard comparison



Sources





SITES

- [How to block a scene- video](#)
- [Online Lighting Diagram](#)
- [15 Side by Sides: Movie screens vs. original script](#)
- [Shot Designer App](#)

FORMS

- [Shot List](#)
- [Shot schedule](#)
- [Storyboard portrait](#)
- [Free film production templates](#) (email address is needed)

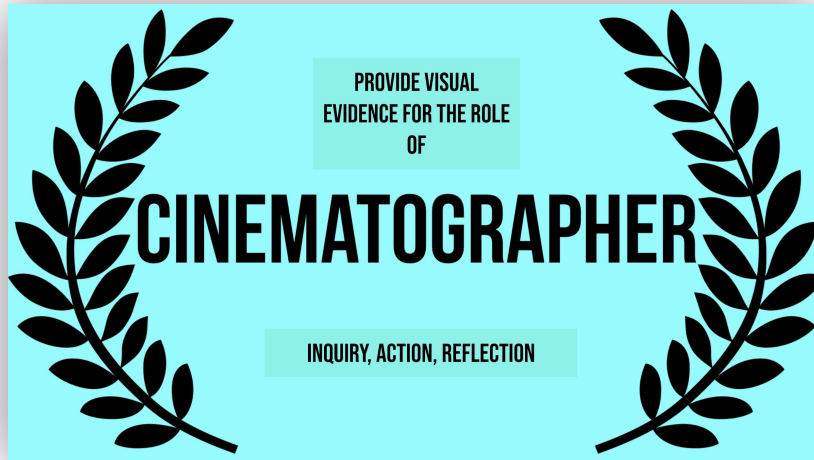
GO BACK



**PROVIDE VISUAL
EVIDENCE FOR THE ROLE
OF**

CINEMATOGRAPHER

INQUIRY, ACTION, REFLECTION



The Cinematographer is responsible for the camera and for achieving the artistic and technical decisions related to the framed image.

Planning

- [Location scouting, equipment](#)
- [Location, lighting tests](#)
- [Location, inspiration](#)
- [Storyboard, landscape](#)
- [Storyboard, portrait](#)
- [Blocking: Planning Mise-en-scene](#)
- [Lighting Diagram](#)



Production

- [Scene diagram example](#)
- [Annotated storyboard](#)
- [Side-by-sides](#)
- [Annotated shot list](#)
- [Lighting](#)

Critique

- [Annotated scene shots](#)





Planning

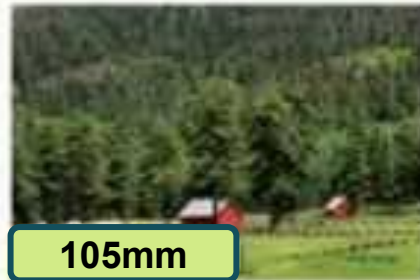
LOCATING
SCOUTING

TEST SHOTS

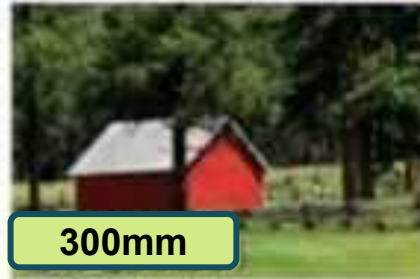
Show test shoots using different focal lengths, camera placement, etc.
Identify camera, lens types, filters, lights that will be used.



35 mm



105mm



300mm





Planning

LOCATION
SCOUTING

LIGHTING TESTS

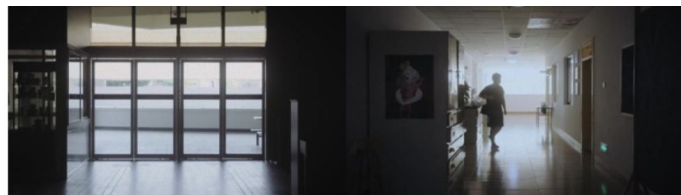
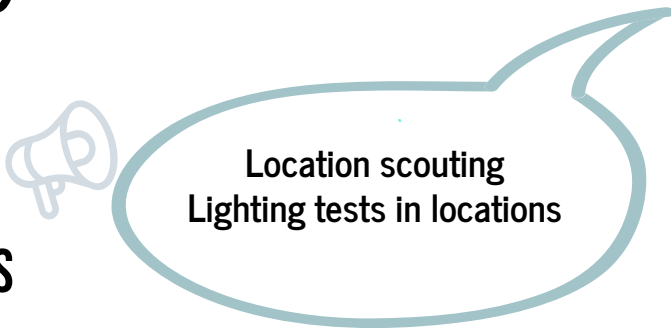


Fig. 1. Stills from clips we took during scout session around campus. The bloom that juxtaposes the empty and vague mise-en-scene synergizes very well.



Discussion of location scouting and lighting tests should support how your intentions will be achieved





Planning

Compare shots of your inspiration to scenes when scouting locations and exploring mise-en-scene.



INFLUENTIAL FILMS
INSPIRATIONAL
CINEMATOGRAPHERS



GO BACK



Fig. 1. This sequence from my short [x:xx-x:xx] was loosely inspired by *Mirror*, especially location-wise.



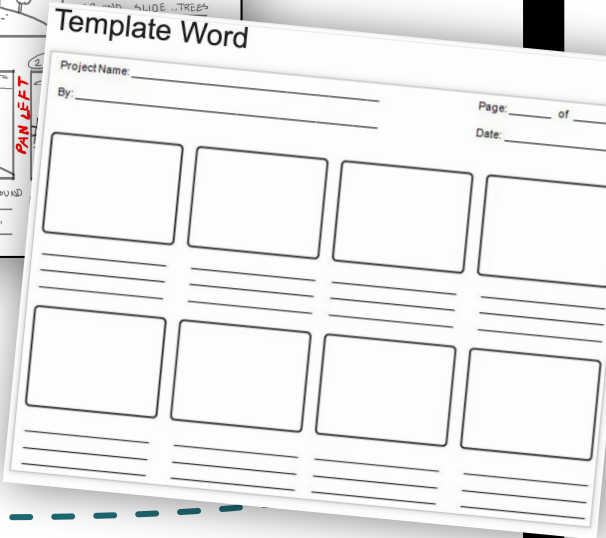
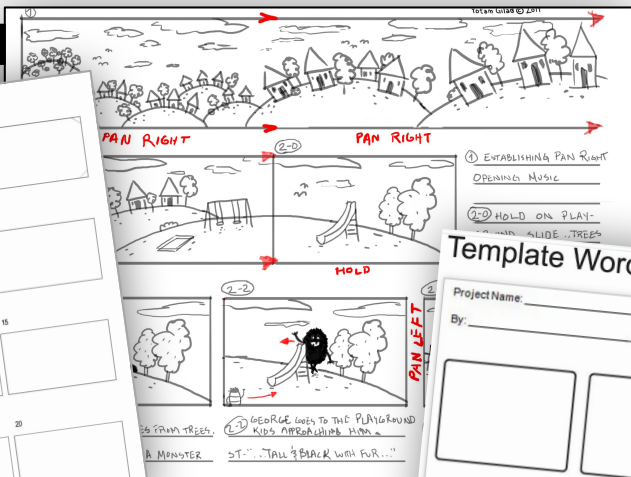
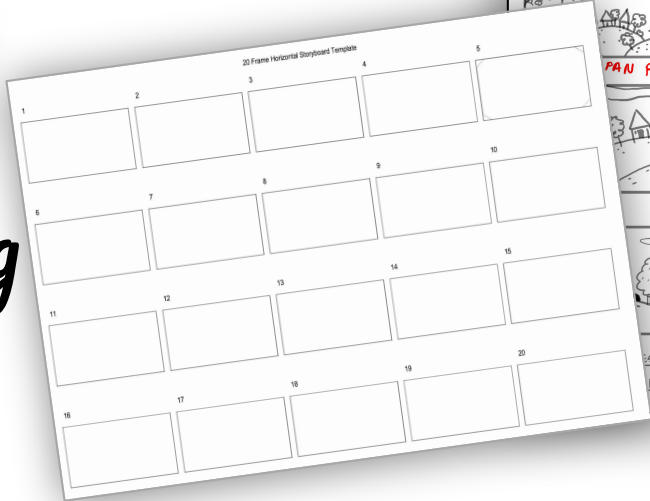


Planning

STORYBOARD LANDSCAPE

Click on images to download forms

Click [HERE](#) for free storyboard templates



Show planning of camera shots and movement
Evidence of planning shot types with director





Annotations on storyboards to show planning with director, scriptwriter, editor, and sound designer
Show planning of shot types with director

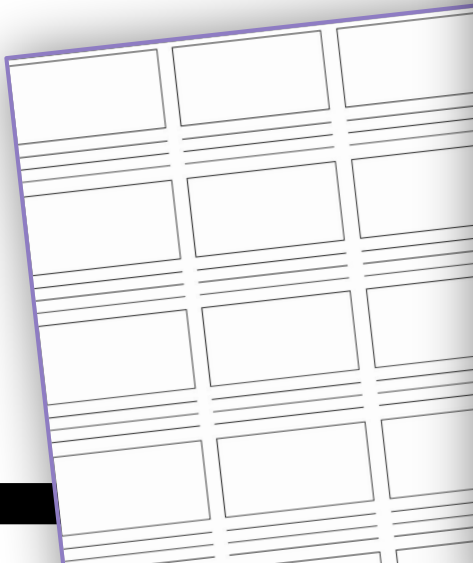


Planning STORYBOARD PORTRAIT



Click on images to download forms

Click [HERE](#) for free storyboard templates



Production Scene

Shot #	Shot Type	Shot #	Shot Type
<input type="checkbox"/> XLS	<input type="checkbox"/> XLS	<input type="checkbox"/> XLS	<input type="checkbox"/> XLS
<input type="checkbox"/> LS	<input type="checkbox"/> LS	<input type="checkbox"/> LS	<input type="checkbox"/> LS
<input type="checkbox"/> FS	<input type="checkbox"/> FS	<input type="checkbox"/> FS	<input type="checkbox"/> FS
<input type="checkbox"/> 3/4	<input type="checkbox"/> 3/4	<input type="checkbox"/> 3/4	<input type="checkbox"/> 3/4
<input type="checkbox"/> MS	<input type="checkbox"/> MS	<input type="checkbox"/> MS	<input type="checkbox"/> MS
<input type="checkbox"/> CU	<input type="checkbox"/> CU	<input type="checkbox"/> CU	<input type="checkbox"/> CU
<input type="checkbox"/> XCU	<input type="checkbox"/> XCU	<input type="checkbox"/> XCU	<input type="checkbox"/> XCU

Shot Angle: BE HA EYE LA OA POV

Shot # _____ Shot # _____

Shot # _____ Shot # _____

TITLE: _____ PAGE: _____

SC: _____ SHOT: _____ PANEL: _____

DIALOGUE: _____

ACTION: _____

FX: _____

SC: _____ SHOT: _____ PANEL: _____

DIALOGUE: _____

ACTION: _____

FX: _____

SC: _____ SHOT: _____ PANEL: _____

DIALOGUE: _____

ACTION: _____

FX: _____



Planning

BLOCKING

Click on images to download forms

Click [HERE](#) for free storyboard templates

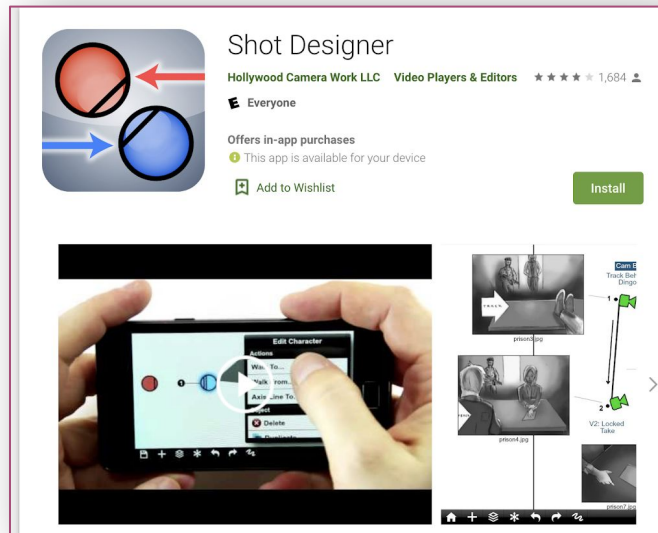


GO BACK

Map of each location to show:

- camera placement
- camera movement
- lighting
- character blocking/movement

Download this [free version](#) of Shot Designer to block your scenes. This is what you can do with the app:





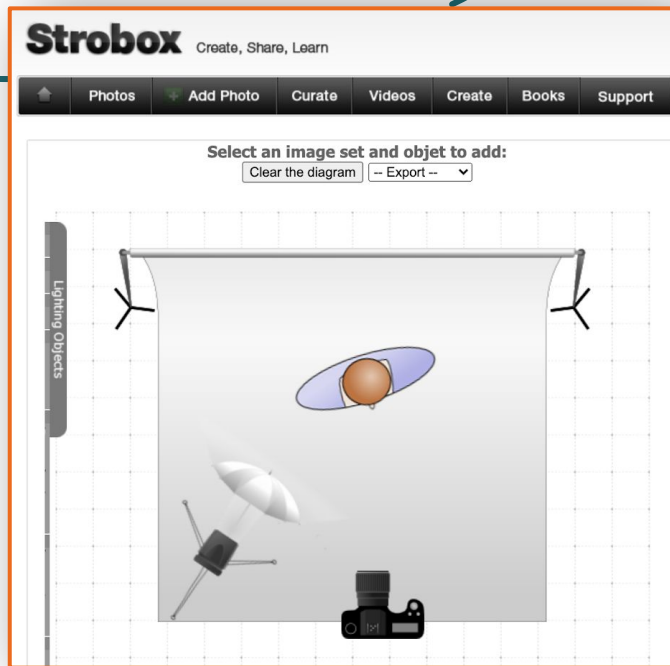
Planning

BLOCKING

Evidence of collaboration with the director to plan mise-en-scène, locations and lighting

Documented workflow showing your set-up sequence

Click image to access diagram



Online lighting diagram
create diagram online, then convert to jpg



GO BACK



Production

n

Click on images to download forms

Click [HERE](#) for free storyboard templates

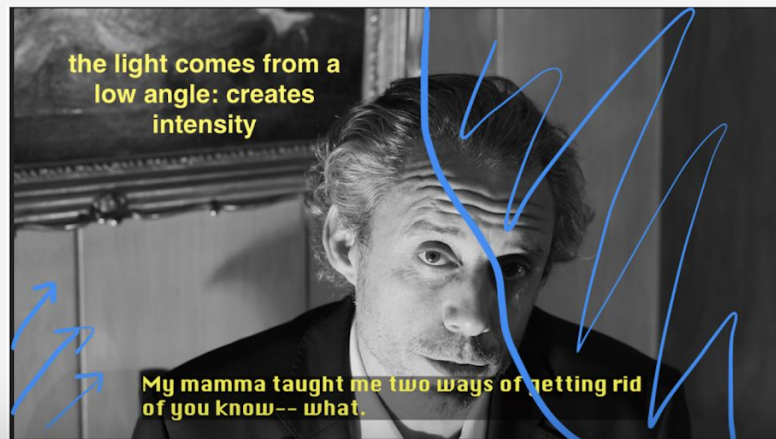
StudioBinders
[Camera movement](#)



GO BACK

Annotated scenes from your film to show how you will fulfill your intentions with evidence of

- camera preparation
- movement
- angles
- shot design (the main focus of this role)





Production

STORYBOARD

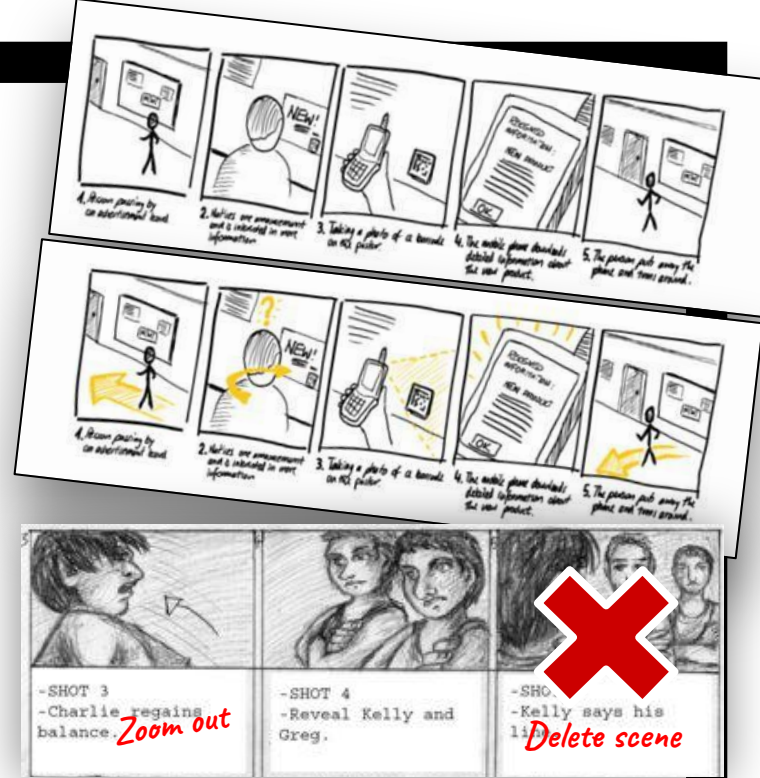
PORTRAIT



Annotations on storyboards showing changes and revisions (collaboration with director, scriptwriter, editor, and sound designer)



Annotations show evidence of changes, development, revisions in your work. Use them well!





Show how intention is achieved through side by side documentation of:

- script-film
- film-blocking diagram

Production

Click on images to download forms

Click [HERE](#) for free storyboard templates



GO BACK

Figure 4: Storyboarding planned for camera movements and effects.



Production



LIGHTING

Click on images to download forms

Click [HERE](#) for free storyboard templates



GO BACK

Evidence of how lighting design was used to create mood, atmosphere, (perhaps genre too)

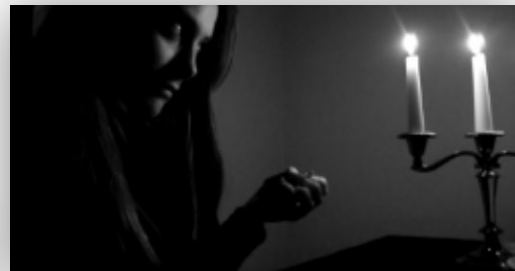


Fig. 4. The foreground's gradient in contrast is the opposite to the background, emulating the chiaroscuro look. Note the harsh lighting on the hand.



Critique



GO BACK

Include visual evidence to support comments made in the reflection

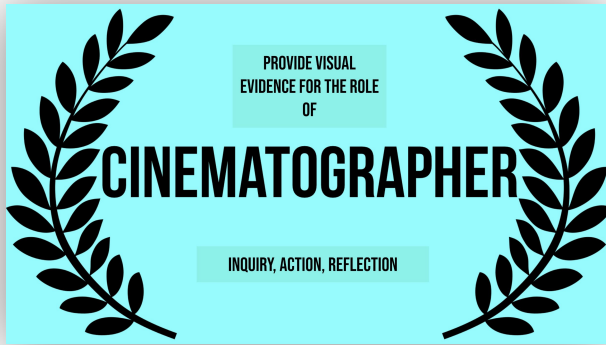
include excerpts of reactions from the screening party

Show side-by-sides to support evaluation of your success toward your filmmaking intentions

- film/inspiration
- film/storyboard



Fig. 2. Slight similarities between framing in *2001: A Space Odyssey* and my short. Note the use of straight-on medium shots and angled wides.



Sources



WEBSITES:

- [Camera Movements](#)
- [Online Lighting Diagram](#)
- [15 Side by Sides: Movie screens vs. original script](#)
- [Shot Designer App](#)
- [St Clair Film Studies: Cinematographer](#)



FORMS

- [Shot List](#)
- [Shot schedule](#)
- [Storyboard portrait](#)
- [Free film production templates](#)



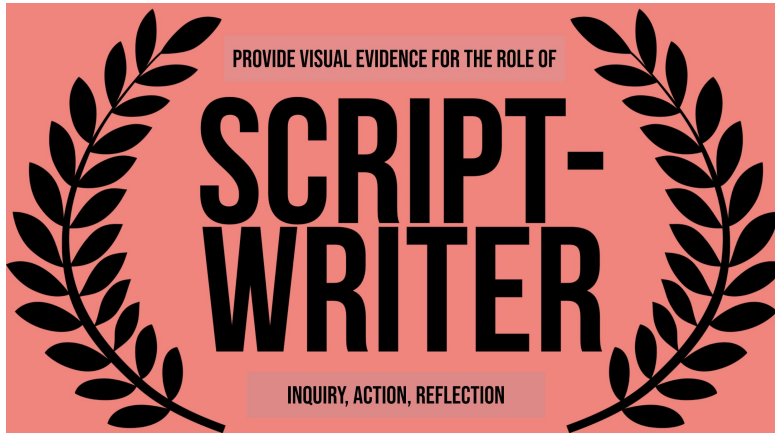


PROVIDE VISUAL EVIDENCE FOR THE ROLE OF

SCRIPT- WRITER

INQUIRY, ACTION, REFLECTION





The Writer is responsible for writing the screenplay, for updating the script during production and for supporting others in realizing the artistic intentions for the film

Planning

- [Brainstorm Map](#)
- [Inspiration: Film-script side-by-side](#)
- [Script Breakdown](#)
- [Plan story structure](#)
- [Annotated storyboard](#)



Production

- [Celtx](#)
- [Annotated Script](#)
- [Shot List](#)
- [Annotated script](#)

Critique

- [Side-by-sides for comparison](#)



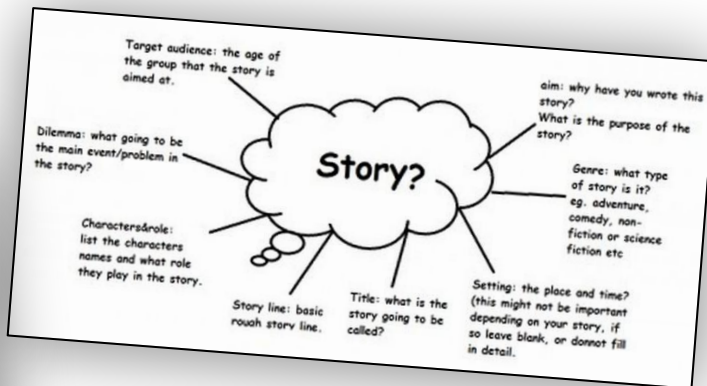
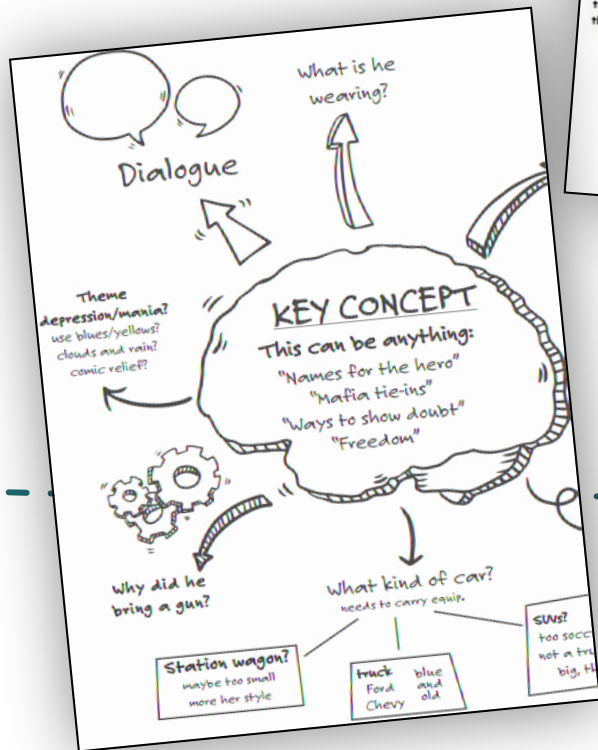


Planning

BRAINSTORM, MAPPING



GO BACK



Show planning with story mapping and brainstorming. Can be annotated to show collaboration with director.

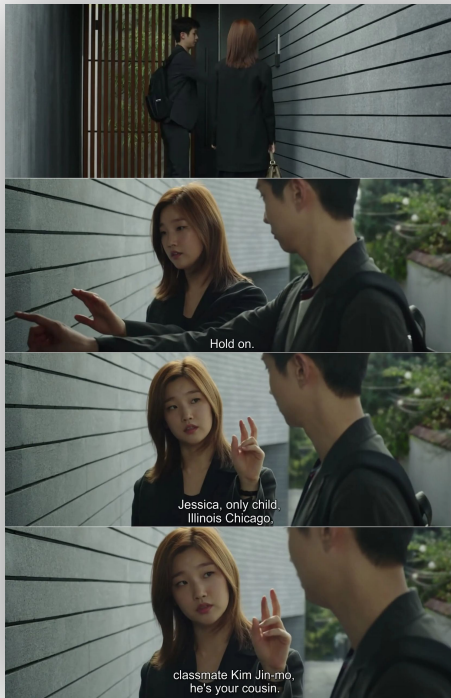


Planning

INSPIRATION



GO BACK



23.

EXT. MANSION - GATE - LATE AFTERNOON

Ki-Woo and Ki-Jung both take a deep breath in front of the gate. Ki-Jung looks like a completely new person with short, stylish hair and makeup.

Ki-Woo is about to ring the doorbell when Ki-Jung stops him. She suddenly starts clapping a beat with her hands.

KI-JUNG
(singing)

Jessica, only child, Chicago
Illinois / My classmate Jin-Mo is
cousin of Kevin

She sings her 'bio' to the tune of a catchy Korean oldie. Ki-Woo joins. Silly. Ridiculous. But you can sense a real sibling bond.



Show screenshots along with parts of a script that inspired you.





Planning SCRIPT BREAKDOWN



Provide a breakdown of the script. Show collaboration with director with annotations



celtx



Always connect your comments to your filmmaker intentions

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GO BACK



SCRIPT BREAKDOWN

Production Company: _____ Project Title: _____
Scene # _____ INT/EXT _____ D/N _____
Script Page _____ Scene Name _____ Location _____

CAST	EXTRAS	STUNTS/STAND-INS
PROPS	SET DRESSING	VEHICLES/ANIMALS
COSTUME	MAKE-UP/HAIR	SPECIAL EFFECTS
SOUND EFFECTS/MUSIC	SPECIAL EQUIPMENT	NOTES



Planning

STORY CIRCLE PLOT DIAGRAM

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forms



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STORY CIRCLE WORKBOOK

Plot Map for Title:

Author:

CLIMAX:

Your Name:

Rising Action:

Rising Action:

Rising Action:

Falling Action 1

Falling Action 2

CONFLICT

Protagonist v Antagonist vs.

RESOLUTION:

EXPOSITION:
Setting:
Situation:
Characters:
Climate/mood:

Theme

Evidence of planning
story structure





Production

SHOT LIST

Evidence of continued contribution with director and editor through advice, assistance and any scheduled re-shoots as a result of the editing process



Shot List & Schedule

Location	Date	Reshoots
Bournemouth	8th April	
South Parade Pier	9th March	27th April
Netley Abbey	29th April	
Fort Nelson	9th April	
Southsea Marina	16th April	27th April
Havant Forest	18th April	

Storyboard 1- Southsea Marina, Old Portsmouth Harbour-worn Down
Storyboard 2- South Parade Pier, Bournemouth Pier- near ruin- falling apart!
Storyboard 3- Netley Abbey, Fort Nelson- ruins and abandoned places
Storyboard 4- Havant Thicket

The film shows a journey, starting with worn down places, gradually showing more ruins and abandoned places before focusing directly on how nature has overtaken the fractured environments.

As I had lots of locations, I have created a table to organise when I am going to film in each location. I have then gone back in and organised when I have to do re-shoots if necessary. Below are my shot lists for each of the locations which will allow me to get most of the shots I intend to put in my film.

Location	Shot List	Storyboard	Storyboard	Storyboard
Bournemouth	1. Wide shot of the pier extending into the sea. 2. Close up of the waves crashing against the pier. 3. Shot of the sky with birds flying over the sea. 4. Shot of the pier from a low angle, looking up. 5. Shot of the pier from a high angle, looking down. 6. Shot of the pier from a side angle, looking across. 7. Shot of the pier from a front angle, looking towards the end. 8. Shot of the pier from a back angle, looking away from the end. 9. Shot of the pier from a top-down angle, looking straight down. 10. Shot of the pier from a bottom-up angle, looking straight up. 11. Shot of the pier from a diagonal angle, looking across the width. 12. Shot of the pier from a diagonal angle, looking along the length. 13. Shot of the pier from a diagonal angle, looking towards the end. 14. Shot of the pier from a diagonal angle, looking away from the end. 15. Shot of the pier from a diagonal angle, looking straight down. 16. Shot of the pier from a diagonal angle, looking straight up. 17. Shot of the pier from a diagonal angle, looking across the width. 18. Shot of the pier from a diagonal angle, looking along the length. 19. Shot of the pier from a diagonal angle, looking towards the end. 20. Shot of the pier from a diagonal angle, looking away from the end.			
South Parade Pier	1. Wide shot of the pier extending into the sea. 2. Close up of the waves crashing against the pier. 3. Shot of the sky with birds flying over the sea. 4. Shot of the pier from a low angle, looking up. 5. Shot of the pier from a high angle, looking down. 6. Shot of the pier from a side angle, looking across. 7. Shot of the pier from a front angle, looking towards the end. 8. Shot of the pier from a back angle, looking away from the end. 9. Shot of the pier from a top-down angle, looking straight down. 10. Shot of the pier from a bottom-up angle, looking straight up. 11. Shot of the pier from a diagonal angle, looking across the width. 12. Shot of the pier from a diagonal angle, looking along the length. 13. Shot of the pier from a diagonal angle, looking towards the end. 14. Shot of the pier from a diagonal angle, looking away from the end. 15. Shot of the pier from a diagonal angle, looking straight down. 16. Shot of the pier from a diagonal angle, looking straight up. 17. Shot of the pier from a diagonal angle, looking across the width. 18. Shot of the pier from a diagonal angle, looking along the length. 19. Shot of the pier from a diagonal angle, looking towards the end. 20. Shot of the pier from a diagonal angle, looking away from the end.			
Netley Abbey	1. Wide shot of the ruins of the abbey. 2. Close up of the stone walls and arches. 3. Shot of the sky with birds flying over the ruins. 4. Shot of the ruins from a low angle, looking up. 5. Shot of the ruins from a high angle, looking down. 6. Shot of the ruins from a side angle, looking across. 7. Shot of the ruins from a front angle, looking towards the end. 8. Shot of the ruins from a back angle, looking away from the end. 9. Shot of the ruins from a top-down angle, looking straight down. 10. Shot of the ruins from a bottom-up angle, looking straight up. 11. Shot of the ruins from a diagonal angle, looking across the width. 12. Shot of the ruins from a diagonal angle, looking along the length. 13. Shot of the ruins from a diagonal angle, looking towards the end. 14. Shot of the ruins from a diagonal angle, looking away from the end. 15. Shot of the ruins from a diagonal angle, looking straight down. 16. Shot of the ruins from a diagonal angle, looking straight up. 17. Shot of the ruins from a diagonal angle, looking across the width. 18. Shot of the ruins from a diagonal angle, looking along the length. 19. Shot of the ruins from a diagonal angle, looking towards the end. 20. Shot of the ruins from a diagonal angle, looking away from the end.			
Fort Nelson	1. Wide shot of the fort and surrounding area. 2. Close up of the fort's architecture and details. 3. Shot of the sky with birds flying over the fort. 4. Shot of the fort from a low angle, looking up. 5. Shot of the fort from a high angle, looking down. 6. Shot of the fort from a side angle, looking across. 7. Shot of the fort from a front angle, looking towards the end. 8. Shot of the fort from a back angle, looking away from the end. 9. Shot of the fort from a top-down angle, looking straight down. 10. Shot of the fort from a bottom-up angle, looking straight up. 11. Shot of the fort from a diagonal angle, looking across the width. 12. Shot of the fort from a diagonal angle, looking along the length. 13. Shot of the fort from a diagonal angle, looking towards the end. 14. Shot of the fort from a diagonal angle, looking away from the end. 15. Shot of the fort from a diagonal angle, looking straight down. 16. Shot of the fort from a diagonal angle, looking straight up. 17. Shot of the fort from a diagonal angle, looking across the width. 18. Shot of the fort from a diagonal angle, looking along the length. 19. Shot of the fort from a diagonal angle, looking towards the end. 20. Shot of the fort from a diagonal angle, looking away from the end.			
Southsea Marina	1. Wide shot of the marina and surrounding area. 2. Close up of the boats and buildings along the waterfront. 3. Shot of the sky with birds flying over the marina. 4. Shot of the marina from a low angle, looking up. 5. Shot of the marina from a high angle, looking down. 6. Shot of the marina from a side angle, looking across. 7. Shot of the marina from a front angle, looking towards the end. 8. Shot of the marina from a back angle, looking away from the end. 9. Shot of the marina from a top-down angle, looking straight down. 10. Shot of the marina from a bottom-up angle, looking straight up. 11. Shot of the marina from a diagonal angle, looking across the width. 12. Shot of the marina from a diagonal angle, looking along the length. 13. Shot of the marina from a diagonal angle, looking towards the end. 14. Shot of the marina from a diagonal angle, looking away from the end. 15. Shot of the marina from a diagonal angle, looking straight down. 16. Shot of the marina from a diagonal angle, looking straight up. 17. Shot of the marina from a diagonal angle, looking across the width. 18. Shot of the marina from a diagonal angle, looking along the length. 19. Shot of the marina from a diagonal angle, looking towards the end. 20. Shot of the marina from a diagonal angle, looking away from the end.			
Havant Forest	1. Wide shot of the forest and surrounding area. 2. Close up of the trees and foliage. 3. Shot of the sky with birds flying over the forest. 4. Shot of the forest from a low angle, looking up. 5. Shot of the forest from a high angle, looking down. 6. Shot of the forest from a side angle, looking across. 7. Shot of the forest from a front angle, looking towards the end. 8. Shot of the forest from a back angle, looking away from the end. 9. Shot of the forest from a top-down angle, looking straight down. 10. Shot of the forest from a bottom-up angle, looking straight up. 11. Shot of the forest from a diagonal angle, looking across the width. 12. Shot of the forest from a diagonal angle, looking along the length. 13. Shot of the forest from a diagonal angle, looking towards the end. 14. Shot of the forest from a diagonal angle, looking away from the end. 15. Shot of the forest from a diagonal angle, looking straight down. 16. Shot of the forest from a diagonal angle, looking straight up. 17. Shot of the forest from a diagonal angle, looking across the width. 18. Shot of the forest from a diagonal angle, looking along the length. 19. Shot of the forest from a diagonal angle, looking towards the end. 20. Shot of the forest from a diagonal angle, looking away from the end.			

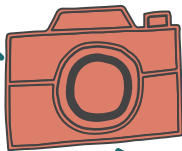




Inquir UNNOTATED STORYBOARD



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Evidence of collaboration with the cinematographer on the visualization of the shot types/ movement/lighting to be used.



WIDE

① MED Body JWS
③ CU JWS

MED OT
CU J OT

① CU DMEX
② Tighter 3 SWT

CU DMEX OT

② T

③ SWT

② T

DEPUTY MEDICAL EXAMINER (CONT'D)
Any doubt about the I.D.?

JWS
I don't frequent identity him for
put

DEPUTY MEDICAL EXAMINER
of course. And we have fingerprint and dental records. It never hurts to ask.

JWS
I haven't seen him in years. But it looks like him. I'm not.

(THE DEPUTY M.E. RECOVERS THE BODY AND ROLLS IT BACK IN THE LOCKER.)





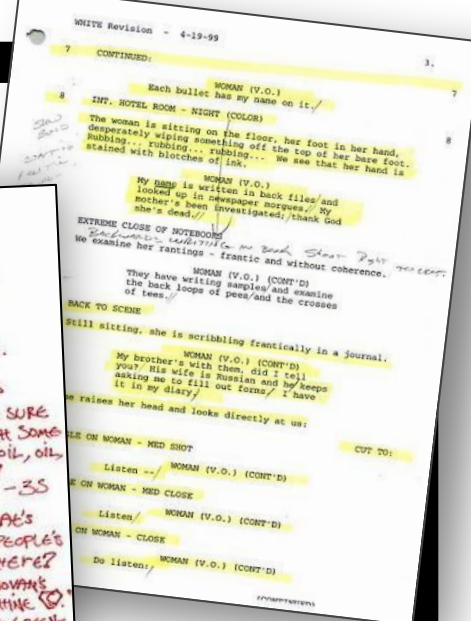
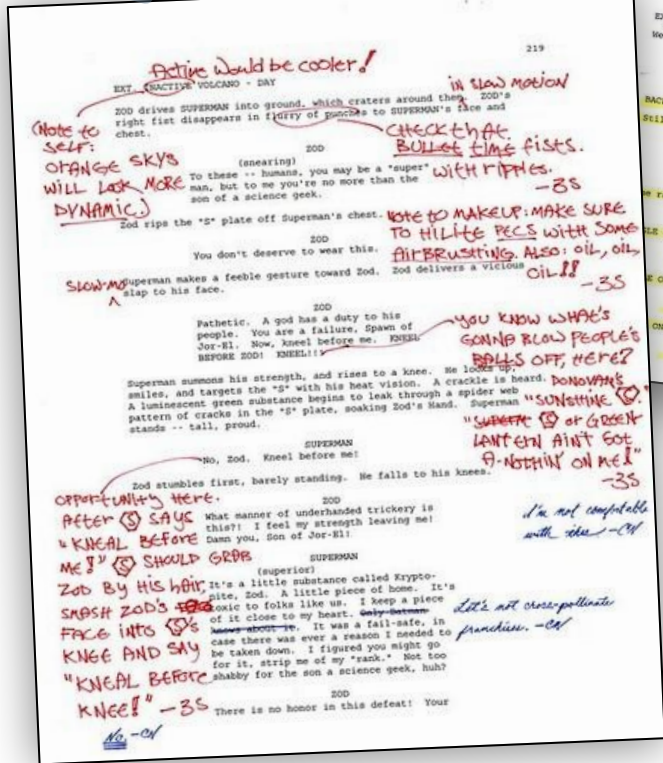
Production

ANNOTATED SCRIPT

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Evidence of notes taken to document challenges faced and changes made to the script during shooting





Production

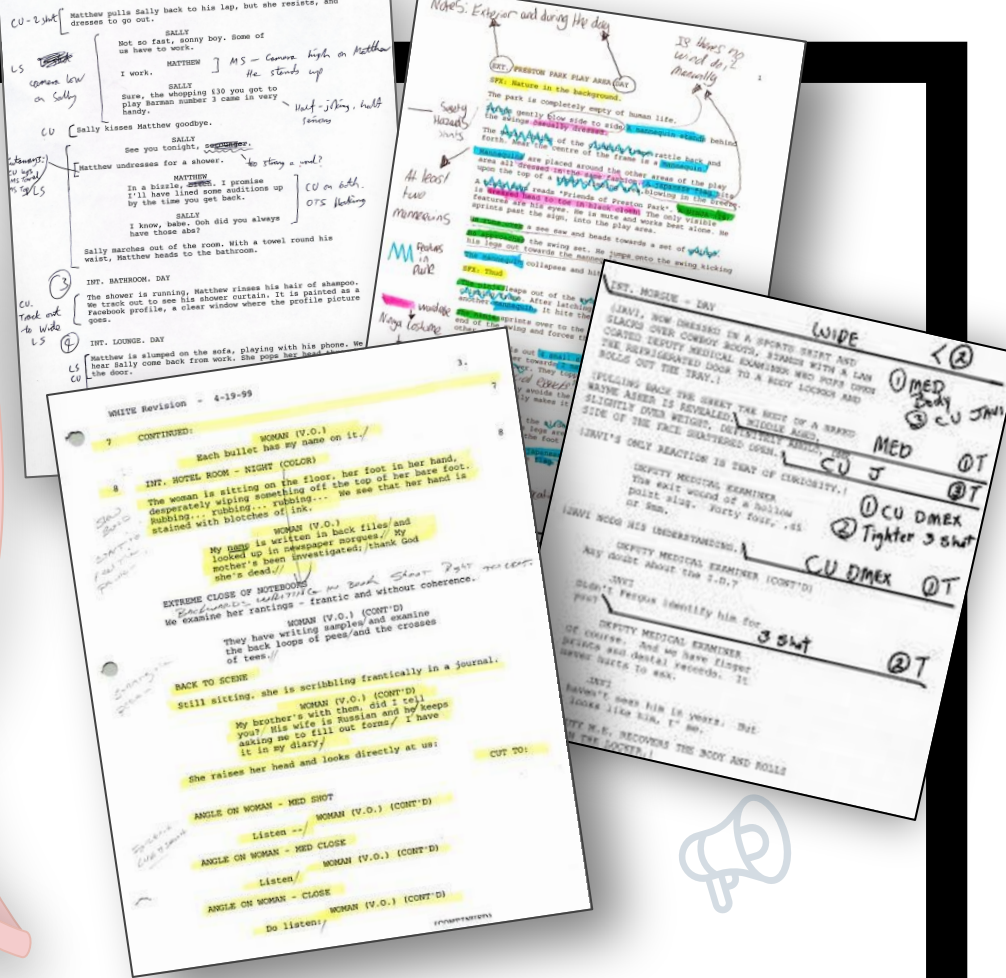
ANNOTATED SCRIPT

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GO BACK

Show notes to evidence collaboration with core production team members (director, cinematographer, sound designer, editor) showing script was used to guide their work





Critique

SCREEN TO SCRIPT COMPARISON



32.

She shuts the door and starts to walk off... Jack lowers the window.

JACK
Hey.

Ally turns back.

ALLY
What?

JACK
I just wanted to take another look at you.

Ally slides her finger down her nose just the way Jack did at the cop bar. She walks inside.

The SUV drives off.

Support your reflection, with a comparison of the film alongside the script.



GO BACK



Sources



WEBSITES

- [15 Side by Sides: Movie screens vs. original script](#)
- [Celtx app](#)
- [How to write a screen play](#)
- [St Clair Film Studies: Scriptwriter](#)

FORMS

- [Shot List](#)
- [Shot schedule](#)
- [Storyboard portrait](#)
- [Free film production templates](#)

GO BACK

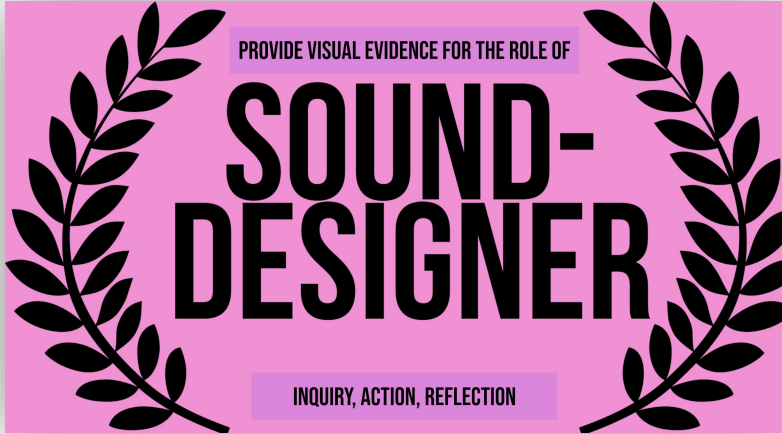


PROVIDE VISUAL EVIDENCE FOR THE ROLE OF

SOUND- DESIGNER



INQUIRY, ACTION, REFLECTION



The Sound designer is responsible for capturing, creating, sourcing and assembling the audio elements of the film.



Planning

- [Inspiration, Research](#)
- [Sound experiments](#)
- [Annotated Script](#)

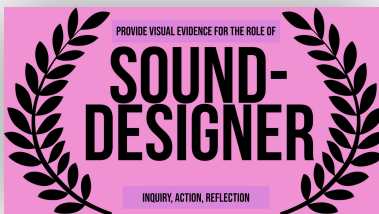
Production

- [Sound report](#)
- [Feedback](#)
- [Timeline & Soundtracks](#)

Critique

- [Reflection](#)



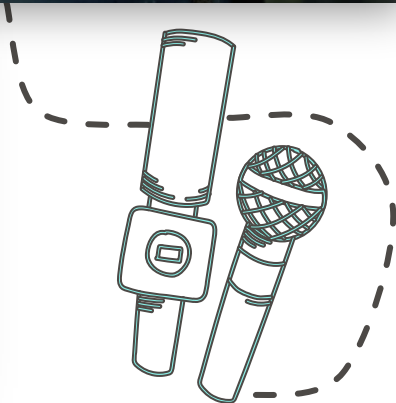


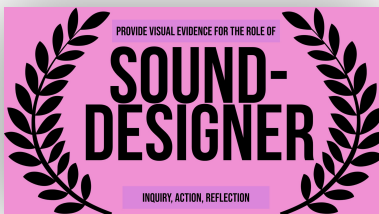
- Screenshot of inspiration
- Evidence of research on sound designers



Planning

INSPIRATION RESEARCH





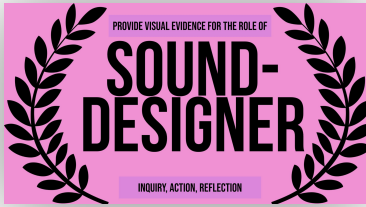
Plannin & SOUND EXPERIMENTS



Screenshot of
tutorials or
sound
experiments

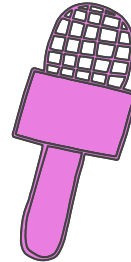
*Always connect
your comments to
your filmmaker
intentions*





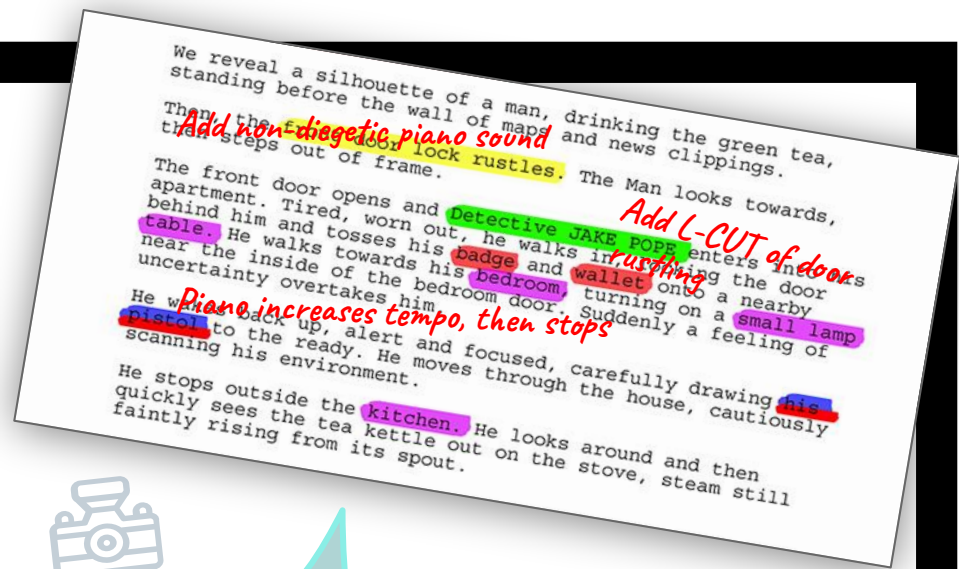
Planning

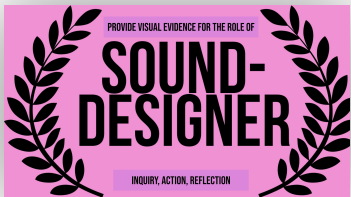
PLANNING: ANNOTATED SCRIPT



Annotated script with notes to show:

- how sound might be applied
- potential dialogue issues





Production

FEEDBACK

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Annotated

- shot lists
- storyboards
- scripts

that reflect sound changes and revisions

Evidence of feed-back from the director

We reveal a silhouette of a man, drinking the green tea, standing before the wall of maps and news clippings. Then, the front door opens. The Man looks towards, then steps out of frame.

Add non-diegetic piano sound

The front door opens and Detective JAKE POPE enters into his apartment. Tired, worn out, he walks in, locking the door behind him and tosses his badge and wallet onto a nearby table. He walks towards his bedroom, turning on a nearby lamp near the inside of the bedroom door. Suddenly a feeling of uneasiness overtakes him.

Piano increases tempo, then stops abruptly

He wakes back up, alert and ready. He scans the room carefully drawing his pistol to the ready. He scans the room, cautiously looking around and then the stove, steam still

Active would be cooler!

in this region

CHUCKLE CHUCKLE BULLETS SING FISHES.

NOTE TO MAKE UP MAKE SURE TO HIT THE PEGS WITH SOME AIR BRUSHING. PEGS: ois, ois.

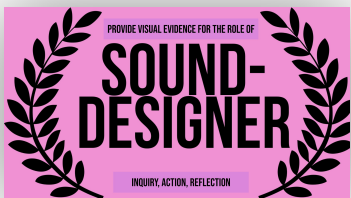
MAN KU SCANS BULLY

MAN KU SCANS BULLY

MAN KU SCANS BULLY

SHOT LIST

Shot #	Scene #	Short Description	Framing	Angle	Perspective	Action
1	1	Susie playing in the park with mom, while playing on the swing	Long Shot	Oblique Angle	Camera	
2	1	Susie finish playing with her mom.	Medium Shot	Straight Angle	Camera	
3	1	Close up on Susie while she looks ahead to the playground with excitement.	Close up Shot	Straight Angle	Camera	
4	1	Overview of children playing in the park	Long Shot	Straight Angle	Susie	
5	1	Susie met her mom if she can play with the other children.	Medium Shot	Straight Angle	Camera	
6	1	Susie runs of in the direction of the children.	Long Shot	Right Angle	Camera	
7	2	Susie approaches some girls on the playground and introduces herself.	Long Shot	Right Angle	Mom	
8	2	The girls reject susie, and torment her and pushes her to the ground.	Long Shot	Right Angle	Mom	
9	2	Susie is crying, because the girls rejected her.	Close up Shot	Straight Angle	Camera	
10	2	Mom comes over to comfort susie.	Medium Shot	Straight Angle	Camera	
11	2	Susie and Mom look over to the playground in shock.	Medium Shot	Straight Angle	Camera	
12	2	Little girl jessica, defends susie to the mean girls.	Medium Shot	Right Angle	Mom and susie	

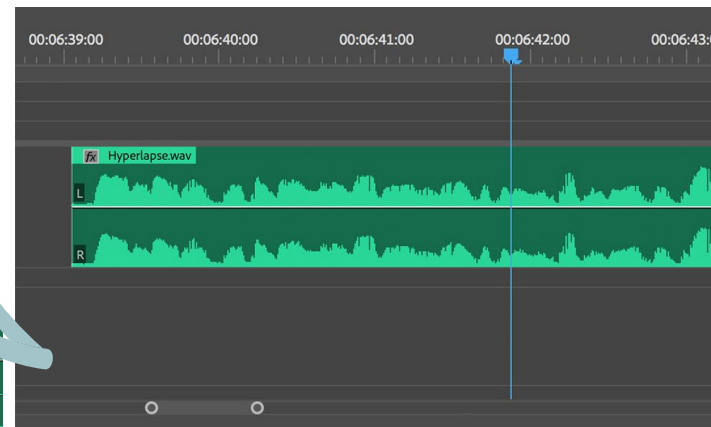
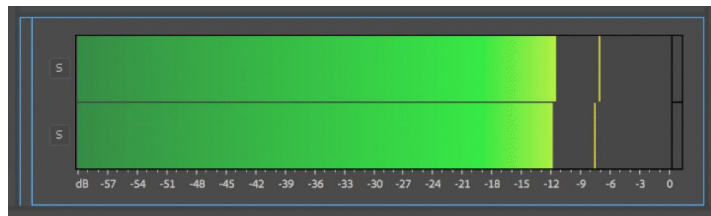


Production

TIMELINE & SOUNDTRACKS

Screenshots of audio levels, dashboard of sound on the editing timeline

Before/after screenshots to show improved sound tracks



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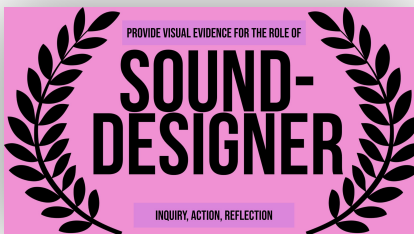


clip keyframes

track keyframes

- Clip Keyframes
- Track Keyframes
- Track Panner
- Volume
- Mute



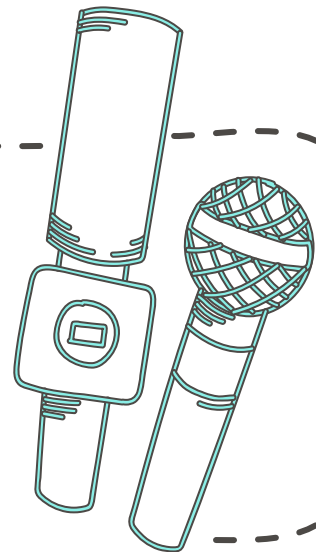


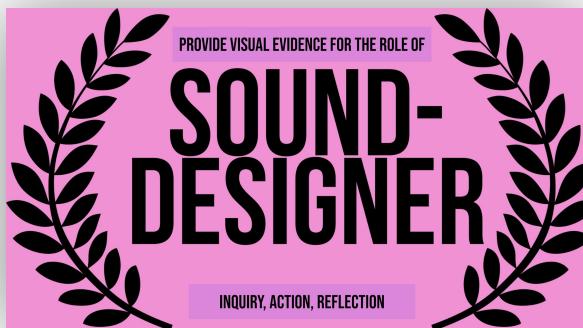
Critique

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Include visual evidence to support claims made in the reflective process.

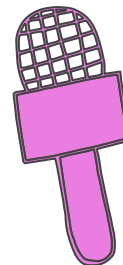




Sources

WEBSITES

- [The Sound of Film: video](#)
- [23 films with great sound - Indiewire](#)
- [Best Sound Editing](#)
- [A filmmaker's guide to sound effects - StudioBinder](#)



FORMS

- [Sound report](#)
- [Production Sound report](#)



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**PROVIDE VISUAL EVIDENCE
FOR THE ROLE OF**

EDITOR



INQUIRY, ACTION, REFLECTION



Planning

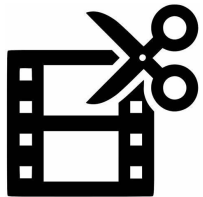
- [Brainstorming](#)
- [Research/Inspiration](#)
- [Experiments](#)
- [Planning](#)

Production

- [Editing](#)
- [Color-grading & Cuts](#)
- [Before/After](#)
- [Editing & Collaboration](#)
- [Evaluation](#)

Critique

- [Reflection](#)



The Editor is responsible for assembling the raw footage, selecting shots and constructing the film in order to meet the artistic vision for the film.

GO BACK

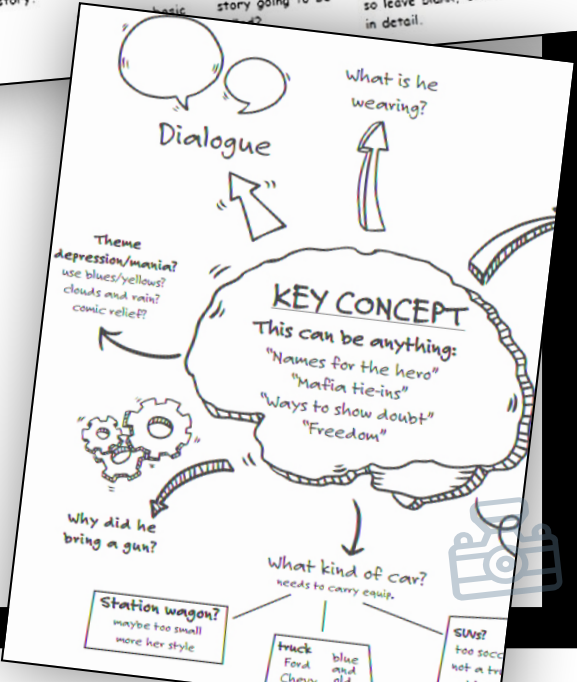
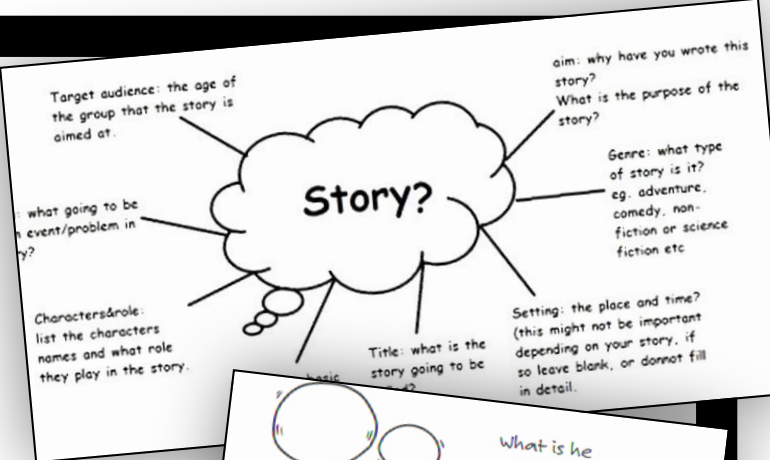


Planning

BRAINSTORMING

Evidence of collaboration regarding ideas, genre, concepts and group intentions (brainstorm, mapping)

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Show screengrab of specific stylistic elements you are incorporating into your own work

Planning

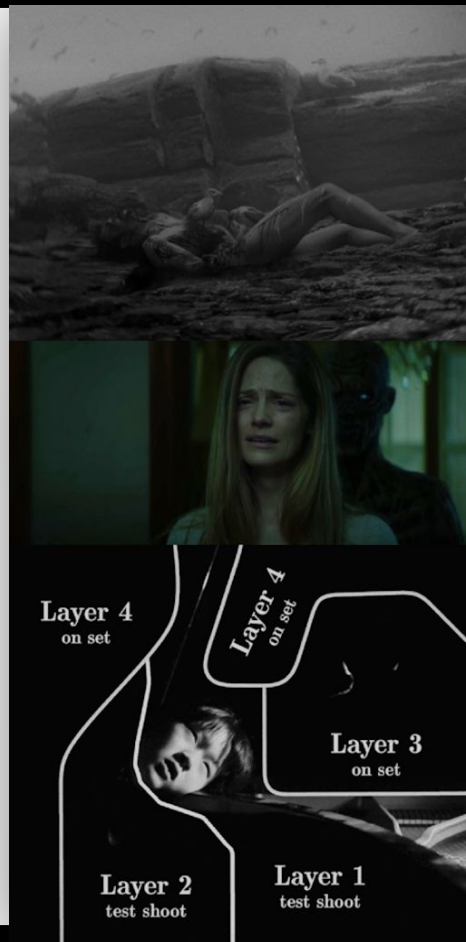
INSPIRATION



Label all images to correspond with the respective text (i.e., Fig. 1.)



Fig. 1. The inspirations for the ending shot [3:19] and its layers (*The Lighthouse* 1:45:42; *There Comes a Knocking* 0:07:19).





Planning

RESEARCH



Show screengrabs/images to evidence your research on:

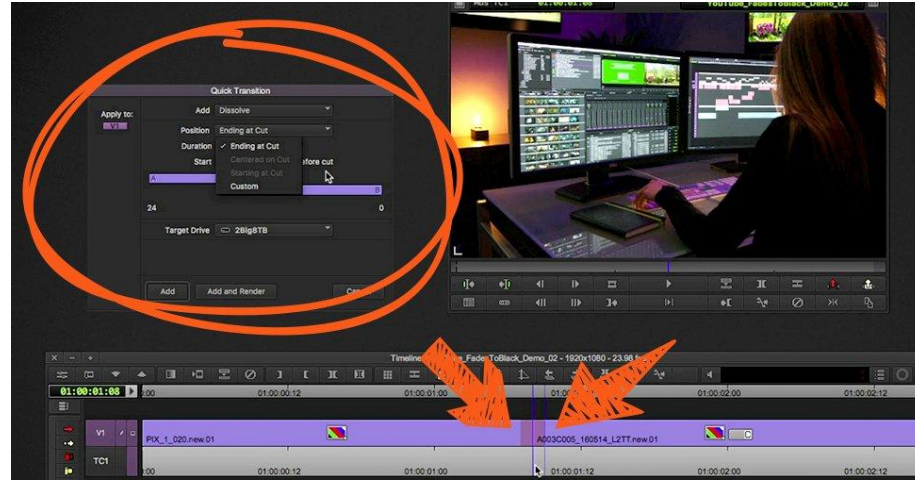
- genre
- any influences for the production of the film
- identifying conventions
- developing style





Planning EXPERIMENTS

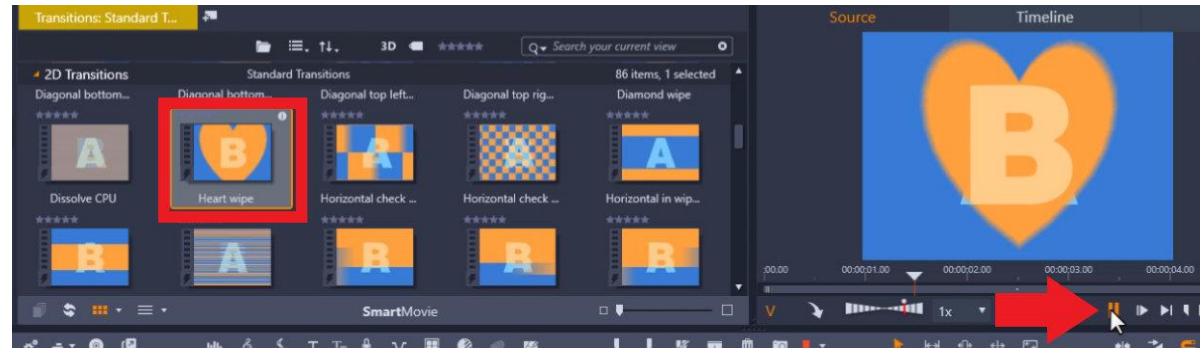
Screenshots to
show
experiments
with editing



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forms



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Planning

PLANNING

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Annotated storyboards showing pre-visualization

Annotated script showing plans for transitions, notations for timing/pacing for each scene.

Annotated shot list for sufficient coverage, with notes of special effects, shots that require additional work in post-production.



Shot #	Scene #	Short Description	Framing	Angle	Perspective	Action
1	1	Susie playing in the park with mom, while playing on the swing	Long Shot	Oblique Angle	Camera	
2	1	Susie finish playing with her mom.	Medium Shot	Straight Angle	Camera	
3	1	Close up on Susie while she looks ahead to the playground with excitement.	Close up Shot	Straight Angle	Camera	
4	1	Overview of children playing in the park.	Long Shot	Straight Angle	Susie	
5	1	Susie ask her mom if she can play with the other children.	Medium Shot	Straight Angle	Camera	
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7	2	Susie approaches some girls on the playground and introduces herself.	Long Shot	Right Angle	Mom	
8	2	The girls reject susie, and torment her and pushes her to the ground.	Long Shot	Right Angle	Mom	
9	2	Susie is crying, because the girls rejected her.	Close up Shot	Straight Angle	Camera	
10	2	Mom comes over to comfort susie.	Medium Shot	Straight Angle	Camera	
11	2	Susie and Mom look over to the playground in shock.	Medium Shot	Straight Angle	Camera	
12	2	Little girl jessica, defends susie to the mean girls.	Medium Shot	Right Angle	Mom and susie	

LIST. MURDER - DAY

WIDE < 2

(LIVE), NOW DRESSED IN A SPORTS SHIRT AND SLACKS OVER COMBO BOOTS, STANDS WITH A LAMENATED DEPUTY MEDICAL EXAMINER WHO HOPS DOWN AND REFRIGERATED LOOK TO A BODY LOCKER AND OUT THE TRAY.

1 MED Body CU JMS

2 CU JMS

3 T

4 CU DMEX

5 Tighter 3 shot

6 CU DMEX OT

7 3 shot

8 T

9 DMEX IS REVEALED. MIDDLE AGED, OVER WEIGHTED, DEPRESSIVELY AS THE FACE SHATTERED GOSH. HIS ONLY REACTION IS THAT OF CURIOSITY.

10 DEPUTY MEDICAL EXAMINER. THE EXIT WOUND OF A BULLET POINT SLUG. FORTY FOUR, 45 OR SO.

11 HIS UNDERSTANDING.

12 DEPUTY MEDICAL EXAMINER (CONT'D) ASK ABOUT THE S.D.7

13 PLEASE IDENTIFY HIM FOR

14 DEPUTY MEDICAL EXAMINER. We. And we have finger and dental records. IT OK TO ASK.

15 SHOWS HIM IN YEARS. BUT LIKE HIM. 1" 80"

16 RECOVERS THE BODY AND ROLLS OVER.



Planning

EDITING

Evidence of collaboration with the director and cinematographer when editing to ensure there is enough footage for transitions and b-roll

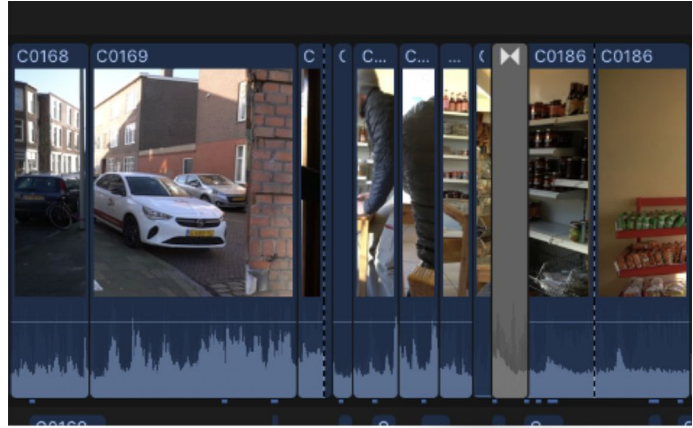


Figure 1. Quick cut continuity editing

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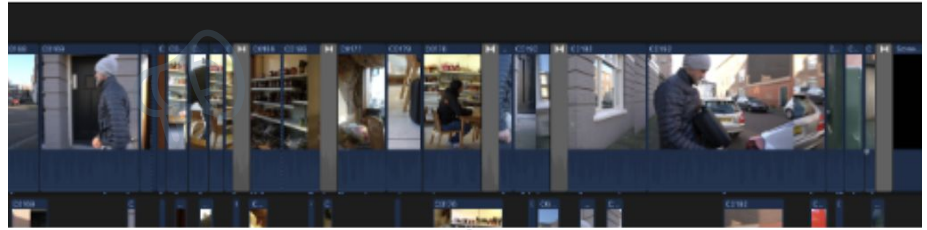


Shot List			
Shot Number	Description (shot type, angle, movement, action)	Scene description	Production notes
1	Wide shot - high angle - Ronnie is sitting in a chair with his head in his hands.	INT. MOB OFFICE NIGHT	
2	Close up - eye level - Ronnie looks up as the mobsters talk to him.	INT. MOB OFFICE NIGHT	
3	Mid shot - eye level - Ronnie stands up and turns and punches the wall.	INT. MOB OFFICE NIGHT	
4	Wide shot - low angle - Harry and Ronnie are standing apart each one on their cars.	EXT. CAR PARK DUSK	
5	mid shot - eye level - on Ronnie as he talks to Harry.	EXT. CAR PARK DUSK	
6	Wide angle - low angle - the two friends start to edge closer together.	EXT. CAR PARK DUSK	
7	Mid shot - eye level - on Harry as he talks to Ronnie.	EXT. CAR PARK DUSK	
8	Mid shot - eye level - on Ronnie as he talks to Harry.	EXT. CAR PARK DUSK	
9	Long shot - eye level - on Harry as he talks to Ronnie.	EXT. CAR PARK DUSK	
10	long shot - eye level - on Ronnie as he talks to Harry.	EXT. CAR PARK DUSK	
11	Long shot - eye level - Detective Richard Wilson is staring at a board where there is information regarding the investigation.	INT. POLICE STATION NIGHT	





Evidence of choices made when color-grading and selecting cuts, timing, and pacing with justifications



Production

COLOR-GRADING, CUTS, PACING

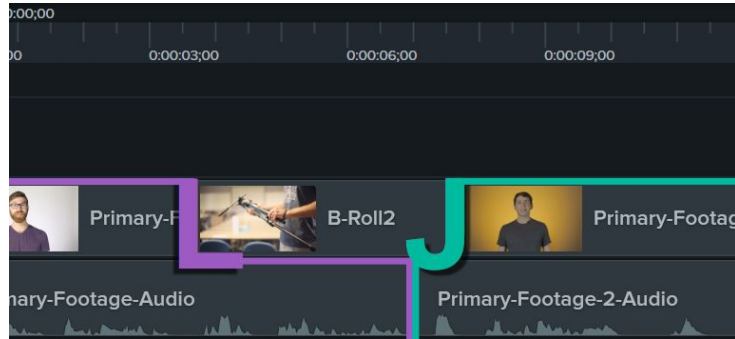


Fig. 2. The dark 'reds' in *The Lighthouse* (1:43:45) and my film with HSL [3:08].





n

BEFORE/
AFTER

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to download
forms



GO BACK

Use before and after shots
to show how you achieved
your intentions with color,
continuity, pacing and
sound.



*Always connect your
comments to your filmmaker
intentions*



Fig. 3. Using the HSL tool to correct skin tones (blue tints), extreme background tungsten lighting (oranges), and low dynamic range



Production

EVALUATE

Compare pre-visualization (scripts, storyboards) to final cuts and evaluate the outcome



From 'Call me by your name'



77.

PERLMAN takes a breath.

PERLMAN (CONT'D)
We may never speak about this again. But I hope you'll never hold it against me that we did. I will have been a terrible father if, one day, you'd want to speak to me and felt that the door was shut, or not sufficiently open.

ELIO
Does mother know?

PERLMAN
I don't think she does.

But the way he says this means "Even if she did, I am sure her feelings would be no different than mine."



Critique

Include visual evidence to support comments made in the reflection.

Sources



WEBSITES

- [StudioBinder: the Editor](#)
- [St Clair Film Studies: Editor](#)

FORMS

- [Production Sound report](#)



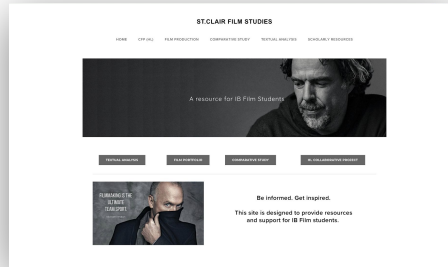
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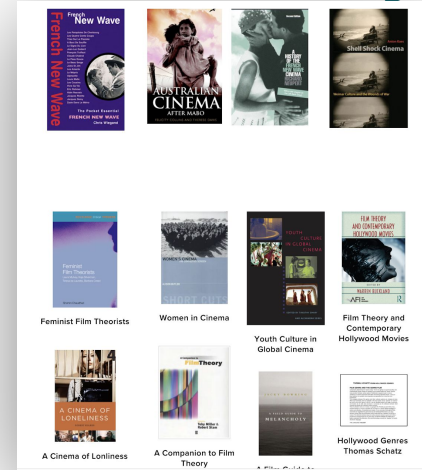
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Dianne St. Clair

