Sebby Barras
Final Major Project

Sebby Barras
347564
UAL L3 CREATIVE MEDIA PRODUCTION (FILM & TV)
https://3475644.wixsite.com/sebby-barras

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RATIONALE & REVIEW

SECTION #1: REVIEW

Year one of my Film and Media course at Weymouth College has been very rewarding. Many of the skills and technical qualities I have gained from practical as well as written activities are extremely helpful for this Final Major Project and beyond. Kubrick's famous quote, "the best thing that young filmmakers should do is to get hold of a camera and some film and make a movie", has proven true as one of the most valuable aspects to this course has been giving me the time and resources to create media. I believe my technical abilities (editing, camera-work, etc) have all strengthened as a result.

SECTION #2: PROJECT CONCEPT

I am going to use the medium of film to present my Final Major Project.
I have always considered narrative cinema to be far more admirable than films which call themselves abstract. Presenting complexity within simplistic means is much more impressive than just complexity. This is why I feel films like Jean Renoir's 'La Règle du jeu', Yasujirō Ozu's 'Tôkyô monogatari' and Alfred Hitchcock's 'Vertigo' have rightfully gone down as masterpieces. This is not to say all abstract cinema is useless, abstract cinema can in fact present aspects of the human condition which would not be elsewhere accessed, as seen in Shūji Terayama's 'Pastoral: To Die in the Country' and Sergei Parajanov's 'The Color of Pomegranates'. However, in relation to my FMP, I feel a narrative piece would best prove my ability within the medium without relying on any pretentious tricks. My narrative piece could absolutely contain abstract elements but I must keep the piece grounded in a narrative flow.
I am looking for an excise in tension building. A Hitchcockian thriller in many ways. At a maximum expectation of 10 minutes, this objective will certainly be ambitious. However, this ambition feels appropriate for a major projects designed to show off all the skills ones gained in the first year.

SECTION #3: EVALUATION

To provide an assessable document for which on can read to understand the creative process in relation to Final Major Project, I am recording everything related to this task. This ranges through, on-the-spot ideas to how I've conducted crew to benefit my will. I seek to provide evidence of my growth through this epic task.

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INITIAL IDEAS

IDEA #1: Journey to the lost Nirvana

To access the top tier of cinematic expressism, one has to find a place for one's self within the art. Spirtical filmmaking has long been acclaimed as the most impressive of all arts within the medium and has landed Andrei Tarkovsky, Carl Theodor Dreyer, and Robert Bresson in a historical place amoung the finest renaissance painters. 'Journey to the lost Nirvana' is my personal vision of a spirtial piece. I predict this idea would take up six minutes. The premise follows the mind of an old women on her death bed. She has family members all around her with pale white faces and red holes for eyes. We are then, transported into a field where a young boy finds his way towards an old shake found deep in the area. On his way he meets many bizarre characters such as a girl in a white dress who lives in a tree. The boy finds the shake but before he enters he takes a mud bath in the swamp close to the shake. The film ends without context. The boy walks into the shake.

Out of all three of these initial ideas, this is the most rooted in the human soul which for critics who hail Tarkovsky, Kubrick, is what makes great cinema. This is the most ambitious out of the three in terms of content, a quality that is warranted from a Final Major Project.

Furthermore, in the competitive industry of film, new members must stand-out from others in order to gain the low quality of positions available. One of the more popular ways of achieving this is by crafting a piece that is rife for debate and interpretation. This creates discussion among groups and as a result spreads awareness of the project's creator. Blumler and Katz's 'Uses & Gratifications' Theory would suggest social interaction is a key reason to why many consume media. My idea would expoilt this as the piece contains much strange and symbolic imagery which will be interpreted differently by different people. An industry example of this type of marketing is the up-and-coming Robert Eggers. His work is very interpretable and has created a dialogue among audiences. This is what institutions love to see as word of mouth is free publicity. Robert Eggers is now a nailed-on big budget name and has many projects lined up for thr future. Similarly, I hope to tap into the same vein of audience discussion and feel 'Journey to the Lost Nirvana' would achieve this.

This is a project; I want to make but it's wether it is right for this year is the question. I feel a more conventional narrative piece would best deplay everything I have learned this year.

STRENGTHS

Of all three idea, this may just be the most ambitious. Successful, should the ambition be matched by an equal and appropriate consideration of execution. The practicalities seem attainable, with a clear focus on location shooting and natural areas. Moreover, a budge would not be too dear, as sets would become moot and a concern for performance talent would also be rendered obsolete as the character engage with mere actions. The piece succeeds on an academic level, with a large quantity of potienal researchers at hand as the bizarre story structure and interpretable narrative would relate to auteurs including Stanley Kubrick, David Lynch, Raul Ruiz, Shūji Terayama and Anderi Tarkovsky.

WEAKNESSES

I have long been under the notion that should a piece of art only engage the 'three smartest people in the world' then the piece should be considered a failure. Art should focus on engaging a large group. Although it is not the fault of the director that the mass may be cinematically illiterate, it is their responseibility to present their expression through comprehensive means. As a result, this idea may fail on a level of communication. Film criticism is a necessary component to the process as critics keep standards high. The bloated use of 'pretentious' and 'self-indulgent' in these writings can be dismissed, however, a grand weakness to this proposal is the feasibility of such abstractions.

OPPORTUNITIES

Opportunities are vast as the film presents a spiritual experience. The film contains a range of natural settings and so the usage of Dorset's stunning locations would seem appropriate. Moreover, the film requires an adoption of a wide range of cinematography techquies to detail points in time within the narrative. The film would also see to my direction of a large cast, a skill essential to crafting Cinema as well as other key aspects (leadership, communication). Advancing into my second year of Weymouth College, the film uses advanced filmmaking techniques such as playing with the audience's perception of time.

THREATS / BARRIERS

The Health and Safety of the crew is of high priority. The film contains a young girl sat quietly in a tree as well as a boy swimming in a pool of mud. These stunts could be of danger to the cast and compromise could be expensive. Moreover, the film demands a series of specific locations. Many of these locations are to be found in the wild, and so environmental barriers may be present (wild animals, dehydration, carrying equipment, robbery). These are made all the more exhausting once considered with the amount of footage excepted, meaning long and rigorous shooting days.

FEEDBACK

"Do you have a clear vision of how you hope the audience will interpret this?"

"Makes no sense. Silly idea,"

"I think it is very good, but it has only just started and I'd really like to know more"

"I like the idea of this boy walking to the shake but why is this old lady dieing and have nothing to do with the boy. Unless the girl in the white dress is the girl dieing."

"What is this rubbish? It's absolute tosh."

CONCLUSION

Despite some negavtive feedback directed at the logic of the piece, I still believe in the idea. Much of the criticism seems to be the fault of traditional story-structures among the commercial industry. As a result, I will take the feedback with caution. However, I must take care to not delude myself into a 'non- criticism' space, where I make excuses to why the negative feedback is invalid. Nevertheless, my decision to not pick this concept says less about the weaknesses of this idea than the strengths of the one I have chosen. 'Journey to the lost Nirvana' has many of the quailtys I want from a cinematic endeavour. Creative scope. Grand Ambition. Large depth. These quailtys are so important to a short film and can be attributed to the difference between a bad film and good film, a good film and a great film. As a result, I may come back to this concept in the second year (should I gain a merit here) and develop this much further. 'The Solano Case' is a narrative rooted cinematic endeavour. I feel this is the scope required this year, as it disqualifies the need for pretentious tricks. 'Journey to the lost Nirvana' do not posses these tricks but in an attempt to convince my abilities, one must stay clear of such threats to the creative fabric of the Final Major Project.

INITIAL IDEAS

IDEA #2: The Schnitzler Case

In my Project Proposal, I tell of my ambition to create a narrative piece, in order to present my skills without fear of prententions. I found consistency within narrative forms and so here is my most favoured idea of all three. I have based this short on a true story found on Reddit. I have not been able to find the post recently and are under impression the author has taken it down. However, due to the nature of the story upon first reading, I saved a copy to my notes and have printed off two copies for production purposes. I found this tale brimming with cinematic potential. It is enigmatic whilst also being of large substance. An uncommon quality amongst modern media. I predict this idea would take up ten minutes of screentime. The premise follows a private detective as he investigates the mysterious disappearance of his new client's Husband and Teenage Son. The investigation leads the detective to a remote area where the culprits are said to roam. The activity witness by both the audience and the detective is disturbing and suggests the disappearances are the workings of a freakish cult. Once home from a bizarre and frightening night, the detective receives a phone call of a threatening nature. His unwelcomed attendance hadn't gone unnoticed and the voice informs the detective of his obligation to drop the case and never mention a word of what he found at their hide-out. The following day, it is revealed via a small article in the local paper that his client has vanished. Due to the magnitude of the situation and the fatal danger he could cause for himself, the detective drops the case and the audience are lefted in wonder at the horror that lays before them.

As I have mentioned, this is based off a story I obtained from Reddit. Much has been changed for time and resource purposes. The full Reddit post can be read on the next page.

Many similarities between 'The Schnitzler Case' and 'Journey to the lost Nirvana' can be extracted. Both feature by most adored 'journey' concept. This can be described simply as a character being given a progression through a palpable state of intrigue. This can be spiritual or literal.

'Jouney to the Lost Nirvana' is a death-bed fantasy told through a poetic progession of non-sense and truth. This being a spiritual journey following in the footsteps of Tarkovsky's 'Anderi Rublev' (1966).

What makes 'The Schnitzler Case' special is that the ten-minute short can be interpreted as both. The most surface-level reading would be the most litural of ones. This being of the presented story. A detective goes on a investigate brimming with confusion and mystery of the dark nature. This reading is perfectly acceptable and is indeed the ultimate point of this piece, to frighten and interest the audience. However, the spirtial undertones are nevertheless there. A boy becoming a man. Experiencing the untold horror of the world around he thrives. In this respect the piece follows much of the brilliance of 'Blue Velvet' (1986) and 'Vertigo' (1958).

The target audience of the thriller and mystery genre is wide and accessible. This should be taken on-board when deciding the final idea for the Final Major Project. A wide fandom allows easy access for feedback and research.

The Schnitzler Case.

My uncle Carlos is a private investigator in Mexico. The sort of middle class area. Not exactly paradise by American standards but far from the cartel nightmare that the country is sometimes painted as being. Don't get me wrong, it's like that in some spots (for sure) but not here. Uncle Carlos used to be a cop but a serious injury meant that he could no longer perform his duties. Not knowing what else to do, he started up his own investigation firm, figuring he possessed the necessary skills to do the job well. He imagined it would be a sort of Lethal Weapon lifestyle. When I was growing up, that's exactly how he described it. He'd tell me all these crazy stories about the cases he was working, they always involved covert missions, catching the bad guys, the occasional gunfight. They were all massively embellished obviously, if not downright fantasies altogether. You see the sad thing about P.I. work is that in reality it's rather dull. Lots of mundane cases, mostly marital Affairs, hours of mind-numbing surveillance. Not really the buddy cop movie life that my uncle made it out to be when I was a kid. As I got older he stopped making up these fantasic tales to keep me entertained and started telling me about the reality of the job since his stories had made me want to follow in his footsteps. This was a major disappointment. One night when I was even older, I was having a drink with my dad and uncle Carlos. The topic of work came up and I reminded my uncle about all of the stories he used to tell me as a kid.

"It's a good thing the job isn't really like that," I said, "you wouldn't have survived your first day uncle."

"Yeah yeah," he said, "though I got to tell you kiddo there was a reason I stopped making P.I. work sounds so appealing."

"What do you mean," I asked.

My uncle goes uncharacteristically quiet. Then my dad turns to him and with a smirk on his face says: "hey Carlos just tell him about the Schnitzler case."

The Schnitzler case. My uncle gave my father that look, that one that means: yeah I have your blessing to spill the beans? My dad says: "he's a big boy now."

Turns out my family had intentionally kept this story from me when I was a kid and they didn't want to frighten me. My parents had also asked my uncle to stop glamorizing his job, not wanting me to have ambitions of becoming a P.I. in the future. Anyway, here's the story my uncle told me.

The Schnitzler case happened all the way back in 2006. Uncle Carlos had been working as a freelance investigator for a good long while by that point. He had built up a reputation for himself, word of mouth led a new client to his office. A woman called Maria Schnitzler. He expected this to be another cheating husband type gig. My uncle sat her down and asked her to tell him the nature of the case. What she said couldn't have been further from what he expected.

Mrs. Schnitzler's son had gotten involved with a gang of thugs in the area. It worried her and her husband because their son wasn't anything like these guys. He was a smart kid, did well at school, was hoping to go to university. They were far from a bad family but for whatever reason he had started going to the gang's Clubhouse every night. Soon, that became every day and night. It got to the point where

the Schnitzler's hadn't seen their son for three days straight. Fearing for their son's safety, Mrs. Schnitzler's husband went to confront the gang on their own turf. Mrs. Schnitzler sat for hours at home, waiting for her husband to return. He never did. The police did little to help her, they seemed unwilling to do much at all. Every time they made a half-assed effort to find the woman's husband and son, they'd come up with nothing. This confused and infuriated her. It was obvious who was behind both of their disappearances. The gang of thugs. Were the police unable to do their job or just unwilling? She continued to hound the cops demanding that they investigate. Sometime pasted and Mrs. Schnitzler received a phone call. It wasn't from the cops though. On the other end of the line, a deep male voice told her to stay out of the gang's business, to stop searching for her missing family members. Said that if she valued her life, she'd cut her losses and move on. According to Mrs. Schnitzler, the voice sounded a strange mixture of threatening and concerned. It also sounded vaguely familiar to her. She couldn't quite place who it was exactly but she felt as if it was someone she had talked to before. Someone who worked in a local store perhaps. She decided not to heed the caller's advice. Since the police refused to be of help, she started doing her own detective work. She went sniffing around the gang's headquarters. Unfortunately for her, this didn't go unnoticed. That very same afternoon she received a letter whilst she was home alone. Inside it was a severed human ear. A note attached read: We told you to stay away. Out of desperation, Mrs. Schnitzler came to my uncle for help. The only things she could give him to help were pictures of her missing loved ones and directions to the gang's hideout. My uncle took the job.

The first thing he did was call up some of his old buddies in the force and asked them what they had found out. The cops gave him nothing and warned him to drop the case for his own sake. Jesus, what the hell was going on?

Not having anything else to go on uncle Carlos decided to drive to the gang's hideout at night and do some sleuthing of his own. He followed Schnitzler's directions. Turns out this place was a remote. Real remote. A medium-sized Shack out in the middle of nowhere, completely secluded. Getting close to it wouldn't be an option. It would be too obvious. Instead he parked up on a vantage point, overlooking the shack and used a pair of binoculars to keep an eye on things. It was a particularly dark night so as long as he kept his lights off, he was effectively invisible. Usually surveillance work is long and boring but knowing what was at stake with this case, my uncle was fully engaged and focused. Over the course of several hours, he saw numerous gang members entering the shack. In spite of that there was no sign of Mr. Schnitzler or the son. As the night went on things became extremely disturbing. In the early a.m. about 15 or so gang members exited the shack. All of them naked and covered in white paint. They had built a large fire outside which they were now circling. Then they stood there contorting their body into strange unnatural shapes. One of them led a dog out to the fire from the shack and proceeded to s the poor creature's throat. As it died they were all screaming, chanting, making inhuman sounds. All of this was so loud that my uncle could hear them clearly from his vantage point. This wasn't a gang, it was a cult. This was some weird sacrifice. These guys were nut jobs. A bunch of fanatical freaks living out in the sticks, most likely off their heads on drugs. Why on earth were the cops ignoring these guys. Fearing his cover might get blown and

honestly really freaked out by what he had just witnessed, my uncle made a quick getaway.

The more he looked into the group, the more he realized their cultish tendencies. It became obvious to my uncle that the police were terrified of these guys or were in their pockets, potentially a few of them could have even been members. He doesn't know. The reason he doesn't know is because he was forced to drop the case. You see, Mrs. Solano went missing. Just like before the police did little to look for her. To this day nobody has found a body or anything. No information about her or her family's disappearance exists online. Nothing. It's like they never existed. For whatever reason, the Schnitzlers became ghosts after the woman's sudden disappearance. Uncle Carlos himself started receiving threatening calls, telling him to stay out of the group's business. His cover had somehow been blown and they said that if he continued his investigation then he had end up like the others and his wife and daughters would be sold into sex slavery. Since my uncle had nothing left to gain and everything to lose, he did what they wanted and dropped the case. They had already proven themselves to be people of their words after all. It has bothered him ever since but there really wasn't much else he could do for his clients. They were most likely dead, the cops were either bribed, scared or in on the whole thing. It was all totally messed up. For the family's son? Well, either he's dead or was brainwashed by the group and is still a member.

Whatever the case, there was nothing uncle Carlos could do about it. The risk of trying to expose the group was just too high. In the end, real life is unlike those Detective shows and movies, the bad guys don't always get caught and life just goes on. Makes me wonder, how many other disappearances have those bastards been responsible for over the years?

STRENGTHS

Much of the piece's strengths spring from a strong narrative foundation. This allows for a concentrated attempt at crafting atmosphere and environment setting, an expectation greater achieved than that of an unfocused abstract trick. This allows me to layer the film with details without the fear of substituting substance for style. The ambition of the 10 minute expectation is very much the necessary application one would be accepting as to present the fine skill of cinematic pacing. The piece excels at delivering information through dialogue and visual storytelling with a 10 minute asking. Despite the risks, a successful result would supersede a diversion.

WEAKNESSES

The piece is ambitious in the extreme. Although this is an element which is wanted from viewers and artists, the aim is not to lose one's self in a world of production. The creative journey (process) is challenging for mild projects. This film requires many locations and crew. I enjoy a challenge but this could be a weak point.

OPPORTUNITIES

As it was with Initial Idea #1, the use of Dorset's stunning locations seems very much apt. Furthermore, the skill of guiding a large cast and the direction of such is present. In terms of cinematography, shooting at night has opportunites to learn a higher level of lighting on location, including natural lighting. The process will also guide my understanding of how to set out a script and write dialogue for actors to engage with an already lay-out narrative construct. Many of these tasks will be influenced by my engagement with other cinematic works, an areas which will develop my analysis and writing.

THREATS / BARRIERS

Should the Coronavirus break out on a large scale, this would take a large slice out of production and even cancel the whole shoot. Although, this would impact all three projects, this film would suffer, perhaps, the most as the quantity of the locations is the greatest here. A large cast means tight organisation skills must be adopted. Slight breeches could have devastating effects on the shoot and could mean incompletion of the project. Crafting and following a schedule is of great importance as well as constant noting of locations.

FEEDBACK

"Very good"

"Yes, the idea is fine"

"I love that idea, so good"

"I was thinking of an Tales of the Unexpected ending with one or two lines that would tie it together"

"I am really into it but the ending is rather unsatisfying as the detective just drops the case. That is way too sudden and makes your film seem pointless and I as a viewer feel disappointed. A good ending is what is need here. Definitely.

"I would buy it on DVD."

CONCLUSION

Much like the feedback I received for the 'Journey to the lost Nirvana' idea, I taken both positive and negative comments. This is extremely necessary when constantly reflecting on your own creative decisions through-out the laser-focused process of the Final Major Project. One of the concerns found from the feedback session was the need for a more satisfying ending. If you have taken the time to read the full reddit story found on page seven, then you'll know the piece ends with the P.I. dropping the case for his own safety and that of his family. Though I intend to change much of story, I seek to keep the ending as it very much was. In my research for this project, I came upon a video called "Top 5 Most Common Problems with Student Films" in which common problem number five is 'mistaking your own experience as cinema'. As this account of Carlos' experience claims to be true, one could argue I have made mistake number five with someone else's experience. However, the ending gives off the unmistakeable stench of lifes's pointless and meaningless nature. This is my most favoured idea and hopefully the ending will feel justified after the whole vision has been displayed.

INITIAL IDEAS

IDEA #1: 'Day-time nonsense'

Where 'Journey to the lost Nirvana' and 'The Solano Case' are large, expansive, ambitious tales, 'Day-time nonsense' is more contained, restrained and stripped back. Depending on your cinematic preference, this may be for better or for worse. This contained nature could be found within many factors ranging from the one location from the mild and limited context of the feature's five minutes.

The premise follows the inexplicable phenomenon of chocolates appearing on the bed of two children through-out the day. The parents obviously become concerned and advice their children top not eat the chocolates. The film ends with one of the children committing suicide by jumping off his roof.

One of my biggest inspirations, for not only this idea, but as a creative artist in the medium of art as a whole is 'children's horror.' This not being children experiencing horror, but the genre of horror designed for children. Examples of 'Children's Horror' would be R.L Stine's much acclaimed Goosebumps series, Coraline (Film, 2009), Monster House

(2006), Anthony Horowitz's Horowitz Horror series. Songs: 'Spooky Scary Skeletons' by Andrew Gold and 'Monster Mash' by Bobby Pickett and the Crypy Kickers. This campy and goofy approach to the scary and brutal genre of horror has fascinated me for some time. In my electronic music video, I attempt to add in some of this by having a cartoonish laugh sing out at the closing moments. Much of the negative feedback I acquired for my music video was directed at this jarring and unnecessary laugh. The laugh was received more as a joke than a genuine inclusion to elevate the project. I have learned from this error but haven't given up on this ambition. I realised the 'Children's Horror' element must be found within the deepest fabric of the overall narrative. 'Day-time nonsense' has that element of 'Children's Horror' I fought so desperately for in my music video. This is not achieved by having two children star as the two protaganists but by the unknown entity placing chocolates on their beds. No violence. No killer. No jump scares. Just plain, terrifying, horrifying ambiguity.

Though my zeal for 'Children's Horror' influence on my work as

an artist, 'Day-time nonsense' isn't a children's horror film. The shocking and sad ending will verify that. Codes of Practice may decide my warrant for a minor's suicide is not justified by the context of the feature's content. The British Board of Film Classification give out certificates based on how sensitive subject matters are handled by the piece. The BBFC may feel suicide (made more controversial by the fact a minor is the one committing suicide) isn't handled with enough care or respect to appreciate its inclusion. If we look at case law: 'A Clockwork Orange' (1971) came under much criticism for its flippant portrayal of violence and rape. Suicide isn't explored in 'Day-time nonsense' in any way and is only present to give the short a shocking and mysterious ending. Furthermore, this taboo moment doesn't seem appropriate for a year one media project. I could always change the ending, but I fear the piece will be ruined without an ending on this level of shock and out-rage. Moreover, 'Day-time nonsense' doesn't feel right for a Final Major Project but would be an interesting experiment, nevertheless.

STRENGTHS

I am with great zeal for an experiment, balancing the elements of 'child horror' and genuine profundity. The question is, what is so profound? The small production could be read (Stuart Hall style) as obvious obfuscation. Perhaps, this is the sign of a profound finding, it is the mystery not the climax, that is the striking of fear from the piece. The innocence of chocolate tainted by the connotations of paedophilia.The juxtaposition of the children, experiencing high concept engagement, and the parents, ignorant and without a sense of importance. The shocking ending may create a social dialogue, a form of free publicity.

WEAKNESSES

Insensitive ending may cause public out-rage and/or upset. Although I disagree with literally every word in the previous sentence, one has to be careful with these matters. Suicide (espically suicide of a minor) is a subject of great sensitivity, and so unbalanced involvement is sure to cause a reaction. The artist should not be afraid to provoke, however, it is with a understanding should such measures be considered.

OPPORTUNITIES

The direction of young children to adopt the skills that come along with that. The understanding of camera angles, shots, lens and movement to keep the only setting constantly interesting and visually fresh as the piece sustains tension through imagery and non-digentic sound. These areas of cinematic craft have large implications across a wide canvas, the constant re-lighting of an environment demands a challegeing assessment of the landscape. Furthermore, it is this level of detail necessary to succeed with the FMP.

THREATS / BARRIERS

The task of shooting a vast amount of setting is substituted for an ambitious final scene, a suicide. The child jumps off his roof, practically the shoot would be dangerous and difficult, using VFX the shoot may seem tacky and/or cheap. The climax is of importance as the image is forwshadowed through many of the previous. As a result, the filming of such a film seems unlikely as the health and safety of the crew should be of high consideration.

FEEDBACK

"I think the choclate part is nonsense"

"You'll be hard-pressed to find any parent that will let you use their children for this"

"Do you hope to cause upset so you can get people to talk about the film?"

"Creepy"

"What was giving the chocolate"

"You need to be careful as some people have had their children kill themselves."

CONCLUSION

The feedback naturally seems to be targeted at the ending. In my music video, my attempt at including the 'Children's Horror' element was perceived to be a joke and as a result that directoral decision was a failure. Should I fail on this project, the result would be far more offensive as the film could be seen asmaking a mockery of suicide. Furthermore, the risk is too high. If I was to change the ending, it would only be replaced with someone on the same shock level. I could take the whole shock ending out, but this would leave the story in a state of meaninglessness as nothing has built to anything of consequence or purpose. It seems best to leave 'Day-time nonsense' for a while as 'The Solano Case' has heart and shock.

JUSTIFICATION OF CHOSEN IDEA

I intend to answer the Final Major Project brief by creating a ten-minute long narrative film based on the Reddit post: 'The Solano Case.'

In order to gain entry to the second year, one must first gain a merit on their Final Major Project. This Final Major Project should encompass all the skills gained in the first year. As a result, I feel a narrative piece would best display this. My conclusion has come from a number of factors.

One: A narrative piece would render any need for pretentious tricks unnecessary. When film students can't think of any original ideas, they tend to hide behind incredibly abstract nonsense with vague themes to compensate for their lack of real cinematic talent. Though there many abstract artists, who have real cinematic talent, I don't want to take any risks that could give off the impression I am trying to fool my way into the next year. I intend to prove my skills in a clear and thorough manner, rooted in a strong narrative bond with focus and precision.

Two: A narrative gives a work a foundation on which much more can be built. As the narrative flows like a river through my film (the village). I can spead time building houses, planting trees for the village people. This being a metaphor for me giving extra attention justifiably to the cinematography, music, themes, acting, editing, atmosphere. An abstract film would begin with a wobbly foundation, meaning the me giving extra attention to the cinematography,

music, etc would not be justified as it would exist to cover up the missing substance.

Three: A narrative construct means criticism and feedback is easier to obtain from people than with an abstract piece. Reflection is a massive part of the Final Major Project. Conventional filmmaking and narrative storytelling is for the majority of people the form they feel most comfortable giving out feedback to, as there is something to grasp. Furthermore, I want as much feedback from as many different people as I can so to keep the reflection spinning.

However, I could have chosen any narrative to base my Final Major Project on. Why 'The Schnitzler Case?' I frequency browse site such as Reddit to read true scary stories. I am acrossed 'The Schnitzler Case' on the 15/12/2019 (I know this as it's taggest on my notes). I immediately had a clear vision of what I would want a 'The Schnitzler Case' film to comprise of, should one be made.' The vision was so clear, so striking. The story brimming with cinematic potential and palpable atmosphere. Once it came time to come up with idea for the Final Major Project, I revised many of my favourite true stories I had collected over time. 'The Solano Case' stuck out as one of the best and one with the ability to adapt to my own resources and time.

The narrative foundation of 'The Schnitzler Case' means I can have the journey aspect from 'Journey to the lost Nirvana' and the shock value found in 'Day-time nonsense.' The journey of 'The Schnitzler Case' leads to the shocking discovery of a cult who perform sacrifices in the woods. This is the climax of the detective's night-long odyssey as both he and the audience witness the frightening behaviour of the secret gang. The biggest shock comes when one of the gang members cuts the throat of a dog. Thi dog will be fake, made out of paper mashe, for legal and moral reasons.

Highways, stairs, midnight phone calls, city lights, woods, car journeys, beachs, the night, white vans, threatening letters, dark figures, unnatural movement, newspapers, lamp posts, deep male voices, glowing cigarettes, the ocean, glowing lights in the dark, card tricks, bonfires, and stars all feature in my vision for 'The Schnitzler Case' as they all are mysterious and creepy in my opinion. As this process continues, I will keep reflecting, developing and changing my vision and this will be recorded in my Production Journal.

This image has many of the elements I want in my film.

Tall Trees overlook the protagonist as he walks to the gang's hide-out. This represents how weak and powerless he is.

The protagonist is a small, dark figure within this shot. This portrayal of the protagonist should bring fear upon the audience as they have come to care this character. The shots represent just how sinster the film is to become.

The edges of the frame are darkened out. This reinforces that our protagonist is on his path to destiny. This also furthers the impression of a spiritual journey

The protagonist is walking towards a white mist. It looks similar to the gates of heaven. White miss or a glowing white light can also represent a place where a character is going to find enlightenment. This feels appropriate as the P.I. walks towards the hide-out of this mysterious cult.

This image is a long shot. The camera has been placed far away from the protagonist as the audience distances themselves from him for the first time in the film. The framing up intill this point has been very intimate. This shot strays away from the previous shots and this should make the audience feel just as weak as the protagonist.

ANALYSIS #1: Rear Window

A masterclass in tension building and cinematic storytelling from Alfred Hitchcock

Although 'Psycho' is Hitchcock's best known work and 'Vertigo' his most critically acclaimed work, neither best display his unparalleled ability to create suspense than 'Rear Window'.

'Rear Window' is a 1954 picture, being released the same year as Kazan's 'On the Waterfront', Kurosawa's 'Seven Samurai' and Fellini's 'La Strada'. Moreover, Hitchcock had two features released this year, the other being the charming but lesser 'Dial M for Murder'. One only has to browse the other names who also released some of their best work during this competitive year, Mizoguchi, Wilder, Rossellini, Visconti, Naruse, Gosho, Cukor. However, Hitchcock's 'Rear Window' stands at the pinnacle of this wealthy year for its matchless craft in the most steep of areas. Most notably, Hitchcock's exquisite use of mise-en-scene, framing and camera-work.

The events in 'Rear Window' are entirely played out in and around one room. L.B. Jeffries' Room. Jeffries is confined to the workings of his wheelchair as a result, so are the audience. This cinematic limitation, played out as a restriction, isn't so much a direct reference to talent but a form to which so much can be achieved. It is all necessary for this plot device to be at the heart of the film's effectiveness, as without it, only too much would be revealed. We experience 'Rear Window' in the same space and time as its protagonist. This

allows Hitchcock to spend more time in building the thrilling plot than investment into Jeffries character. We are forever with him, we are forced to bond with him, not unlike a sibling. When he is frightened, we are frightened. When he has fitted a piece of the puzzle together, we almost congratulate ourselves. Many have described Hitchcock's treatment of the audience not unlike conducting an orchestra. 'Rear Window' may be the finest example to support this.

'Rear Window' dances on screen like only a few masterpieces have before and after it. It sits upon one of the highest pinnacles in narrative filmmaking and has had a strong influence on how I approach 'The Solano Case.' I look to muster much of the same suspense as 'Rear Window' and at ten minutes long, this will be extremely challenging. In 'Rear Window,' Hitchcock builds suspense throught the audiences lack of knowledge. Our limited Perspective. In 'The Solano Case' the audience is also limited. They are limited to only ten minutes of screen time, to which they must absorb every drop of information. The audience follows the Detective around, who (as revealed) is painfully ignorant of the danger he had been wrapped up in. We learn new information, when he learns new information. The audience are as ignorant as he and this ambiguity should terrify each viewer.

Rear Window: The audience follow L.B. Jeffries as he watchs one of his neighbours as he believes they have committed a murder. This creates ambiguity and strengths the mystery.

Rear Window: Hitchcock's framing, use of colour, lens, and cinemotagraphy adds to the claustrophobic atmosphere and rising tension.

Rear Window: Hitchcock also likes to focus of the lives of other, those that are not connected to the mystery   directly.

Rear Window: Directed by Alfred Hitchcock

Perhaps the finest filmmaker to direct in the English language, Alfred Hitchcock is widely considered the master of suspense.

Hitchcock began his legendary career directing feature film in 1925 with the one hour long 'The Pleasure Garden' based on the Oliver Sandys' novel of the same name. The film would have only little similarities to his classic works, he would later become. His love of thriller type narrative could be found through out his early work. The Mountain Eagle (1926), The Lodger (1927) and Downhill (1927) all have glimpses of his trademark suspense building cinema, he would become renowned for. Hitchcock worked consistently through-out the 1930s, relseaing spense and thriller work to mixed acclaim. The 39 Steps being a highlight of this period of Hitchcock's filmography. The 1940s

also had many gems of Hitchcock's grand career but it was the 1950s when he stepped up a whole new level of cinematic brilliance. The genre of fear and suspense was redefined with ground-breaking works such as Rear Window (1954) and Vertigo (1958). Not ground-breaking in that new technologies were being adopted necessarily but my changing the landscape of cinematic storytelling itself. Never before had such ambition and concentrated artistry pumped into the medium of film. One could argue Buñuel almost tapped into it but even that can't be considered concentrated. And the in 1960, Hitchcock released Psycho. If there was any shadow of a doubt

Hitchcock was the master of cinema, Psycho set them straight. Here Hitchcock achieved a cinematic masterclass, where every shot leads some insight to the thematic core. IMDb user Balthazar-5 gives us an examples: "the car headlights in the rain searing into Marion's guilty soul like the eyes of God, only to be replaced by a scene in blinding sunlight where the black eyes of the malevolent (just threatening really) traffic cop in sun glasses, like the eyes of the Devil!"

Hitchcock may be the greatest influence on 'The Solano Case' as his masterful suspense building and talent for thrilling viewers is a ultimate goal with my own Final Major Project

ANALYSIS #2: Andrei Rublev

A matchless and poetic journey into the human soul from Russian auteur Anderi Tarkovsky

Tarkovsky's cinema has many recognisable characteristics from which much can be extracted. His insight into the human condition is represented in imagery than dialogue. Solaris (1972), Mirror (1975) and Stalker (1979) communicate messages from Tarkovsky's own philosophy. Mirror tells of a personal hypothesis of memory, childhood and nostalgia. Whereas Solaris and Stalker deal with more board universal emotion such as isolation, fear and enlightenment. Anderi Rublev stand in a different corner, however, as Tarkovsky seeks to break down the convention of animalistic purpose and belonging. One can extract themes of sex and violence from Anderi Rublev but this seems like a shallow insult to a film that goes far deeper than your typical 'A Clockwork Orange' (1971) or pretentious 'The Lighthouse' (2019) that both seem to house the same two themes. Anderi Rublev is a three hour and a half odyssey projected through the life of fifteenth-century Russian painter St. Anderi Rublev. As is typical of Tarkovsky films, Andeir Rublev is splashed with gorgeous imagery of nature. Though the black and white cinemotagraphy adds a bleak mood complimented by muddy fields and human violence. In one of the finest sequences put to film, Tarkovsky shows us the crucifixion of Jesus Christ. Notable Letterboxd user Edger Cochran dissects this scene: "An intentionally historically-inaccurate sequence depicting the crucifixion of Jesus Christ is presented while the main character considers the possibility of His death as being divine plan that was meant to reconcile man. His ideas and interpretation of the meaning and influence of Jesus Christ in the existence of the human race are already torn up; therefore, the inaccuracy of the aforementioned scene is justified, since it is a peculiar characteristic that can be immediately contrasted with how life tribulations tend to weaken the faith we should eternally keep towards God." Religion played a huge role in all of Tarkovsky's film and non more so than here. It seemed Tarkovsky believed art should be personal to the artist. Tarkovsky's philosophy on life is ingrained into Ander Rublev. The harsh battle sequences. The violence towards animals. The violence towards people. The cruel human condition. The pointlessness of life.

Anderi Rublev is a spiritual journey only rivalled else where is cinema by Coppola's Apocalypse Now. 'The Solano Case' hopes to have much of the same atmosphere as Anderi Rublev in an attempt to create a spiritual journey of a smaller scale. 1966 was the greatest year for film to date with Tarkovsky, Bergman, Bresson and Teshigahara all relseasing their masterpieces.
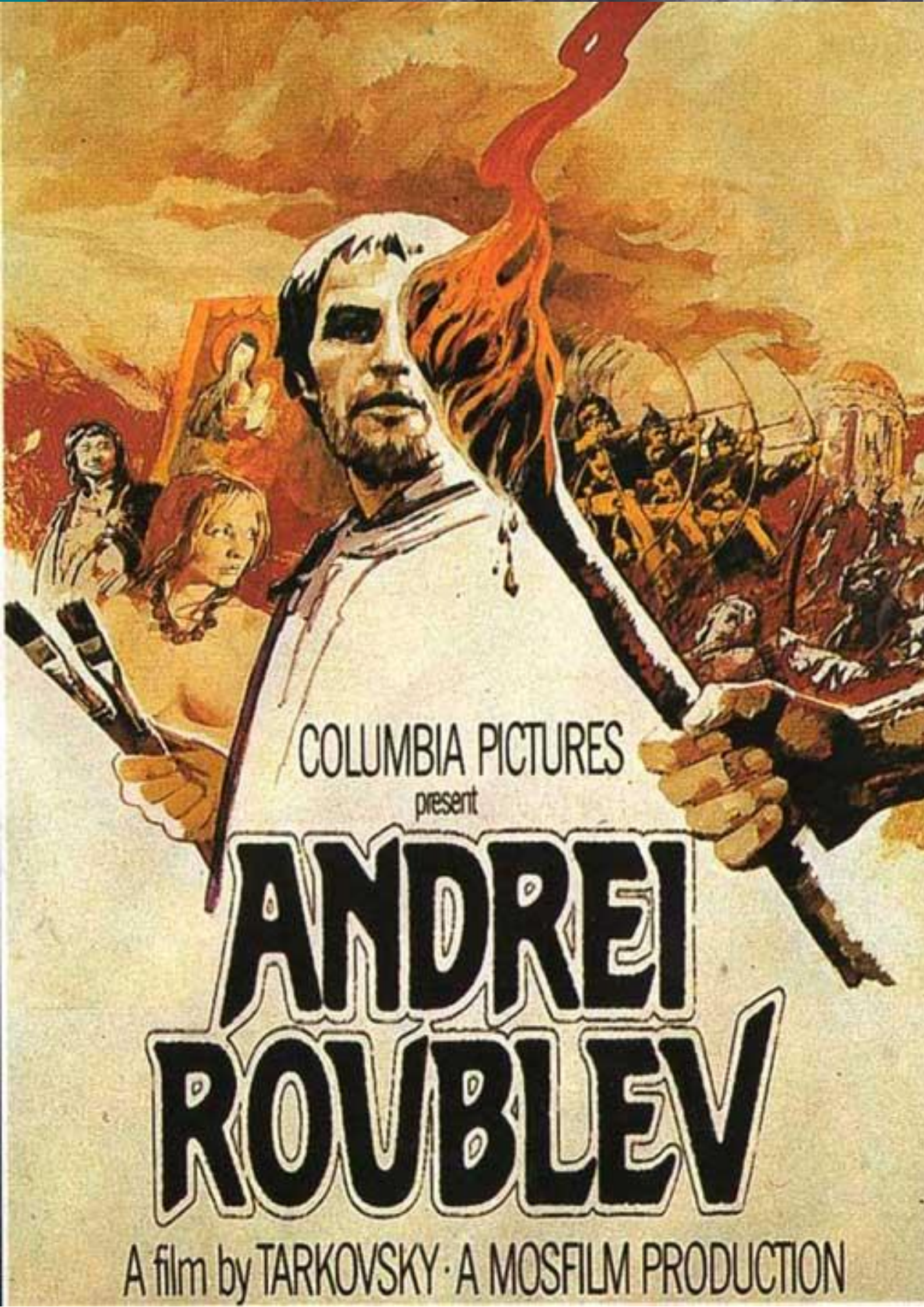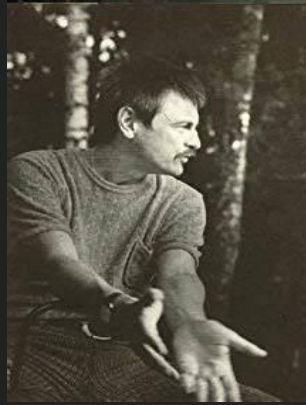
COLUMBIA PICTURES
present

ANDREI ROUBLEV

A film by TARKOVSKY · A MOSFILM PRODUCTION

Anderi Rublev: Directed by Anderi Tarkovsky

Placed next to the greatest names in the industry, Tarkovsky is known for his beautiful imagery and poetic films.

Tarkovsky only directed seven features in his career as a filmmaker. Each one of these seven project has been received as an artistic revolution. His distinctive and abstract approach to cinema has given him a position in film like no other. This is a quote from Ingmar Bergman: "I felt encouraged and stimulated: someone was expressing what I had always wanted to say without knowing how. Tarkovsky is for me the greatest, the one who invented a new language, true to the nature of film, as it captures life as a reflection, life as a dream."

Tarkovsky was an artist above anything. He frequently used cinema as a wayof expressing himself. He also used literature and poetry to do so as well. He wrote sevral books of cinema. Much of this is his distaste for American cinema. This is understandable as Hollywood is a cash machine designed to entertain and bring joy. Tarkovsky saw cinema as an art, a way of communicating human struggles, experience and emotion. Anything else, he perceived to be mockery. His dislike of Kubrick's 2001: A Space Odyssey (1968) led Tarkovsky to craft Solaris (1972). Tarkovsky later said Solaris was his worst film as he tried to stick to Science-fiction conventions. Solaris was advertised as the Russian answer to 2001.

Although, Tarkovsky is considered one of the greats, his name is rarely seen next to the likes of D.W Griffith, Welles and Spielberg for changing the cinematic spectacle. I see this as very wrong. Tarkovsky showed us the way beyond narrative, where emotion, heart, mood, atmosphere, imagery, soul and nature guided the viewer with their own personal ambition and goal

Cinema is still very young. Tarkovsky may not have cracked it with any of his seven films, but he did begin the search. Tarkovsky's cinema is a shining example for all young directors of what is needed to achieve greatestness in cinema as an art. A personal belief of what cinema should be, and a driving ambition to achieve the hight of that belief. One of the finest makers of the finest art.

Solaris: Nonsentient members of a plot that having a colossal impact on the events of the film but are shrouded in ambiguity. The monolith in 2001. Room 237 in The Shining. The Ocean in Solaris.

Stalker: and The Zone in Stalker

Ivan's Childhood: Tarkovsky's artistry can be found in his early works.

ANALYSIS #3: The Nativity

The painting on the previous page will be the subject of my third analysis as it features subtle but violent iconography

When one is asked to recall violent, disturbing paintings of the past, one frequently receives answers like:

-   'Saturn Devouring His Son' by Francisco Goya
-   'Judith Behending Holofernes' by Caravaggio
-   'The Judgement of Cambyses' by Gerard David
-   'The Death of Marat' by Edvard Munch

All four of those painting are graphically violent and therefore are obvious answer to the question. Hans Memling's The Nativity wouldn't be considered as a nominee for that title. However, I find this painting very dark and sinister as Memling incorporates much violent symbolism and imagery.

At first glance, the painting is innocent. A classic retelling of the birth of Christ, the nativity. Furthermore, the bright colour palette and young angels add to this sense of a peaceful setting. However, should one look closer at the individual characters of the piece, a more sinister tone arises.

For example, look closer at the angels. Their wings seem taller than necessary and extremely pointy. They appear more like horns. Horns connote evil, danger and that of the unholy. In addition, Horns are said to be found on the head of Satan. Hans Memling was no stranger to painting scenes from the underworld, depicting demon and

Satan in his infamous 'Hell' painting. The angel's wing in 'The Nativity' strike me has eerily similar to the appearance of horns.

A priest can be seen on the right of the naked baby Jesus. The priest is wearing a blood-red cloak. The colour red connotes danger, anger and is the colour most associated with Satan and Hell. Could the Priest be a messager from Satan?

To the left of the Virgin Mary, two farm animals drink from a trough. Both animal house horns on their heads. This is another violent symbol and could represent Satan being present at the birth of Christ. If that conclusion seems too far fetched, then it is still unnerving that Memling chose to feature so many sharp, pointy and dangerous object around a new-born.

We can also sight a mysterious man in a black hood and gown, who seems out of place at Christ's birthplace. This figure could represent death, evil, disease, or Satan made flesh.

'The Nativity' by Hans Memling is a sinister work with dark and violent imagery hidden through-out. I am looking to foreshadow the violent ritual in 'The Solano Case' by using a similar brand of semiotics. Cigarettes, highways and stairs are some of the symbols I hope to incorporate in my Final Major Project.

The Last Judgment: These paintings are of Hans Memling's more obviously sinister works. Here, we have a still from a battle sequence. Humans with no clothes clearly distressed.

Hell: A frightening depiction of the underworld. Satan or one of his demons can be seen pushing the bodies of humans into the mouth a fish like creature.

Scenes from the Passion of Christ:

The Nativity: Hans Memling

A painter known for aggressive scenes and expressive imagery; his works omit a sense of unease.

As is expected from an auteur, in regard to the art of the Cinema, artists, bound by the paintbrush, have recognisable relations (an aspect that may link an oeuvre through themes or exploration) This may not be a technical observation but a mere sense of an emotion. In Charlie Kaufman's turgin but interesting 'I'm Thinking of Ending Things', David Thewlis' character asks the intriguing question: "How can the picture be sad if there isn't someone in picture looking sad?" The answer here is less formal. The picture could be very much a sad one should an image of dog being runover or a girl with tears streaming down her face as her ice-cream looks up at her, be depicted. However, abstraction theory would have you dive deeper, as one expresses more layered details. There is more than one way to craft an emotion, one only has to view the workings of Hans Memlings. Hans Memlings, the painter of The Nativity, uses a range of techniques to craft his imagery. The emotion can be found through the formal. His images depict death, chaos and anger, scenes of graphic fury, upset and cruelty. Nevertheless, the subtlety of the unease and wary strikes me as the more curious, as can be found in his less eventful art. Mystic Marriage of St. Catherine is a scene with classic connotations of peace, freedom and security (grass, wings, baby, mother). However, the painting has an eerie sense, an undertone of upset. The expressless faces and wooden posture of the group, an unnatural scene. Images, not only present information, but provoke a sense. This 'sense' must be projected by the consumer; however, the deliverance is still very much the conquence of the artist.

The Solano Case

Sebby Barras

Introduction

Sebby Barras – Media Student at Weymouth College

The purpose of this assignment:

Individually, each member of the course will demonstrate the skills that you have learnt throughout the course within one final creative media piece.

How I intend to answer the brief:

Ten minute short film – most effective way of presenting Year one skills.

Proposed Idea

Narrative film – Area most interested

I am looking for an excise in tension building. A Hitchcockian thriller in many ways. At a maximum expectation of 10 minutes, this objective will certainly be ambitious. However, this ambition feels appropriate for a major project designed to show off all the skills ones gained in the first year.

Hitchcockian thriller – wide and accessible audience

A Private Detective investigates a mysterious gang

Reddit Story

Spiritual filmmaking – Tarkovsky

Narrative filmmaking – Hitchcock

Genre – Thriller, Horror, Fantasy

Pieces that are similar to my own

- Andrei Rublev (1966)
- Under the Silver Lake (2018)
- Vertigo (1958)

Pieces that are similar to my own

- Click (1997)
- All Fear the Freak (2011)

Research and inspirations

Filmmakers – Tarkovsky & Hitchcock. Otto Preminger.

Goosebumps Novels and Andrew Gold's 'Spooky Scary Skeletons'.

Artists & Painters – Caravaggio & Hans Memling.

Symbolism and interpretation

Night-long
Odyssey

The feasibility of your idea

Discuss how you will complete your piece...

- What are the technical considerations? (equipment, software etc.)
- What are the logistical considerations? (casting, crew, locations etc.)
- Think about time-management & scheduling; can you get everything done within the time you have allotted yourself to each task?
- What are the challenges or obstacles that you can foresee?

Locations – wide range

Cast – Large

Costumes - Many

Schelling

Final Major Project Schedule

Week	Schedule
Week 21: 24th Feb – 1 March	Mop up week.
Week 22: 2nd – 8th March	• Begin Project Proposal – review – evaluation – concept • Form and practice presentation to fit a five-minute expectation • Research books, films, etc. for refence • **Mon:** Complete Project Proposal and paste onto Work Booklet • **Tues:** Start collecting final three ideas and begin the process of typing them out for Work Booklet • **Wed:** Complete initial ideas • **Thurs:** Film Studies final day. • **Fri:** Start Presentation on PowerPoint • **Weekend:** Complete Presentation • **Conclusion:** By the end of week 22: Project Proposal, initial ideas will be completed, and presentation will be in the final stages
Week 23: 9th – 15th March	• A week of performance and pitching idea. Once Pitch is performed, production can be put into action • Write a 600-word reflective report • **Mon:** Practice and finalise presentation • **Tues:** Perform Presentation to a group of my peers. Receive feedback which will be archived. Begin reflective report. • **Wed:** Complete reflective report. • **Thurs:** Submit reflective report. The Production Journal will have begun to be written up • **Fri:** Begin work on Pre-Production. • **Weekend:** Continuation • **Conclusion:** By the end of week 23: Presentation will have been performed and feedback will have been given. The 600-word reflective report will have been submitted and Pre-Pro will have begun, making the next dead-line the 30th of April
Week 24: 16th – 22nd March	• A packed week of written work. Type up three analyses of three different professional works similar to my own • Completion of treatment and moodboards • Completion of treatment and moodboards • **Mon:** Research professional works. Complete first analysis • **Tues:** Complete second analysis • **Wed:** Complete third analysis • **Thurs:** Write up treatment. Location Recce. Camera testing. Type up this research into booklet • **Fri:** Start work on moodboards • **Weekend:** Buy Costumes and Props. Location Recce. • **Conclusion:** By the end of week 24: the three analyses of three different professional works will have been completed and archive in work booklet. Location scouting, moodboards and costume research should be well underway
Week 25: 23rd – 29th March	• A continuation of Pre-Production guided by the FMP work • **Mon:** Research materials for life size Buster. Continuation of paperwork in booklet, this being Target Audience research, this should be completed at College. The key messages and core ideas session of the booklet should be completed at home
Week 26: 30th March – 5th April	• The recording of budget and cast should be considered. • I will call this week, 'Film Week', as I will be studying films for inspiration. • Note: I have been researching and watching media through-out the process already, but this week will be a more focused excise. All films and other media referred to in this week's Schule can be found in the project proposal • **Mon:** Fill in the Budget and casting session of the workbook. Watch: 'Click' and 'All Fear the Freak'. • **Tues:** Write up second reflective report. Watch: 'Blue Velvet'. • **Wed:** Complete session of work booklet on audience feedback. Discuss what I will put into action as a result of this feedback. Watch: 'Vertigo'. • **Thurs:** Continuation of paperwork. Record all research on target audience using stats and statics in work booklet. Record all research on target audience. Watch: 'Laura'. • **Fri:** Fill out research session of booklet. Watch: 'Memories of Murder' • **Weekend:** Production has now begun. Over this weekend, collect all notes and prepare for Easter shoot. **Sun:** Dad's Office shoot (any) • **Conclusion:** This is last week before production. The second reflective report should have been written up and a range of films should have been watched. Remember to keep watching stuff!
Easter Shoot Week 27 6th – 12 April	• The filming of the ten-minute short will take place over this week and the next • I would like to shoot somewhat chronologically in order to not confuse myself • **Mon:** Nanny flat shot (any) • **Tues:** Chelsea Beach shot (dusk) • **Wed:** Holy Trinity Lane Shot (dusk) • **Thurs:** Van shoot at house (dusk) • **Fri:** Space for re-shoots • **Sat:** Ritual shot (dusk) • **Sun:** Easter
Easter Shoot Week 28 13th – 19th April	• The second half of the film should now be shoot • **Mon:** Lost Highway phone call house (any) • **Tues:** Space for re-shoots • **Wed:** Space for re-shoots • **Thurs:** Space for re-shoots • **Fri:** Dad's Office second shot (any) • **Sat:** St George Avenue (morning) • **Sun:** Complete a brief reflection in the work booklet

Looking ahead...

- I am looking forward to shoot.

- Test shoots.

- Issues? Not many: Organisation.

- Time management and Schedule.

How will you reflect on and evaluate the project during the project?

Production Journal. Improvement.

Peer Feedback

Quora, Question-And-Answer Website

Closing Statement

I am very excited for this project and can't wait to get stuck in. I feel I have a strong concept for which I can adapt using the wonderful mix of sight and sound for an ambitious narrative short to close the first year with. Narrative cinema is the most impressive in my opinion when done right, so I hope you can appreciate why have chosen this medium of art. I would be glad to answer any and all questions you have on my Final Major Project Presentation, no matter how trivial. Thank You for your time.

Final Major Project Schedule

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	- **Tues:** The artist research session should now begin and is estimated to take two days. Research Artist and begin the type - **Wed:** Continuation - **Thurs:** Storyboarding begins today. Remember to scan storyboards in at College on Monday for booklet - **Fri:** Building model Buster for Climax sequence. - **Weekend:** Test Shoots with locations and cameras. Writing up Script and research music - **Conclusion:** By the end of week 25, storyboards, scripts and artist research can now be found in the work booklet and the life size Buster model will have been completed.
Week 26: 30th **March –** 5th **April**	- The recording of budget and cast should be considered. - I will call this week, 'Film Week', as i will be studying films for inspiration. Note: I have been researching and watching media through-out the process already, but this week will be a more focused excise. All films and other media referred to in this week's Schule can be found in the project proposal - **Mon:** Fill in the Budget and casting session of the workbook. Watch: 'Click' and 'All Fear the Freak'. - **Tues:** Write up second reflective report. Watch: 'Blue Velvet'. - **Wed:** Compete session of work booklet on audience feedback. Discuss what i will put into action as a result of this feedback. Watch: 'Vertigo'. - **Thurs:** Continuation of paperwork. Record all research on target audience using stats and statics in work booklet. Watch: 'Laura'. - **Fri:** Fill out research session of booklet. Watch: 'Memories of Murder' - **Weekend:** Production has now begun. Over this weekend, collect all notes and prepare for Easter shoot. **Sun:** Dad's Office shot (any) - **Conclusion:** This is last week before production. The second reflective report should have been written up and a range of films should have been watched. Remember to keep watching stuff!
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Week 29 20th – 26th **April**	- Now you have filmed your footage, you must dedicate College time to using Premier Pro to edit final piece - Use Home time to carry on with the written work

	- **Mon:** - *College time:* Edit final piece using Premier Pro - *Home time:* Fill in Code of Practice session within the Work Booklet. This is important as it determines the final edit. - **Tues:** - *College time:* Edit final piece using Premier Pro - *Home time:* Collect stills from production and archive them in Booklet. - **Wed:** - *College time:* Edit final piece using Premier Pro - *Home time:* Continue with archiving stills - **Thurs:** - *College time:* Edit final piece using Premier Pro - *Home time:* Write third reflective report - **Fri:** - *College time:* Edit final piece using Premier Pro - *Home time:* Write a 'moving forward' paper for post- production - **Weekend:** Present your current project to peers and request feedback. Archive all feedback in Booklet for constant improvement - **Conclusion:** First week of editing completed. Make sure all pre-production is nice and tidy for handing in on the next deadline on the 30th
Week 30 27th April – 3rd May	- Second week of editing underway - **Mon:** Editing final piece - **Tues:** Editing final piece - **Wed:** Editing final piece - **Thurs:** Editing final piece - **Fri:** Editing final piece - **Conclusion:** Due to the nature of the piece and believe two weeks of editing will be sufficient
Week 31 4th – 10th May	Mop up week.
Week 32 11th – 17th May	Mop up Week.
Week 33 18th – 20th May	- Final week of project - **Tues: TASK 3: PRACTICAL SKILLS & PRESENTATION 2 (Screening & Critique) - 19/05/2020** - **Wed: TASK 4: EVALUATION & REFLECTIONS - 20/05/2020**

REFLECTIVE REPORT 1

Having reflected upon my workings, thus far, a pattern has arisen; this being a constant reassessment of my position, using a notepad to collect and store ideas. As a result, I am content with my place and have started the outlines for a detailed treatment, for which I will only tell of surface-level arcs. Rationale & review was a necessary activity, as I gathered my current place at Weymouth College to greater engage my personal expression and expressions. I am very dedicated to a narrative project, as I find the removal of pretentious distractions to be a positive agenda, and a fully complete structure for a presentation of skill. Inspirations include Jean Renoir's 'La Règle du jeu', Yasujirō Ozu's 'Tôkyô monogatari' and Alfred Hitchcock's 'Vertigo.' These inspirations are less a comment on content and more a lesson in presenting complexity within simplistic means. Having been long been under the notion that a piece of art that will only engage the 'three smartest people in the world', should be considered a failure, I find cinematic talent in making expression accessible. Self-indulgence is the petty act of disregarding the intellect of others. Once a piece has beenreleased, the art no longer belongs to the artist. "A book read by a thousand different people is a thousand different books." As a result, accessibility is a necessary component.

"A book read by a thousand different people is a thousand different books."

This is not to neglect the challenge of an intelligent work; cinema exists in many states but it's the balance that makes the art endure. Note: Ingmar Bergman's 1966 masterpiece Persona, the film is thematically rich, detailing the mental breakdown of a woman through two characters. How does Bergman punctuate the film? By using a mix of close-ups, stream of consciousness images/editing and exquisite mise-en-scene. It is this contrast which is necessary for a complex film. Reflecting upon 'The Schnitzler Case', I am particularly engrossed by the expressive mise-en-scene of previously referenced films. The Cinema is not a fine art for provocative imagery, instead it is the dedication one can provide to the cinematic elements including the mise-en-scene. The film is an odyssey through the corrupt and dangerous. I must, therefore, reinforce these concepts through unreferenced décor. This includes re-occurring and/or symbolic nouns.

The process, as of now, has reflected many repositions. For example: the cutting of the Van sequence. Having analysed many works, the key to focus seems more apparent. After a screening of Burning (2018), I was reminded of the skill of focusing a narrative. The film played out well, until, abruptly, we switch perspective to the mysterious Ben. As a result, the film becomes unfocused. How is it, the sense comes so quickly? The foundation of the film didn't recover, not necessary because the perspective was continuously changed but because the plotting had now been tainted with an unnecessary exposition reveal. Narrative cinema must carefully tip-top across these dangerous sections.

MOVING FORWARD
THINGS TO THINK ABOUT WHILST COMPLETING MY PRE-PRODUCTION

Moving forward, I have many areas I must investigate. Pre-production for The Schnitzler Case is a period of reflection as the source material is stripped into an accessible project. As the narrative is structured into a screenplay, I must capture the tone. In words: dark, eerie, mysterious, unknown, night, spooky. However, it is the visualisation of such terms which is the necessary proof-of-concept. This will be reflected in my moodboards. As I move into this period, I am noting personal film theory, as such; how can one craft an experience? The answer for which I am still seeking to express. I, also, understand the far greater complex for which im exploring. My film has dialogues and monologues. It was apparent, in my TV Advert, the audio was distracting and mixed poorly. I must prepare for this challenge by researching techniques as well as engaging with Tim & Jason's practical lessons (as I voiced by concerns with Jason and he seemed happy to help). During the shoot for both my TV Advert and Music Video, I was able to use the security of my own camera. The camera quality, despite adding atmosphere to the Music Video, is, perhaps, not high enough for my FMP. As a result, I will have to book a camera, through SISO, and fill in a risk assessment. The piece requires the tone of the Beach, so I will have to write a treatment in grand detail. Moreover, constant interaction with filmic texts must remain a priority. My subscriptions to MUBI and the BFI streaming service allow for a frequent cinematic experience as I reflect on cultural diversity within the Cinema. I record my viewings on Letterboxd so to record special films (https://letterboxd.com/tastycherry/). In addition, I also use Quora, the Q&A site, to inform my work. One key variable to success is that of understanding and engaging with one's target audience. Crafting a question, designed to evoke a colourful and detailed response has resulted in a series of accounts as I request the answer of many members. I have learned from the questions with large popularity as I search for answers beyond that of a basis 'yes' or 'no'. Pre-production, for me, is not a singular experience. I am to use this time to craft and plan potential projects. My enthusiasm for producing the paperwork at home is strong as I am without distractions of a noisy classroom. As a result, I channel my College time into research for detailed film theory. Film Theory seems to be neglected by the populous as the literature seems to be considered an unimportant bore, however, I have gained a greater understanding of mise-en-scene and cinematography. Speading large quanity's of time watching and noting expressive scenes from fine films. Noting the blocking of characters, the rhythm of editing or the staging of the scenery.

1
Note everything

All ideas could be of use. Use your notepad to collect and store. This includes blocking, and storyboarding.

2
Continue watching

Keep watching a wide range of Cinema. Use streaming sites such as MUBI and BFI player.

3
Continue reading

Keep reading a wide range of academic literature, e.g. Film Art: An Introduction.

4
Do not leave last minute

Leave time to reflect and come back. Ideas and stories must develop upon reflection.

FORMATIVE FEEDBACK 1 of 3

Use this section to record feedback from lecturers and peers, and how you will use this feedback to move your project forwards

Feedback:

"Plan each scene. Make sure your vision could be done by another person, that clear. Like Joon-ho's storyboards for Parasite. This is how you can prove your idea is strong and show that you're not making it up on the way. Your storyboards don't have to be amazing, just understandable."

"It seems the Reddit story is much larger than your intended film so have your own story written. This will help your screenplay more"

"The story is really weird. How are you going to film naked people? This seems feasible, you will have to get a few good performers. A campfire is also going to be difficult. The dog being attacked is hard to shoot. You could do it when its dark so you don't have to see the dog, but then that really highlights the campfire. Its super creeps but it could also be silly, naked people screaming. It needs to lead into this big thing so that is the surprise. The woods need to be large as well. There is woods down by the Morrisons, that won't be busy at nighttime. The film will work with night light."

"Use your school camera kits as the definion, as you said, will be better. Shooting at nightime will be tricky but the campfire seems to be a lighting thing."

"Rear Window is such a cool film so I love that you wrote about the film. In terms of feedback, get a dude to carry the bags, as you talk about your request for good audio, you need someone to hold the recording. You are in this film so you need a lot a crew members."

NEXT STEPS

WHAT I WILL PUT INTO ACTION IN RESPONSE TO THE FEEDBACK

The feedback has been of much help as I reflect on my position. Many of the concerns voiced here must be addressed. The "hideout" sequence will indeed require planning, detailing the lighting, locations and fake dog. The campfire is to be substituted for a bright light. This would make the shoot all the more assessable as well as securing the Health & Safety measures. I will be starring in the film, as the P.I, so I will need an assistant director and camera person, both of which have been secured. The pre-production will see to all the moodboards and scripts. I have collected a large catalogue of notes (see pages) to further engage the process. These notes, although messy, detail the structure and story developed over the summer holidays.

- **Visual Inspirations**

- **Storyboard and script**

- **Animatic and test shoots**

- **Schedule**

- **Target Audience research**

- **Codes of Practice**

- **Ouline of Budget**

- **Additional materials and personnel**

- **Researching locations**

- **Risk assessments**

- **Proposal and treatment**

- **Background research**

- **Contextual analysis**

- **Artist research**

The Schnitzler Case.
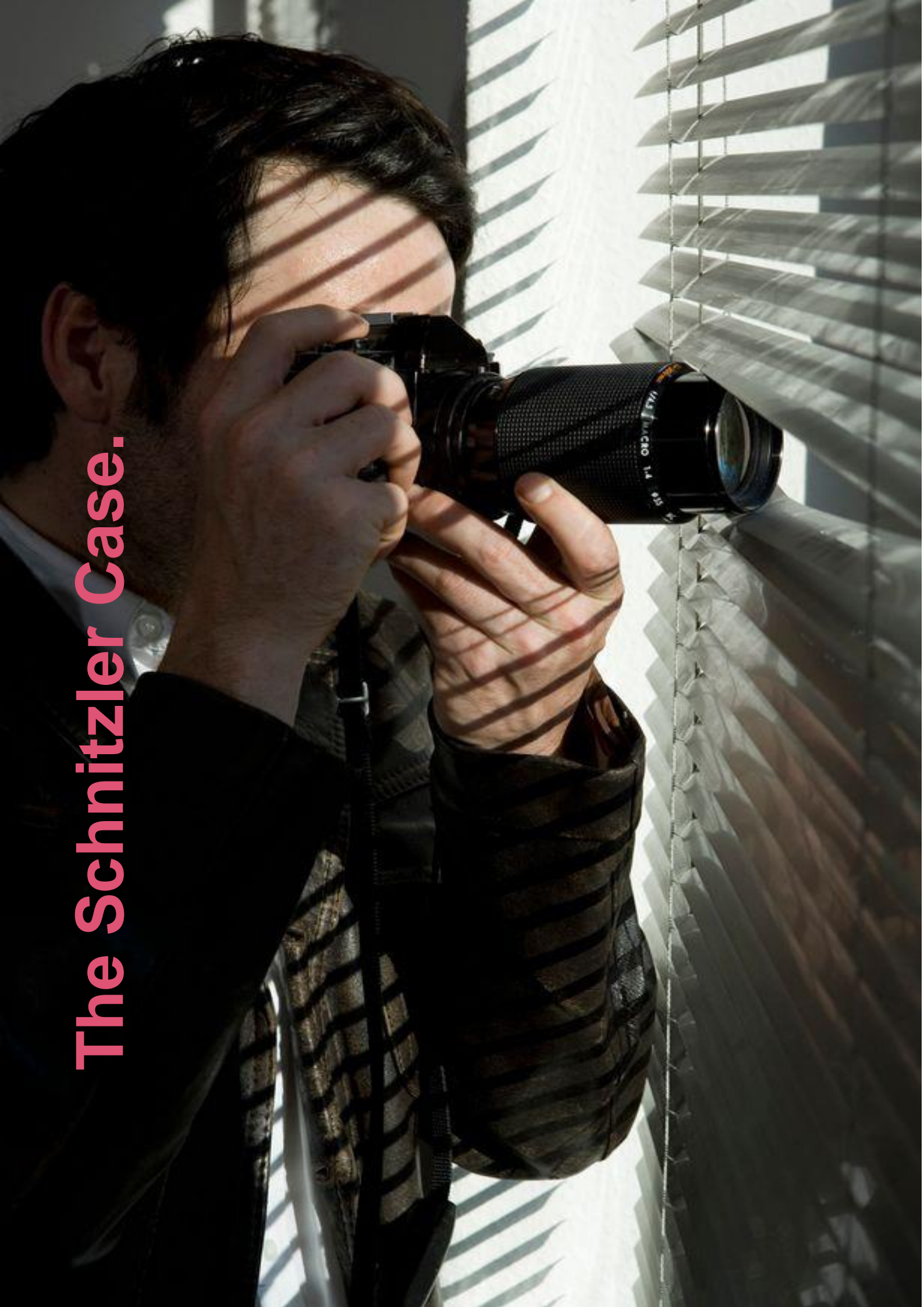
The Schnitzler Case.

USP

The Schnitzler Case (Sebby Barras, 2020) – A Private Detective investigates a mysterious gang.

Objective

The Schnitzler Case is Sebby Barras' response to the FMP brief, the objective of which is to craft a piece of filmic text, designed to present a range of skills.

Description/Overview

I am looking to craft a narrative piece based on a Reddit post. The events have been adapted for artistic purposes as well as for a smoother, more controlled creative process. The premise follows a private detective as he investigates the mysterious disappearance of his new client's Husband and Teenage Son. The investigation leads the detective to a remote area where the culprits are said to roam. The activity witness by both the audience and the detective is disturbing and suggests the disappearances are the workings of a freakish cult. Once home from a bizarre and frightening night, the detective receives a phone call of a threatening nature. His unwelcomed attendance hadn't gone unnoticed and the voice informs the detective of his obligation to drop the case and never mention a word of what he found at their hide-out. The following day, it is revealed via a small article in the local paper that his client has vanished. Due to the magnitude of the situation and the fatal danger he could cause for himself, the detective drops the case and the audience are lefted in wonder at the horror that lays before them.

A range of locations have been considered, as a constant change of décor, not only keeps the presentation fresh, but adds to a sense of journey and adventure, a necessary component. As I envisioned the post, many locations, of which I have been familiar with from an early age, presented the narrative. These included my Grandparent's flat, my Father's office and the street of which my primary school is based. As I present my skills, my passion for Odyssey narratives will become apparent. The ambition, the narrative, the large cast, the use of many locations, are some of the many skills I hope to premier. The planning and organisation skills that are channelled into a production adopting a large list of locations, for example, is an aspect of my work which I find unique as it was with my Music Video and Tv Advert.

THE SCHNITZLER CASE

The troubles of my dreams.

TREATMENT

In the treatment you will discuss the content of the piece, scene-by-scene, as you want it to appear on the screen. This extended synopsis allows anybody reading it to visualise the imagery in their minds and understand how the 'story' or the 'message' will be presented.

The film is to open with an extreme wide shot, the shot is static. The shot details a town, a large building can be seen (although not large blocking-wise), perhaps this is the location of the P.I.'s office? The day has begun. Mrs Schnitzler sits opposite a Private Investigator. She speaks of troubles. Her Son has been getting involved with a Gang. A Gang known for terror. Her Husband, Mr Schnitzler, has already taken action but to the result of his own disappearance. With a lack of help from the Police, Mrs Schnitzler has no choice but to ask for a Private Investiager. The P.I. is listening but his concentration seems to be drifting.

Once the meeting has commenced, the P.I. speaks with a pal who, implied through his ability to access certain documents, seems to be a member of the Police. The audience are only witnessed to a brief extract of the convention. The P.I. is interested in the Gang's "hideout".

The Private Investigater walks to meet his nameless pal. On this walk, he begins daydreaming. The grassy hills have distracted him.

Man Wearing Suit (nameless pal), as refereced in the script, is sat down, looking out towards a grassy hill. The night is getting closer. Before the P.I. greets him, Man Wearing Suit hands (almost throws) a piece of paper, detailing the location of the Gang, to the Private Investiager. Immediately Man Wearing Suit walks away, keen not to be spotted. His walk is brisk as not to gain attention.

It is late. The P.I. walks home , the path only lit up by streen lamps. The P.I. makes it to his front door, only to find a note. The note read: 'Call Me – Yvonne.' As the night wears on, the Private Detective becomes more and more stimulated to investigate the 'hideout'. Eventually, the P.I. sets off, he embarks on a journey. Having driven through many a road, he arrives at the destination, Man Wearing Suit had taken him to the woods. The P.I. follows the loud screaming, expecting to find his Gang. The screaming is getting closer. As the noise rises, the Private Investiager hides behind a small bump in the area. Peering, the P.I. is witnesses a bizarre Cult dance. The group contort into unnatural and disturbing positions, the screams are getting louder still. A dog is brought out and killed. Being very much disturbed, the P.I. runs back to his car and drives home.

Once home, the Private Investiager receives a phone call. The phone call is a threating one, as a nameless man suggests, for his own benefit, he should give up his investigate, being warned for a second time.

During the early morning of the next day, the P.I. and Man Wearing Suit meet at the Office of the P.I.. Man Wearing Suit presents the P.I. with a Newspaper. It tells the news of the alleged passing of Mrs Schnitzler, the truth forever lost.

The Schnitzler Case is night-time odyssey. The challenge of defining each location is extreme. However, the answer is not (necessarily) detail. As found here, many stunning locations can be simple in their composition. The defining of a location is more a balance of narrative participation than non-narrative application.

MOOD BOARDS

MOOD BOARDS

CRUISE KIDMAN KUBRICK
EYES WIDE SHUT
JULY 16

The colour palette throughout Eyes Wide Shut, being of Purple and Gold, connotes many of the film's themes. Gold: Connotations of power, wealth and class. Purple: Connotations of mystery, night and danger. The two colours blend an uneasy temperature as Gold projects warmth and Purple projects a chill. The Schnitzler Case also contains a colour palette of predominately purple. This is contrasted with the scene before the P.I. leaves to investigate the Cult. The composition is filled with goldish light. The film is crafting a false sense of security.

The Christmas Setting

Here we have a strong visual expression reliant on the individual experience of the consumer. I was planning on setting 'The Schnitzler Case' in late December. The lights, the atmosphere, the innocence of Christmas is errie. I would like to explore this, but, perhaps, 'The Schnitzler Case' isn't the project for this added inclusion. Nevertheless, the mood that streams from these photographs, result in my continous inclusion in my Paper.

Home watch.

These 'watch' signs have always intrigued me. More accurately, intrigued by the characters depicted in each. Who are they? What have they done? Why are they running? What do they want to do? This is the intrigue I want oozing from The Schnitzler Case. How is it achieved? The ambiguity of their depiction. The darkness hides their face. The characters embody the dangers of the world. This respentation mesmerisers me.

THE SCHNITZLER CASE

The troubles of my dreams.

TARGET AUDIENCE IDENTIFICATION

The importance of engaging with a selected audience should not underestimated, as a director/writer/artist/creator must constantly re-evaluate their position within a medium. Cinema, being the most profitable of all arts, has the ability to engage many a demographic. The Schnitzler Case targets those who believe in the wonder of independent studios, low-budget craft. As for specifics, the film is mystery, a genre with a large following. However, answers are crypic and, therefore, a patient, observation audience is necessary. For my previous tasks, I have used Quora to engage with an audience. Once again, I have posed a question and the results can be read below.

Question: Why do you enjoy experimental / indie films?

Shane Michaels: "Films that fit into these categories are usually not going to follow many of the typical writing gimmicks that Hollywood blockbusters are riddled with. These filmmakers are far more likely to "go out on a limb" and try things that Michael Bay (or whomever) wouldn't touch with a 20 foot barge pole. Unfortunately this doesn't always work, but when it does…it's amazing, and therefore absolutely worth the effort."

Joe Guzman: "Because you do everything in your own terms. A lot of Hollywood directors are producers and try to put their own money to have more power in decision making.

of course, it helps to make sure you are a money maker. so, hopefully you have a great script and people who believe in you. Good luck."

Haley Farland: "Because they aren't bound to the same old boring rules as Hollywood films, they don't have the influence of rich uncreative people all over them, and they tend to be quite original."

Market Research. Engaging with the talking points of Osama Alsakkaf. The history and current market for independent and experimental films.

"*During the 1920s art house cinema was beginning to gain its reputation as respectable filmmaking. This opened the doors for even more radical types of movies, one that would even question the basic narrative structure all films were following at the time. This was known as experimental or avant-garde cinema. They were usually short films produced outside of Hollywood to challenge the cinematic conventions of the film industry.Most directors were forced to use their own money in order to make these films. They were usually shown in the same theaters designed for art house cinema, until their reputation grew enough for theaters specialized in experimental filmmaking. Another factor that motivated the rise of these kinds of movies were the artistic trends of the early twentieth century. Painters and writers were already questioning the norms of their fields and created modernist styles such as Cubism, abstract art, Futurism, Dadaism and Surrealism. Many of these artists influenced young filmmakers who were trying to step away from commercial cinema… The earliest of them was part of the Dada movement which began as a result of the sense of meaningless of life perceived after the consequences of World War I. There are experimental narratives as well, which reworked the narrative structure of movies and surrealistic movies, inspired by psychoanalysis and the unconscious mind. Other filmmakers experimented with the scenery of cities by filming them poetically, these were known as lyrical documentaries of city symphony With the arrival of sound, even more styles were developed. Animation became a suitable alternative because of its capability of economic productions, considering the high costs of filming pictures with sound. This meant that*

abstract films would still remain popular since they were based on animated nonobjective pictorial styles. After World War II other innovative trends were created. The rise of documentaries and newsreels inspired the experimental compilation film, in which footage from different sources or a movie would be cut into a specific style to build up emotions or convey a metaphorical meaning. The lyrical film would also focus on emotions but with little association to narrative. The rise of these styles led to another name for experimental films: underground movies, although the audience associated this term with controversial avant-garde movies. Contemporary experimental films are reminiscent of past sub genres. The deconstructive film is directly related to the 70's Structuralist cinema and compilation film. This time instead of editing over numerous sources the main focus was mainstream films and its artificiality… After structuralist cinema's domination, most budgets were reduced because of costly filmmaking styles. Other theaters were refusing to display experimental films unless controversial themes would be censured. Therefore, filmmakers parted their own ways to create numerous individual styles which did not belong to any specific movement, but were all categorized as pluralist cinema.

Engaging with the statistics. Are the public exposed to independent films?
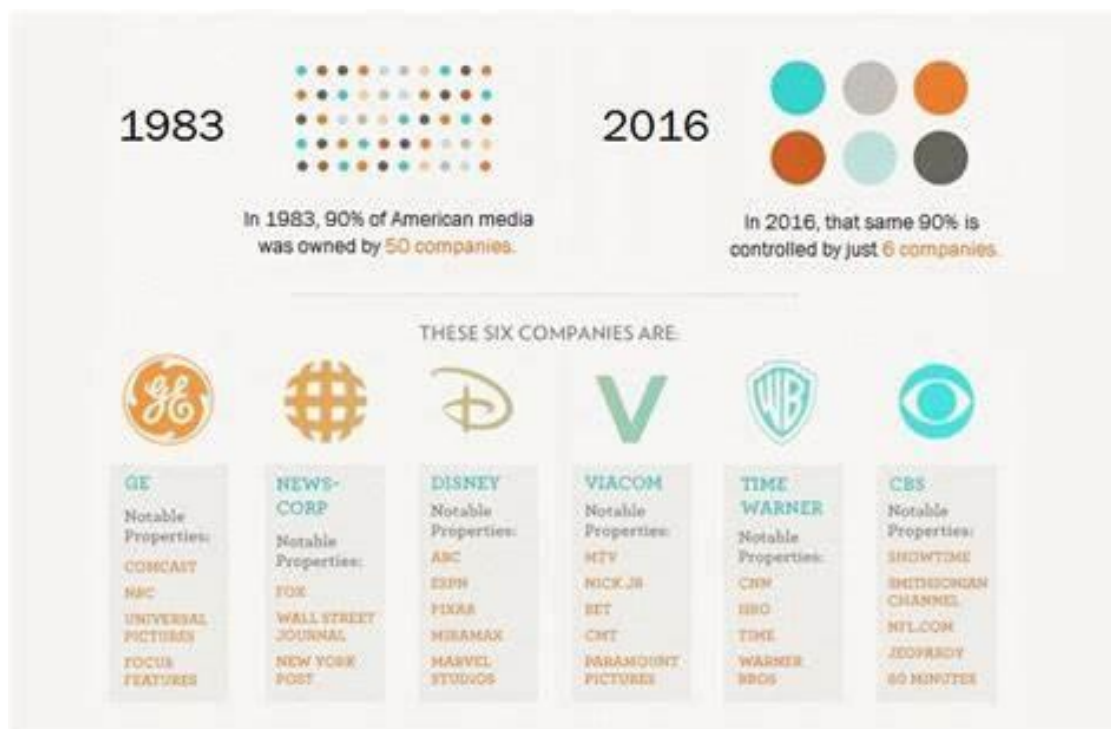
90% of Media is controlled by six companies. Although, these institutions may be producing innovative and creative works, it's the reality of having the mainstream consensus inplanted by six voices. The pubic are controlled by a monopoly, each with an agenda. Media texts should present a range with the ability to expose one's self to controvisal (from the perspective of the consumer) material. One in every ten films will be financed by an independent studio. Exposure is apprentant in the dismissal of avant-garde Cinema, however, this is capitalism at play, the people vote with their purchases. The Industry for film is like much else, as a result the market is, in ways, predicable. However, the question of how independent films can continue is one which I'll break down and analysis. As taught in a basic Media class, all products have audiences. More importantly, target audiences, one's which a creator can actively identify. As a result, consider the statement: one in every ten films will be financed by an independent studio. A 10% slice of all audience members is still a large market. One must understand the technical requirements for penetrating such Industry. Research which can be found above.

The Schnitzler Case

The trouble of my dreams.

KEY MESSAGES / CORE IDEAS

The material is interpretable whilst the discipline of narrative is ever present. This was a fundamental I stated explicitly in my Project Concept writings. As a result, I have layered the film with many themes. The list is not ranked by relevance.

- **Being trapped in a corrupt system.**

- **Coming-of-age, understanding evils**

- **Losing a partner**

- **The passage of time**

- **Hopelessness and optimism**

- **Night-long Odyessey**

- **The system, what is the system?**

- **Dream-logic**

- **Growing old**

- **Symbolism, crypic answers, show not tell**

- **Reincorporated elements**

<u>Visual Expression.</u> How 'The Schnitzler Case' will present the stated Key Messages.

I am been researching the craft of the filmmaker as of late. A task of great importance. How one can present themes through cinematic means. The experimenting of 'visual expression'. Note: many of the great films have adopted the position of encompassing the most unique of cinematic grammar to generate a profound work. Unique in the sheer immersion. Namely, the ability to present action through space-time frames, and the matter existing between the two. Cinema is to present and to omit. How can I, the director of The Schnitzler Case, guide a viewer towards an epiphany, or much less, an experience? Having directed three mild projects (mild in relation to the FMP, both in Paperwork and Practical), the position of cinematic responsibility has been of less importance than that of an experience. I do not claim my own neglection to depth and responsibility, far from it, my engagement with complex filmic structure has been of grand note. However, it is the suggestion that a greater sense of thematic handling, the destiny of expression, will do wonders for a narrative formula.

The Cinema, being a fine art, has many elements which, too many, will be interpreted as a nasty limitation. Notably, the nature to be 'set.' Unlike, Theatre or Concert Music, Cinema, once complete, is not privy to a frequent change in consumption, being an art to be deemed stationary. To me, this is delightful. The notion one can miss and then re-take a detail (upon a rewatch), demonstrates an extreme talent on the Director's part. The director is not one to corrupt a viewer with pretentious language. The Cinema is not the medium of propaganda or pornography. The corrupt filmmaker will attempt a myriad of games, all of which will be deemed a vulgar failure to those who name themselves the peers. The grammar must be utilised. Although, language is not to be omitted, an appropriate prescription would indeed be of a constant visual palette, for which one may note another's expression.

The Schnitzler Case will attempt to present a series of themes, justly noted on the previous page. My prescription for such interactions will be of reincorporation. The film will present, as early as the first sequence, a collection of items. The items will constantly appear through the film, a comment less on the the viewers current position within the film, and more a reference to the subtext which follows the full arc. Many objects will be of a symbolic nature (whichout the context of reincorporation). Namely, an hour-glass. Here, we have a hidden symbol for one of the film's greatest films, the passage of time. The hour-glass is not to be referenced, only appear in locations. I have been debating the presentation of such an item. Initially, I was under the impression the feature would be displayed three times, all of which would display a different stage in the cycle of an hour-glass. However, on reflection, this may be too much action. It is the purpose not to be distracting. Reincorporated elements are to be dismissed as décor, build an atmosphere and reveal themselves as an award to fully engaged consumers. The hour-glass will have run out in all locations, representing a case doomed from the start. Many objects have also been considered, including framed picture of a dog, a plant, a star, a child's drawing, a painting, a large image of a green field and a large statue. Much of this may not be adopted in the final product. A dog is sacrifed for the Cult ritual. This Cult sequence is placed between the two scenes in the Private Investigator's office. As a result, one could note the change between these two scenes. A framed image of a dog, the dog, will be placed on the Private Investigator's desk. As the case begins, with Mrs Schnitzler tells of her mystery, the frame will face the P.I. Projecting hope, the hope Mrs Schnitzler possesses for the safety of her Family. During the last sequence of the film, the P.I. reads a Newspaper, Mrs Schnitzler is dead. The framed picture of the dog will be faced down on the desk, the dog's face no longer visible. Not only is the dog dead but the frame now projects hopelessness and failure.

Artist research # 1: Stanley Kubrick.

I will be answering the brief with three essays, analysing the filmography of three different provocateurs and how their work has been an influence on 'The Schnitzler Case.' I ask a lot of questions in this piece of writing, a form of constant reflection.

Kubrick's analysis of human features is incredibly rewarding. However, his adoption of filmmaking gratification is, perhaps, the most impressive. Mise-en-scene, being of the steepest of pillars to forfill, is an aspect which can read of once being held witness to A Clockwork Orange, for example. A Clockwork Orange? What is one? The Juxtaposition of nature and man. Although Anthony Burgess can, and must, be credited with the title, the visual expression of Kubrick's themes carry with them an incentive to explore the décor to instead a dialogue. Note the following: the clashing of free will and the ode to do good. Kubrick fills his composition with absurdion. However, is this obfuscation? No. The film is very much dystopian. The environment is a crime. Example: the costume of Alex's mother. Splashed with colour. Uneven. Bright. The message of one's purpose is questioned through Kubrick's lens. Alex is constantly centred, as is expected, expected by those who do not seek such layers. However, the cinematography is layered and is marvellous for it.Wide lens are constantly adopted by Kubrick as he distorts the opposition. The question: how are the opposition (moreover, does Alex feel alone)? My part as writer is not to answer this question as the point is vacuous. The intrigue of cinematic priming is the purpose of my chat. One may view the liking of Citizen Kane (1941) and Psycho (1960) to find layering in imagery, however, Kubrick has marveled the escape of finding purpose through a cinematic operation, and it's exactly this type of detail that can and has been tracked through-out his work. The Shining: how obfuscation isn't present once anaylsing the cinematography. General point: the camera should be a character. As like all good characters, their persona must be defined. Kubrick makes sure with are aware. The introduction of ground-breaking equipment such as the Steady Cam, was adopted for long, swinging shots. Example: the hunt in the Maze. I am fascinated with visual expression, as I mentioned relation to Citizen Kane and Psycho, you'll be hard pressed not to find an image that is layered. How has Kubrick adopted these practices? Are his images as deep? First we define deep. Semantics point: the layering of Cinema is absolutely different once comparing two grand directors. Not least, the comparison of a procateur. How can one be successful in their comparison? Art point: comparison is absolutely necessary, an incentive to craft a greater experience. Note the intention. Criticism point: I will talk much about 'intention'. When experiencing a film, the intention is irrelevant. Once guiding criticism, the focus of such is made apparent. The vision of a project is, very much, the guidance tool for deconstructing art. The creative process is one of vision and execution, the former neglected by the mainstream and latter neglected by the arthouse. Vision of 'deepness' is apparent as one questions the validity of Kubrick's oeuvre. Note: Jacques Rivette's On Abjection: "*To make a film is to show certain things, that is at the same time, and by the same mechanism, to show them with a certain bias; these two acts being thoroughly bound together. Just as one can't have absolute mise en scène, for there is no mise en scène in the absolute, cinema will never be a language: the relationship between sign and signifier has no recourse here, and only accomplishes the similarly sad heresies of the little Zazie. Every approach to the cinematographic act that proceeds by substituting addition in the place of synthesis, analysis in the place of unity, immediately sends us back to a rhetoric of images that has nothing more to do with the cinematographic act than industrial drawing has to do with painting; why does this rhetoric remain so dear to those who call themselves "critics of the left"? -- maybe, after all, they are primarily hardcore pedagogues; but if we have always detested, for example, Pudovkin, de Sica, Wyler, Lizzani, and the ancient combatants of IDHEC (3), it's because the logical culmination of this formalism calls itself Pontecorvo.*"

Perhaps, it's the choices that manifest themselves as hardcore parasites. Kubrick's 'deepness' strays away from conventional criticism for this reason. Exactly what makes him such unique figure.

Artist research #2: David Lynch.

Of all conventional mainstream voices, Lynch is, perhaps, the most ambitious. David Lynch continues to present information through "non-cohesive space-time frames." The idea of which is on display throught Mulholland Drive. Taking inspiration from Bergman's Persona and Rivette's Celine and Julie Go Boating, the film is one of a masturbatory fantasy. Diane's assurance of a large-scale conspiracy to prevent her acting career is presented through the mind of the deludional protagionist. However, not as a first-hand experience nor the implication of a third person narrator, instead we are treated to the dreams (obviously unreliable) of Diane Selwyn. The Betty character being the extended version of herself. The purpose of this exercise is to present the presented. Mulholland Drive, being a collection of footage from a rejected TV pilot, is a mess. Much of Lynch's filmography is a mess. Is this neglecting my previous statement of vision and execution. No. Note: Lost Hightway, a mess. However, the balance of vision and execution is totally apt. The use of time and space is astonishing. The film wraps the narrative structure so tightly together, many have made comparisons to a Mobius strip. Lynch has constantly changed the cinematic approach through a blend of narrative structure and, simply, narrative. The auteuric understandings presented throughout Lynch's filmogaphy is the purpose of my writings. A comments which is developed by Jean-luc Godard in The Image Book (2018), as he makes th salient point of certain images, ideas and motifs (I develop this point in my reflective report), being of constantly reincorpated into the Cinematiuc fabric, not as a singular work but as the language (despite my reservations for such a statement). Phones, highways, flowers… The works of an auteur will deplay such findings. Findings found from as early as can be measured. Lynch is the strongest example of this film theory.Note: Blue Velvet. Where can one find immersion? Example: Frank Booth sings of dreams. Here, we are displayed the mind of our antagonist. Rarely one can find a defined character, moreover a scene complete with a full definition. Lynch frequently uses music (lyrical) to define characters. Note: Eraserhead, "In Heaven" and Mulhulland Drive "Crying". Many of these aspects define Cinema as such a medium to invite one with such dimensions. Michael Glover Smith states in regards to The Image Book: "In one instance, Godard provocatively juxtaposes an execution scene from Rossellini's PAISAN, in which Italian partisans are drowned by their Nazi captors, with eerily similar, recent non-fiction footage of ISIS executions. Elsewhere, he juxtaposes images of exploited performers – intercutting shots of a grinning "pinhead" from Tod Browning's FREAKS with someone performing anilingus in a pornographic film of unknown origin (the latter is identified only as "PORNO" in the lengthy bibliography that makes up most of the closing credits)." Note: The implications recognised by Smith are found through-out the work of David Lynch. Lynch has formed a meta-cinema. Note: Kuleshov's 'axioms', the theory of montage. Lynch makes a suggestion to the viewer and aims them in a direction of connotation. Is Alice really a suggestion of Renee. She *is* played by the same actor. However, Lynch has constantly used the same actor to play a different character in the same films (Miller). Perhaps, Lynch is playing on the most primitive, yet stunning, of film theory. Using montage to form an incomprehendible depth (it is only the resulting form that is incomprehendible). Keaton, Bunuel, Resnais, Ruiz are all masters of this art but Lynch has taken it to the mainstream. Perhaps, the sublime discoveries of the signature Lynch films are less a comment on the maker himself, and more a saddened indictment of the current artistic state and the artistic state in general. It is of great note that great Cinema is to express and endure. The purpose of one who 'develops' and one who 'maximises'. David Lynch is a member who could be credited with. It is exactly the 'non-cohesive space-time frames' presentation that must derserve a merit. Artist's who seek to present narrative with new discoveries will, not only develop the previous canvas, but endure the

responsibility of the formal masterpiece. It is, by all takings, the understanding that the technician is over-rated. The talent of one's medium is to be examined within the comntext of such form, not the objective reality of superficial, and soon dated, work structures. Lynch is, for the young generations, the bridge between the ugly and shrewd, and the timeless and worthy.
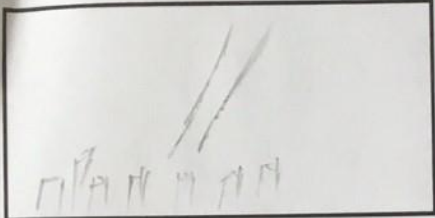
Artist Research #3: Andrzej Żuławski.

As we continue our surge into the depths of provocative auteur filmmaking, I must alarm the ideas of the camera and their influence on the audience. Many have commented on the cinematography found through-out the work of David Fincher. His camera movement is so well defined, that once one has exited his visual display, the world (the reality of the viewer) has morphed into what can only resemble the subtleties of Fincher's camera. This, obviously, isn't a comment on content. The reality is not malleable. It is only the way in which the audience member perceives the reality that has been 'moved' by the filmmaker. Notably, this is a key definition of Cinema itself. Much has been written about the duty of the camera, including the concept a moral judgement is by contract ingained into each tracking shot, as well as the camera possessing the defining characteristics of a central character. Andrzej Zulawski's camera is one of the most expressive in the Cinema. The interaction an audience member will have will Zulawski's camera through-out many of his films is incredibly unique. Note: The opening scene of 'On the Silver Globe.' The audience experience a violent output, being presented with the wild interations of a civilisation, Zulawski frames the sequence with a vigourous bias. How may one collect the necessary abstraction without a genuine perspective? Zulawski's ferocious camera has already defined each element of the scene without any convention. This is not claim arrogance on behalf of Zulawaki, as to imply his neglection towards special aspects of cinematic grammar. His mise-en-scene, costume and set design is as competent and equally expressive. The camera, however, is has presented us with almost meta-physical interaction. We follow a floating image. An image with a conduct as violent as the creatures depicted within them. Andrzej J. Jaroszewicz and Bruno Nuytten have represented the conduct with Zulawski's space-time frames well, as the camera exists, not only to capture, but to absorb. Once Sam Neil has arrived home, he attends a meeting with his 'agency.' During this encounter, the camera is without formal control. Circling the discussion, we are not granted to a POV shot. The image is displayed to robotic track and the movement is not subtle. As is expected with Art Cinema, grammar is to be noted. Zulawski will frequently frame a conversation with the traditional shot reverse shot within one space, only to break the informal continuity. Once again, the audience is to take note. The involvement with cinematic grammar one expected to engage with during a Zulawski film is of such intrigue to me. The Schnitzler Case will hopefully engage with complex filmic analysis with a similar gusto. Analysing Kubrick, Lynch and Zulawski has furthered by understanding of complex filmic states, namely the detail required to suggest a deeper balance. Having recently blocked and staged many dialogue scenes within The Schnitzler Case, my analysis has kept me on a constant path of reflection. Notably, I have detailed a sweeping, one-take for the final display. The sudden change in technique within a convention contained, is of a Zulawski concept which has been of great adaptation in keeping a visual presentation engaging (as evidenced by On the Silver Globe and Possession.)
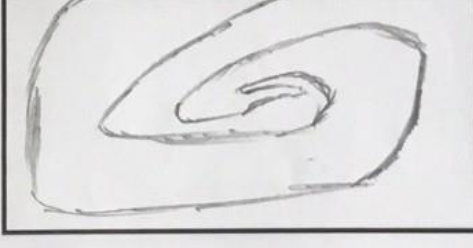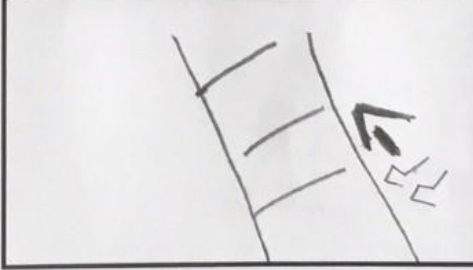
Proof of concept
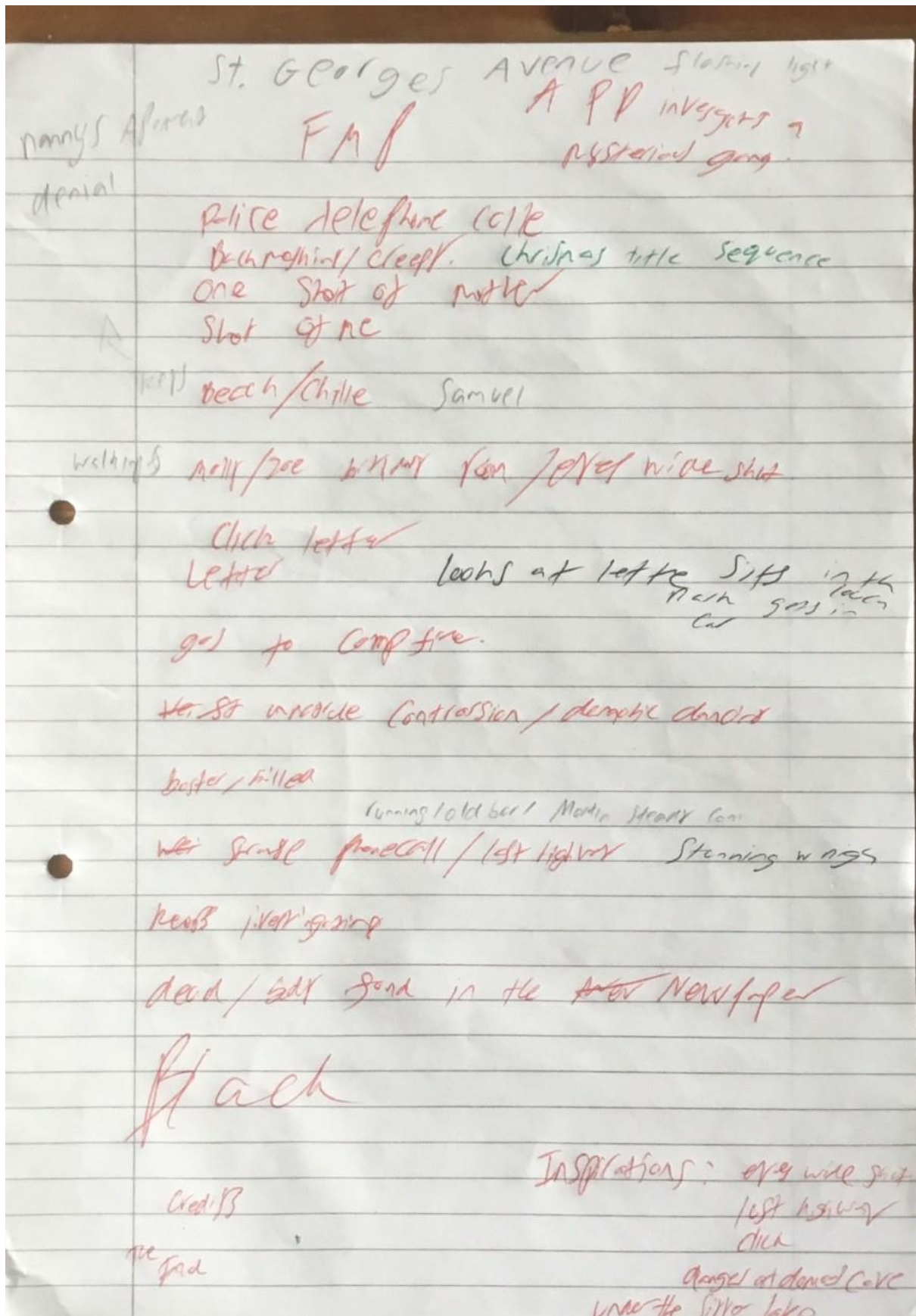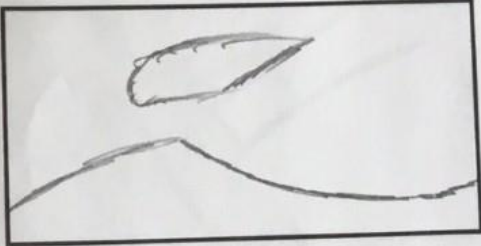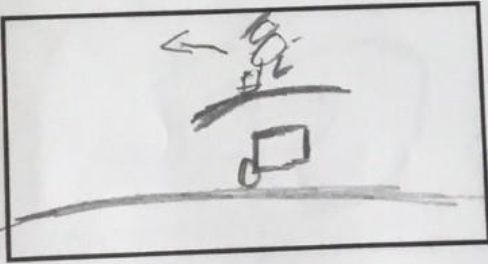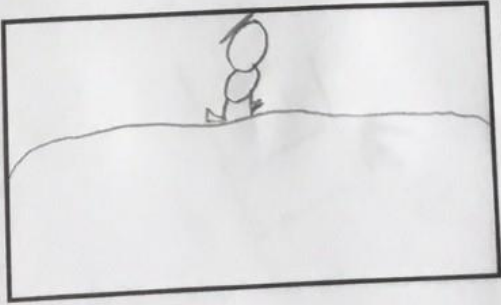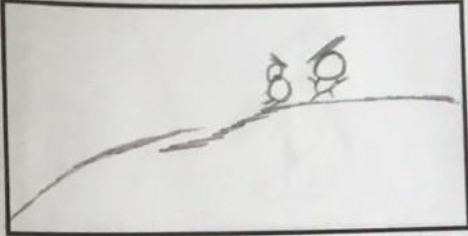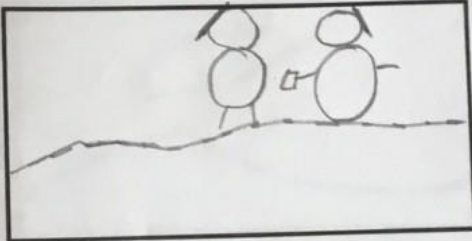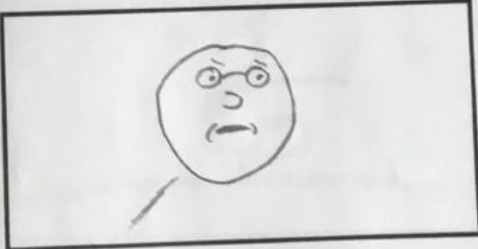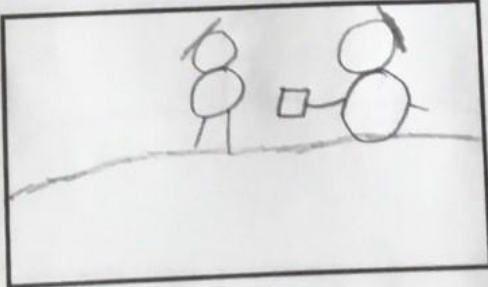
STORYBOARDS

Shot No.	Shot	Shot type and Duration	Sound/Dialogue
1		Drone shot 0.20	"my son"
2		Wide Shot 0.20	"hideout"
3		Wide Shot 0.40	"now"
4		Wide Shot 0.10	"These are pictures of the thief"
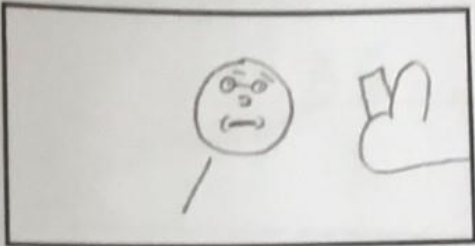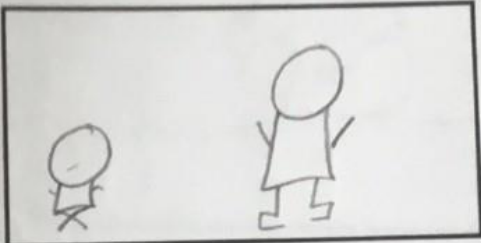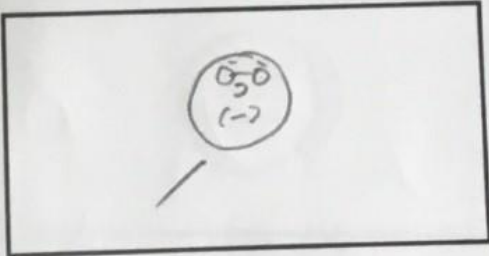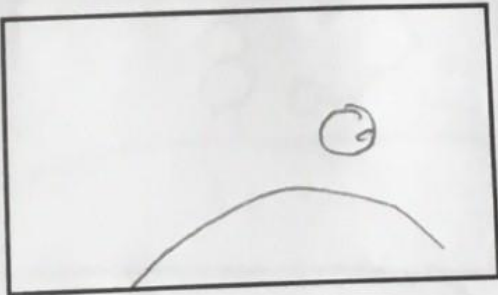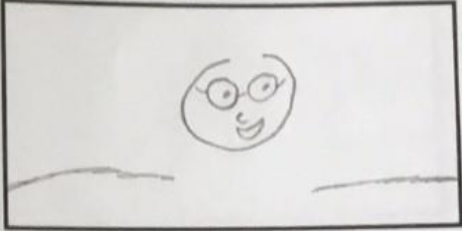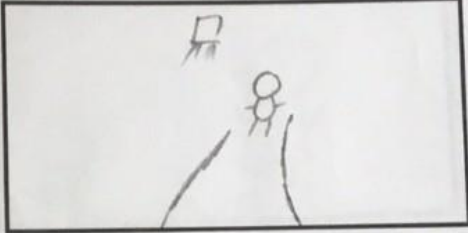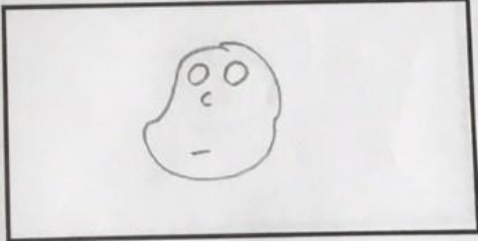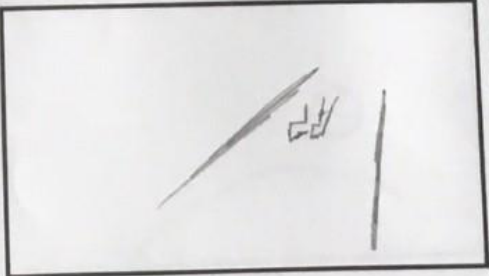
Shot No.	Shot	Shot type and Duration	Sound/Dialogue
5		wide shot 0.05	
6		mid shot 0.15	"He Seemed to know, he most have, he went"
7		wide shot 0.02	"I did't ash"
8		Mid shot 0.05	
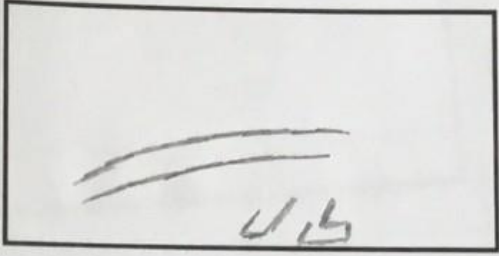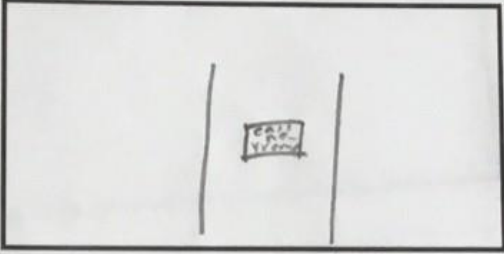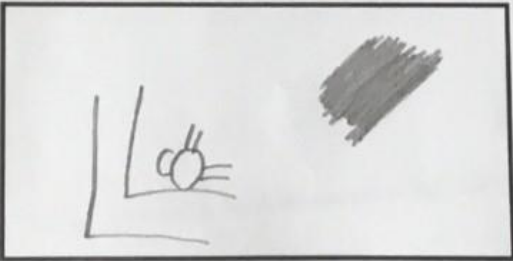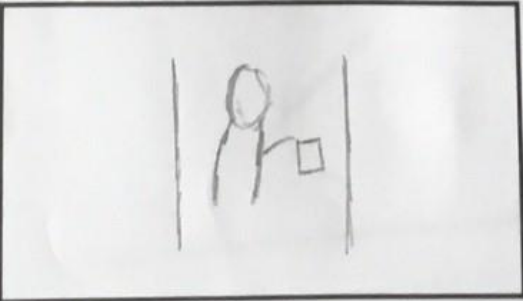
Shot No.	Shot	Shot type and Duration	Sound/Dialogue
9		wide 0-05	
10		Extreme long 0.05	
11		wide, long 0.0T	
12		mid 0.04	

Shot No.	Shot	Shot type and Duration	Sound/Dialogue
13		mid 0.05	
14		mid 0.06	"Do you have a lighter"
15		Close up 0.05	"no"
16		mid 0.05	"Here. the works?
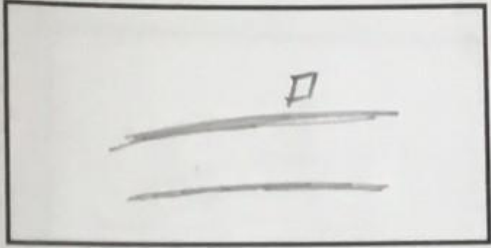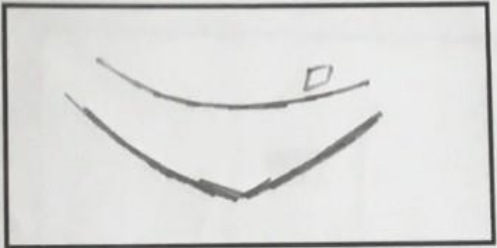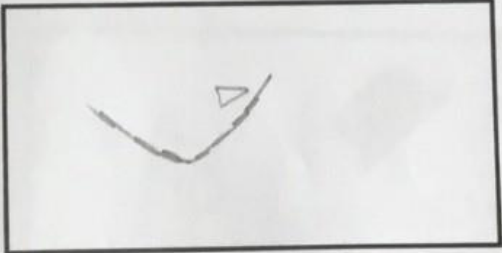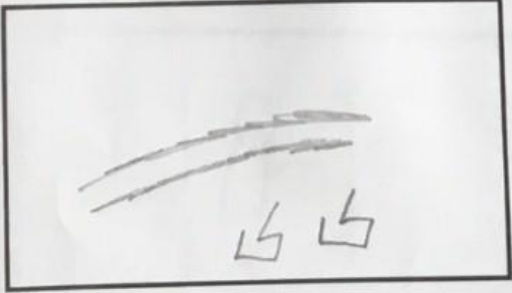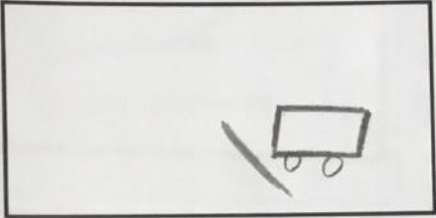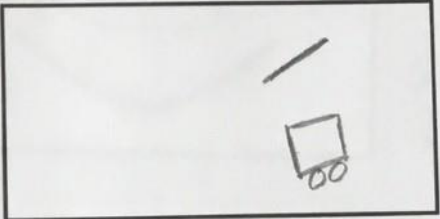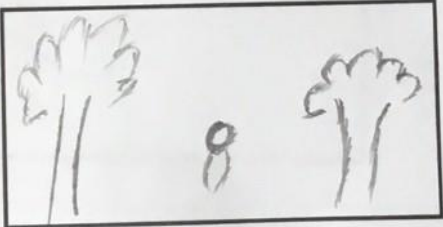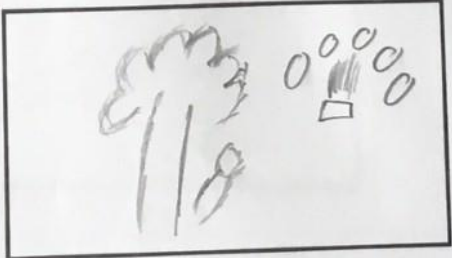
Shot No.	Shot	Shot type and Duration	Sound/Dialogue
17		Close 003	
18		mid 0.03	
19		Close 0 05	
20		mid 0 05	
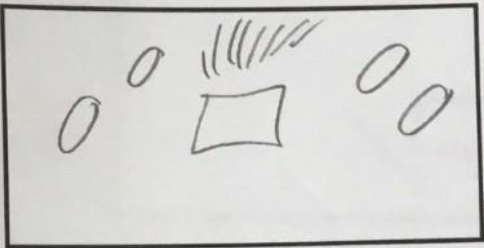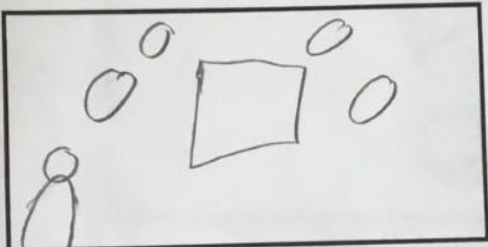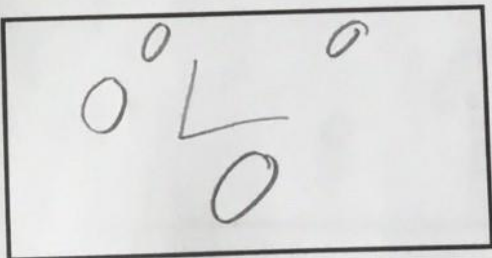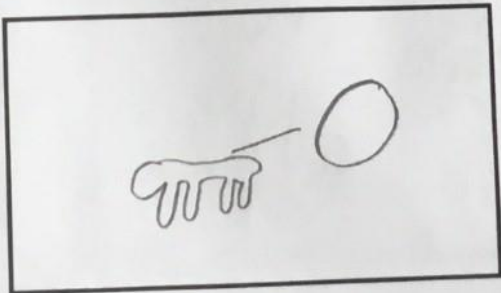
Shot No.	Shot	Shot type and Duration	Sound/Dialogue
21		Close 0·05	"Thanks for everything"
22		wide, long 1·00	
23		close 0·07	
24		long 0·28	

Shot No.	Shot	Shot type and Duration	Sound/Dialogue
25		wide 0.20	
26		mid 0.05	
27		mid 0.05	
30		mid 0.04	
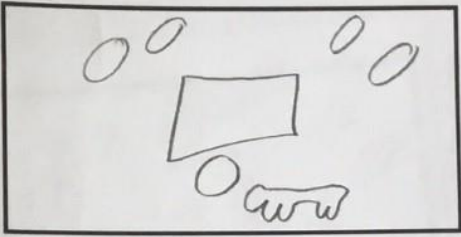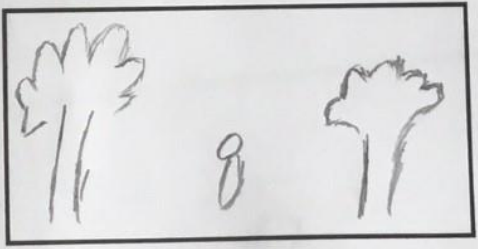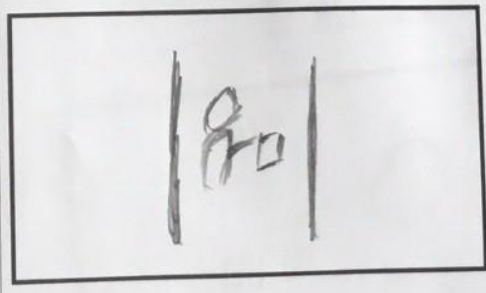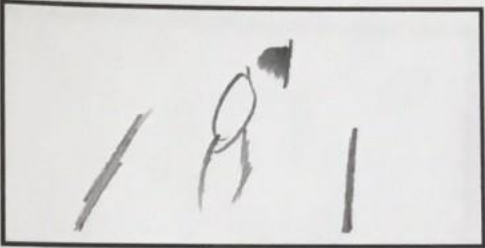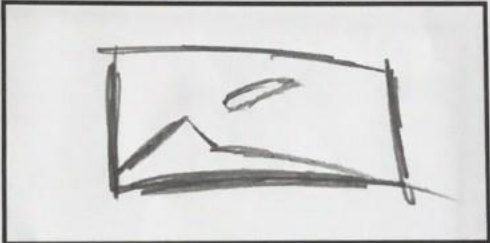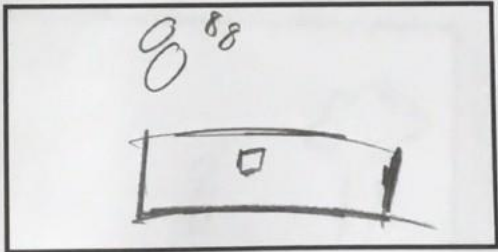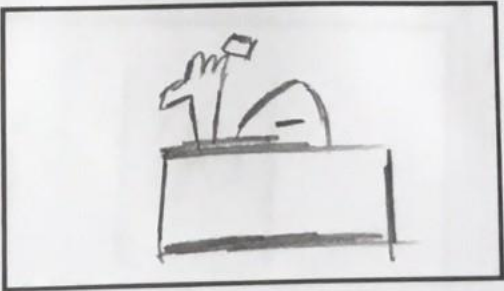
Shot No.	Shot	Shot type and Duration	Sound/Dialogue
31		long 0.05	
32		long 0.04	
33		long 0.05	
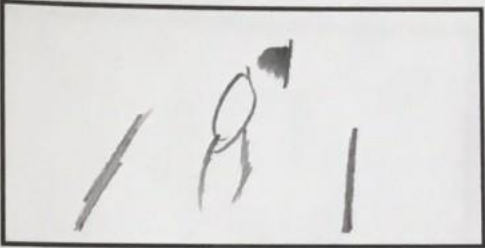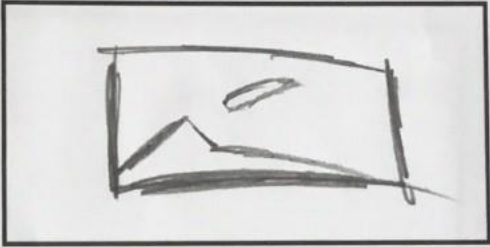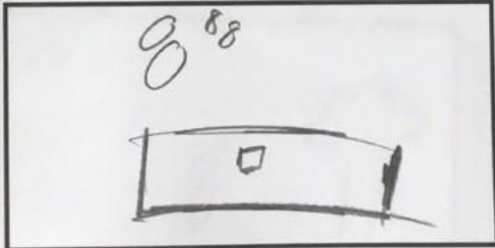
Shot No.	Shot	Shot type and Duration	Sound/Dialogue
34		Long 0.15	
35		long 0.10	
36		low angle 0.00	
37		long 0.05	

Shot No.	Shot	Shot type and Duration	Sound/Dialogue
38		long 0.15	
39		long 0.05	
40		long 0.30	
41		Close - up 0.05	
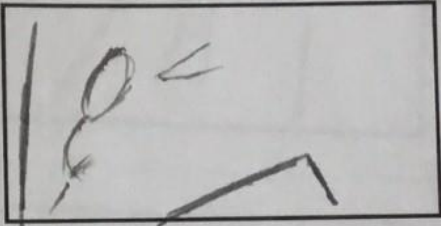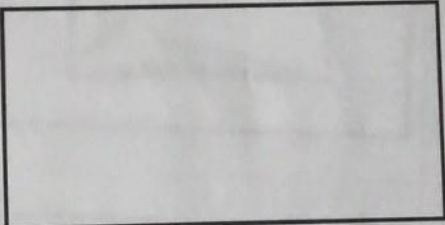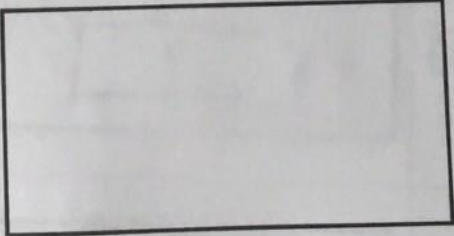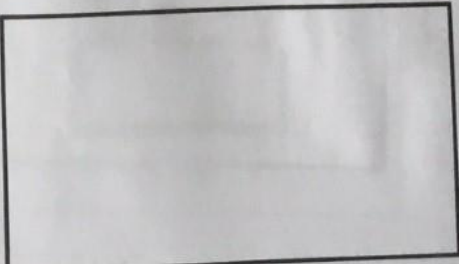
Shot No.	Shot	Shot type and Duration	Sound/Dialogue
42		long 0.12	
43		mid 0.06	
44		low angle 0.08	
45		mid 0.04.	

Shot No.	Shot	Shot type and Duration	Sound/Dialogue
46		mid 0.26	"Give up your inquiries
46		long 0.26	which
47		close 0,19	"and, thoug
48		Clop 0.05	

Shot No.	Shot	Shot type and Duration	Sound/Dialogue
46		mid 0.26	"Give up your inquiries
46		long 0.26	which
47		close 0,19	"and, thoug
48		clop 0.05	

Shot No.	Shot	Shot type and Duration	Sound/Dialogue
49		Close 0.25 0.20	"was a

As small reflection: I am happy with these storyboards, although they were not required on set. I feel my involvement with storyboading is limited, as I am not confident in suggesting usage for more than a greater addition to proof-of-concept.

THE SCHNITZLER CASE

Written by

Sebby Barras

1.

SLOW FADE IN:

WEYMOUTH - MORNING.

MRS SCHNITZLER

(Voice over)

My son... he's been getting involved with gangs. It's not like him,
he's a smart kid, been doing well at school, hoping to go to
University. We're not a bad family and my son is nothing like these
guys. For whatever reason, he's been attending the gang's

CUT:

Mrs Schnitzler is sat upright in a chair. She looks defeated.

(continue)

"hideout" weekly now, and not been coming home, staying away nights.
There were points where we hadn't seen him for three days... My
husband decided he ort to go talk with this group, get them to stay
away from our family.

CUT:

The P.I. is sat opposite her, his stare is drifting but he is
clearly listening.

(continue)

Now, my Husband hasn't been back. Of course I went to the Police but
they didn't seem interested. It was obvious who was behind both
disappearances. The gang of thugs. Having kept in constant contact
with the police, their investigate hasn't produced anything. After a
while, I started receiving phone calls. Not from the police. No, a
deep male voice told me to stay away, stay out of the gang's
business, to stop searching for my missing family members. The voice
sounded a strange mixture of threatening and concerned. It also
sounded vaguely familiar. Someone who worked in a local store
perhaps? Anyway, out of desperation, I'm now here.

CUT:

Mrs Schnitzler pulls out three pieces of paper.

(continue)

These are pictures of the two.

CUT:

The P.I. looks at the pictures and then looks at Mrs Schnitzler. His
expression is blank.

                                                            CUT:

The P.I. walks down a stairwell, speaking to a colleague.

                              P.I.

             He seemed to know, he must have, he went.

                                                            CUT:

Shot of the twisting stairwell.

                              P.I.

                         I didn't ask.

                                                            CUT:

The P.I. walks down a stairwell.

                              P.I.

                   She wouldn't have had any.

                                                            CUT:

The P.I. walks down St George's Ave and begins daydreaming.

                                                            CUT:

Shot of a grassy hill.

                                                            CUT:

The P.I. walks on the pavement by a busy road.

                                                            CUT:

The P.I. walks up the bank of a pebbly beach.

                                                            CUT:

The P.I. reaches the summit of the bank and stands still, another
man is sitting down, looking away from the P.I.

                                                            CUT:

The P.I. sits down next to the man.

                         MAN WEARING SUIT

                      Do you have a lighter?

                                                            CUT:

                              P.I.

                            ...No.

                                                            CUT:

Man wearing suit pulls out three pieces of paper.

                         MAN WEARING SUIT

                          Here. The works.

                                                            CUT:

The P.I. looks at such papers.

                                                            CUT:

The man wearing suit gets up. He begins mouthing something.

                                                            CUT:

P.I. stands up.

                              P.I.

                    Thanks, for everything.

                                                            CUT:

The man wearing suit walks down the bank, gets into his car and
drives away.

                                                            CUT:

The P.I. watches him.

                                                           FADE:

On a dark street, the P.I. walks home.

                                                            CUT:

The P.I. finds a note on door. The notes reads "Call me – Yvonne".
The P.I. pulls the note off his door.

                                                           FADE:

The P.I. sits in a dark room. After a moment, he stands up.

                                                            CUT:

The P.I. grabs his key.

                                                            CUT:

A car speeds down a road.

                                                            CUT:

Car driving.

                                                            CUT:

Car driving.

                                                            CUT:

Car pulls up.

                                                            CUT:

Trees overshadow the P.I. as he walks slowly.

CUT:

P.I. hides behind a bush as he watches a bizarre cult.

Cult montage:

-      Unnatural contortion

-      In contrast to my Music Video, the actions will be far more violent. The characters will be mere figures, shadows.

-      Buster will walk out and one of the figures will attack a fake dog.

-      A light will be the axis the Cult dance around.

-      The Cult should be wild and deranged, expressed through movement and screams.

-      The audience should be placed far away from the Cult.

CUT:

The P.I. is extremely disturbed, he runs from his location.

CUT:

Trees overshadow the P.I. as he runs quickly.

FADE:

The P.I. walks into his house and puts down his keys.

FADE:

The P.I. receives a Phone Call.

MALE VOICE

(Screaming) Give up your inquiries which are completely useless, and consider these words a second warning. We hope, for your own good, that this will be sufficient.

FADE:

The man wearing a suit throws a newspaper on the P.I.'s desk.

MAN WEARING SUIT

And, through the meadows homeward went, with grave and serious thoughts.

CUT:

The P.I. is holding the Newspaper and glaring at the man wearing the suit.

CUT:

MAN WEARING SUIT

There was a darkness, call it solitude, or blank desertion, no
familiar shapes of hourly objects, images of trees, of sea or sky,
no colours of green fields; But huge and mighty Forms that do not
live. Like living men mov'd slowly through my mind, by day and were
the trouble of my dreams.

The man wearing suit smokes a cigarette.

FADE:

THE END

The Schnitzler Case

The trouble of my dreams

POST-PRODUCTION REQUIREMENTS

In here outline exactly what equipment and software you will need in order to complete the vision for yur project. Also discuss why you think you will need them:

Production Requirements
The post production software, that I am planning to use:
• Adobe Premiere Pro CS6
• Adobe Photoshop CS6
• Adobe After Effects CS6
(• Autodesk Maya 2015)

The system requirements for these software listed above are underneath:

Adobe Premiere Pro CS6
• *Intel® Core™2 Duo or AMD Phenom® II processor; 64-bit support required*
• *Microsoft® Windows® 7 with Service Pack 1, Windows 8, or Windows 8.1. See the CS6 FAQ for more information about Windows 8 support.**
• *4 GB of RAM (8 GB recommended)*
• *4 GB of available hard-disk space for installation; additional free space required during installation (cannot install on removable flash storage devices)*
• *Additional disk space required for preview files and other working files (10 GB recommended)*
• *1280 x 900 display*
• *OpenGL 2.0–capable system*
• *7200-RPM hard drive (multiple fast disk drives, preferably RAID 0 configured, recommended)*
• *Sound card compatible with ASIO protocol or Microsoft Windows Driver Model*
• *DVD-ROM drive compatible with dual-layer DVDs (DVD+-R burner for burning DVDs; Blu-ray burner for creating Blu-ray Disc media)*
• *QuickTime 7.6.6 software required for QuickTime features*

Adobe Photoshop CS6
• *Intel® Pentium® 4 or AMD Athlon® 64 processor*
• *Microsoft® Windows® XP with Service Pack 3 or Microsoft Windows 7 with Service Pack 1. Adobe® Creative Suite® 5.5 and CS6 applications also support Windows 8 and Windows 8.1. See the CS6 FAQ for more information about Windows 8 support.**
• *1 GB of RAM 26 | P a g e*
• *1 GB of available hard-disk space for installation; additional free space required during installation (cannot install on removable flash storage devices)*
• *1024 x 768 display (1280 x 800 recommended) with 16-bit colour and 512 MB (1 GB recommended) of VRAM*
• *OpenGL 2.0–capable system*
• *DVD-ROM drive*

Adobe After Effects CS6
• *Intel® Core™2 Duo or AMD Phenom® II processor; 64-bit support required*
• *Microsoft® Windows® 7 with Service Pack 1 and Windows® 8. See the CS6 FAQ for more information about Windows 8 support.**
• *4 GB of RAM (8 GB recommended)*
• *3 GB of available hard-disk space; additional free space required during installation (cannot install on removable flash storage devices)*
• *Additional disk space for disk cache (10 GB recommended)*
• *1280 x 900 display*
• *OpenGL 2.0–capable system*
• *DVD-ROM drive for installation from DVD media*
• *QuickTime 7.6.6 software required for QuickTime features*

Autodesk Maya 2015
• *Microsoft® Windows® 7 (SP1), Windows® 8 and Windows® 8.1 Professional operating system*
• *Google Chrome™ web browser*
• *64-bit Intel® or AMD® multi-core processor*
• *4GB of free disk space for install*
• *4 GB of RAM (8GB recommended)*
• *Three-button mouse*

Shot composition analysis of The Color of Pomegranates (1969). Understanding how Parajanov constantly keeps the visual presentation fresh and vibrant. Note: The bottom right-hand corner of the page, I have noted a potential shooting technique to greater the opening scene of The Schnitzler Case.
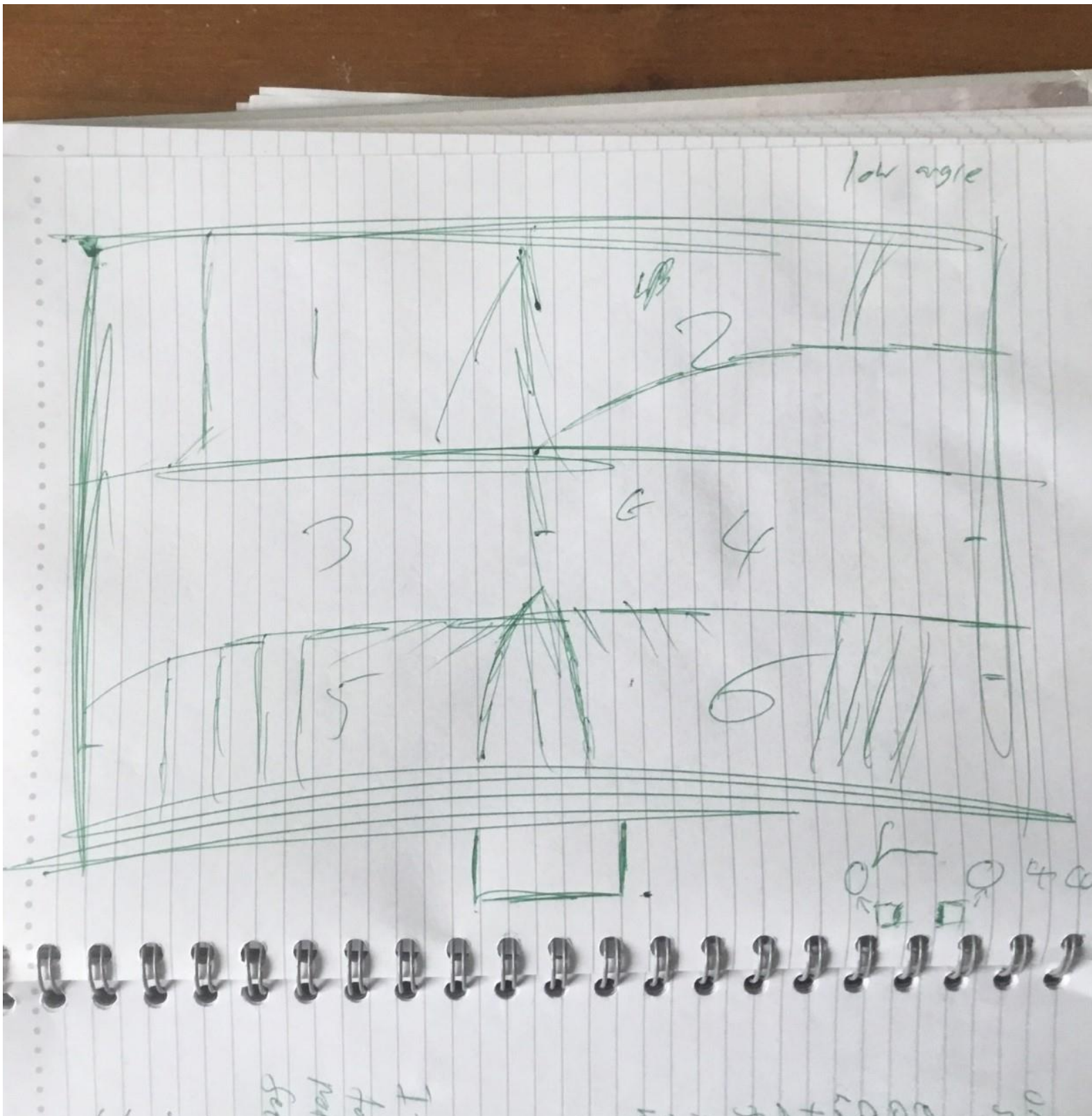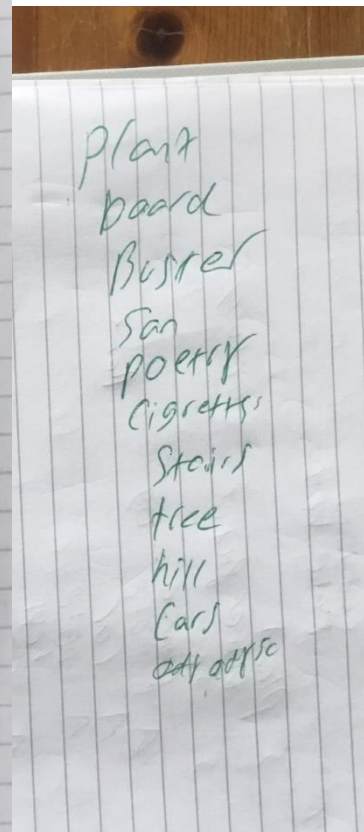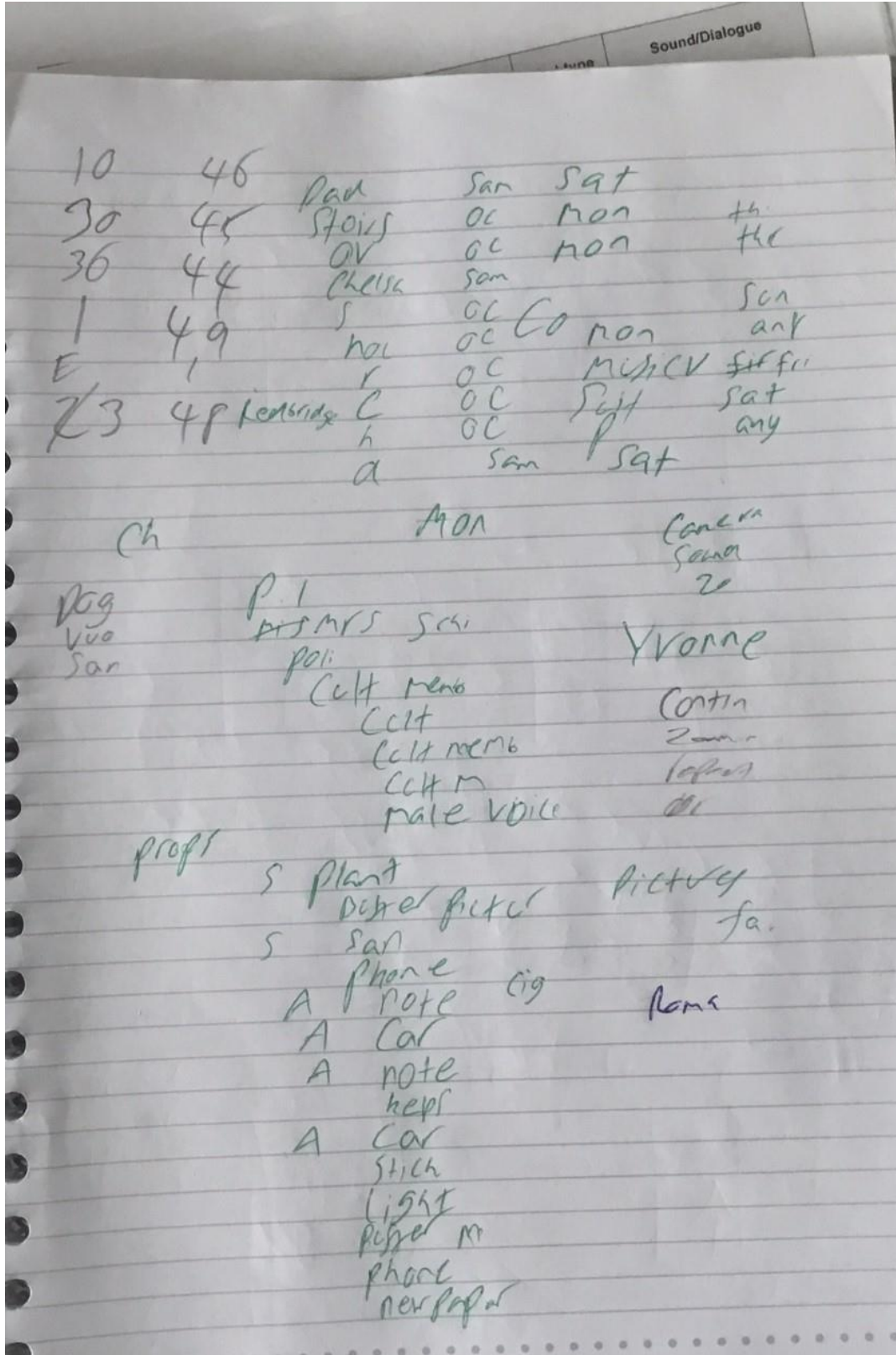
Weymouth
50.643932, -2.455073

The Schnitzler Case

The trouble of my dreams

Notes on Props and other materials.

Budget.

Much of the film's expenses would be Petrol costs. The film was predominantly shot in Weymouth and Gillingham, much travelling was, therefore, required.

Footage captured in Gillingham:

- Opening Scene
- P.I. meets Man Wearing Suit at an undisclosed location for classified information.
- Final Scene

Location Recce:

- Tadnoll
- Affpuddle
- Milton
- Charisworth

Other travelling expenses:

- Samuel Indge and Darrell Indge drove down from Gillingham for the Chesil Beach sequence.
- Two cars were taken for the Cult scene in Tadnoll as the quantity of personnel and equipment was extreme.

An estimated £800.00 was spend on Petrol.

Equipment expenses:

- Canon EOS 60D - £895.98
- Libec Tripod - £229.00
- Audio kit - £395.00
- Rode Boom pole - £94.00

Hire Costs: £80.70

Budget: £880.70

The Schnitzler Case

The troubles of my dreams

PERSONNEL / MATERIALS

Due to the Covid restrictions, choice was limited. However, I am more than happy with my Personnel.

NAME	ROLE
Sebby Barras	Director, writer, editor, cameraman. Actor: P.I.
Molly Barras	Cult Member
Zach Barras	Sound and Audio Cult member
Clare Barras	Assistant director, camerawoman. Cult member Actor: Mrs Schnitzler
Richard Barras	Cult member Actor: Deep voice on Phone
Ann Mitchill	Cult member
Samuel Indge	Actor: Man Wearing Suit
Thomas Indge	Assistant
Darrell Indge	Cameraman

MATERIALS	OWNED (Y / N)	SOURCED FROM (If not owned)
Plant	Yes	
Buster Picture	Yes	
Sanddail	Yes	
Phone	Yes	
Paper	Yes	
Car	Yes	
Note – Call me	Yes	
Keys	Yes	
Light – A large lamp for the Cult	Yes	
Bin Bag	Yes	
Newspaper	Yes	
Cigarette	No	Buy from Store – Tescos.

REFLECTIVE REPORT 2

I have recently been occupied with mise-en-scene and the findings of great mise-en-scene within the cinema, (with the ultimate goal being to greater influence The Schnitzler Case). I have long stated: the more I learn about Cinema, the further away I get from making a great film. The complexity one must endure to fully engage with expressive mise-en-scene is largely a case of innocative approach. Note: Last Tango in Paris. Bernardo Bertolucci frequantly frames his characters behind distorting glass, detailing the twisted relationship the film is in the depths of exploring. It is the application of the Art's most problematic forms, that, to me, hold within them the power to express those of which could not be without the innocation of the cinematic scope. This is the purest cinema. Note: L'Eclipse. Of all cinematic grammar, it seems Kuleshov's 'axioms' has been of the greatest use, as of yet. As a collection of images, ideas and motifs should channel "within" them the brightest collage* of one's vision. Purpose of presentation, I site the Meta-cinema of Malick and/or Brakhage. Antonioni's phenomenal last sequence, in L'Eclisse, is, to my knowledge, the finest example of such 'percept'. Antonioni's traditional engagement with alienation, as well as the pathetic transition towards a materialistic state. Monica Vitti has already noted many items, been framed within many isolated spaces, and abided, not without suspicion, by the rules of a post-apocalyptic system, a dynasty already accepted. It is, therefore, the position of Antonioni to 'manipulate' image after image, pitching a series of questions, not least of which is simply; "Are you genuinely content?" * VERY IMPORTANT NOTE: It is most certainly a collage. "To make a film is to show certain things, that is at the same time, and by the same mechanism, to show them with a certain bias; these two acts being thoroughly bound together. Just as one can't have absolute mise en scène, for there is no mise en scène in the absolute, cinema will never be a language: the relationship between sign and signifier has no recourse here…" - Jacques Rivette.

Moreover, I have been reflecting on my own position, how can I form a mise-en-scene with a similar understanding, or evidence of an understanding. My conclusion is as such: the inclusion of reincorporated elements to refer to a visual expression. The range location will suggest a vibrant presentation, but the meaning can be formed from the details. A framed photograph of a dog placed on the desk of the P.I. A Plant which can be identified at many different locations. This not only suggests his position is one of a dream-like state but also that the journey can be read as an allegorical epiphany. The implications of the film are to suggest one can re-watch the sequences and invest a different experience. The ability to allow one's work the quality of extraction. This is, by all measurements, the achievement necessary to avoid a self-indulgent failure. The clarity of which is only apt should you subscribe to the judgement that filmc ritism is a necessary path. The art being a product of the consumer. I would agree as the images are only perceived by those with their own experience. Art doesn't exist within a vacuum. An artist is the product of their peers to place their own sub-conscious being within the film. Without this fundamental acceptance, the film conclusion one must draw is that of a Cinema without an audience. As if we are to subscribe to the trite theory of 'cinema to not be seen but only to exist'. One would become extremely captivated by Andy Warhol's Empire.

This is much of the Theory I am currently engaging with. I am constantly reflecting and adapting The Schnitzler Case, as I seek to achieve a film with many of the workings I have discovered through my research.

REFLECTIVE REPORT

use personal places.

Toto Sato
Sorris
Riccardo Rocca
Michel Hann

Lo chosen

Bertolucci

There is hardly a single shot in the film that does not come with its themes and
mise en Often people say that film is like a language & is like language
scene The first scene of the film tells you
is all the necessary information about the
exquisite character, but it does so very subtly
showing through visual clues.
Charades

behind through blink-and-you'll miss it instances
of dialogue and visual suggestions
glass
and

shot Vittio dresses change color depending
off on her mood. Characters are often
from completely trapped by grotesque buildings,
a statues, urban landscapes or or positioned
large between door frames or behind or vertical
far bars or or separated by large pillars,
of emphasizing the stressful, claustrophobic
the nature of the story.
frame

or Traget ideas and motifs Vote trains
Some war the concept of "the bar".
endless

cartoons, hands, sea, industrial area, smoke

grammar, foo punctate, spelling, volcano
angle
tracking

a shot is
a moral judgement

One of the greatest rules to film school is to go out and experience stuff. One must go to a place of action of different people ease drop on your conversations. Go on holiday as much as you can. Have fun. Filmmakers must have an experience they want to recreate, and recreate to a realistic, a mood, its a feel. The worst thing someone can do is sit at a computer ingorant of whats going on in the world trying to come up with ideas.

Time to pretend

This song (represents) a color that didnt exist.

Its not about being peaceful, to make a film about divorce, you not have to have done it. Its about feeling a mood.

- Holiday.
- Time with friends
- Walking alone at night
- Driving

Acting. One must be in control of... there are psyche... This p must be the prime start or... performer... they penetrate... others psyche... An also has to be a... person as they interact with others and engage with these... character. Acte's... balance there own characters with their performance. It very difficult to control both. One will spend a lot of time with other people, learn their characters, take what you need and... what you want. You will... your... person... models as for... assume the positive character, but... about... the different positive characters not but your person.

If your actor give have some

Positive and Negative Characters

Abstracting Characters

The real Dash Complex

project Proposal

- Narrative abstract
abstract and narrative that a
"admirable"

Complexity Simple

Alger After. Hou Vertigo
Tarr's Bela Tar!

Street searcing

The discipline of narrative
fiction in 4D films.

Cinema exists as an art to provoke a new image one, that lies beyond the footages. As in literate, words are designed to place a need upon the reader, consumer of an experience unknown to the die. The film aspect is present as such when the balance between projection and absorbing. Ic Godard regards the use of motifs as a, new birthright phenomenon, by using native trees and water.

Imagery, ideas and motifs.

As found in funeral parade of Roses, the film plays a part in the frames of Japart. The dir is part of using not ~~~~ the wide lens.
Hide and seek is a exploration psyche with visual style, beautiful score, thoughtful dialogue and a strong ending.

The Schnitzler Case

The troubles of my dreams

TARGET AUDIENCE EVIDENCE

Once again, I have used Quora to engage with my audience.

Question: What do you expect from an "Indie movie"?

Evan Scott Moore: " "Indie" is a modern cultural term that stems from the word "independent."

Originally, the defining quality of indie media (film, music, publishing, etc.) was that it was produced outside of the traditional systems of production. So in film, for example, movies produced without the support of the major hollywood studios would be "independent films," or "indies" for short.

After a few solid decades of independent media, however, aesthetic patterns and themes have emerged that make "indie" more of a style or genre label than a hard definition. For example, indie films are usually (not always):

-Low budget, featuring actors that are not A-list superstars.

-Set in everyday reality, as opposed to the distant future or past.

-Artistic or personal in tone. Stories often reflect outcasts or everyday people.

-Music is often sourced from bands, instead of original orchestral scoring.

So, for example, a witty family drama about a depressed writer returning to his small Michigan hometown, set to the music of Neutral Milk Hotel would be culturally identifiable as "indie," whether or not it was produced by one of the major hollywood studios."

Angelina Marilyn: "Holla from an indie filmmaker. Indie = independent. It doesn't necessarily means low budget. There could be an indie film somewhere in this world where the budget is sky high too. Stereotypical assets aside, the narrative of an indie film defers from a

commercial film or blockbuster. It could stray very far or might be similar to a Hollywood film. It also means an unconventional narrative, perhaps non-linear. Or it could even be a boring, cringeworthy, predictable narrative with just one or two renowned cast. Some indie films could be really stylized, or experimental, think David Lynch. Some could be really raw, like Derek Cianfrance's "Blue Valentine", which stars Ryan Gosling and Michelle Williams. Indie films also ring the bells of film festivals. Their distribution route targets film festivals first (Cannes, Berlin, SXSW, Toronto blabla you know the drill), before heading to theatres and VOD. Hollywood films go straight to the theatres, cos you know, get them $$$ back, and they qualify more easily for Oscars. Not saying that indie films won't, they do, too."

Manoj Sharma Gandhi: "Indie movie mostly popular film making era in USA since digital media enter in film industry.
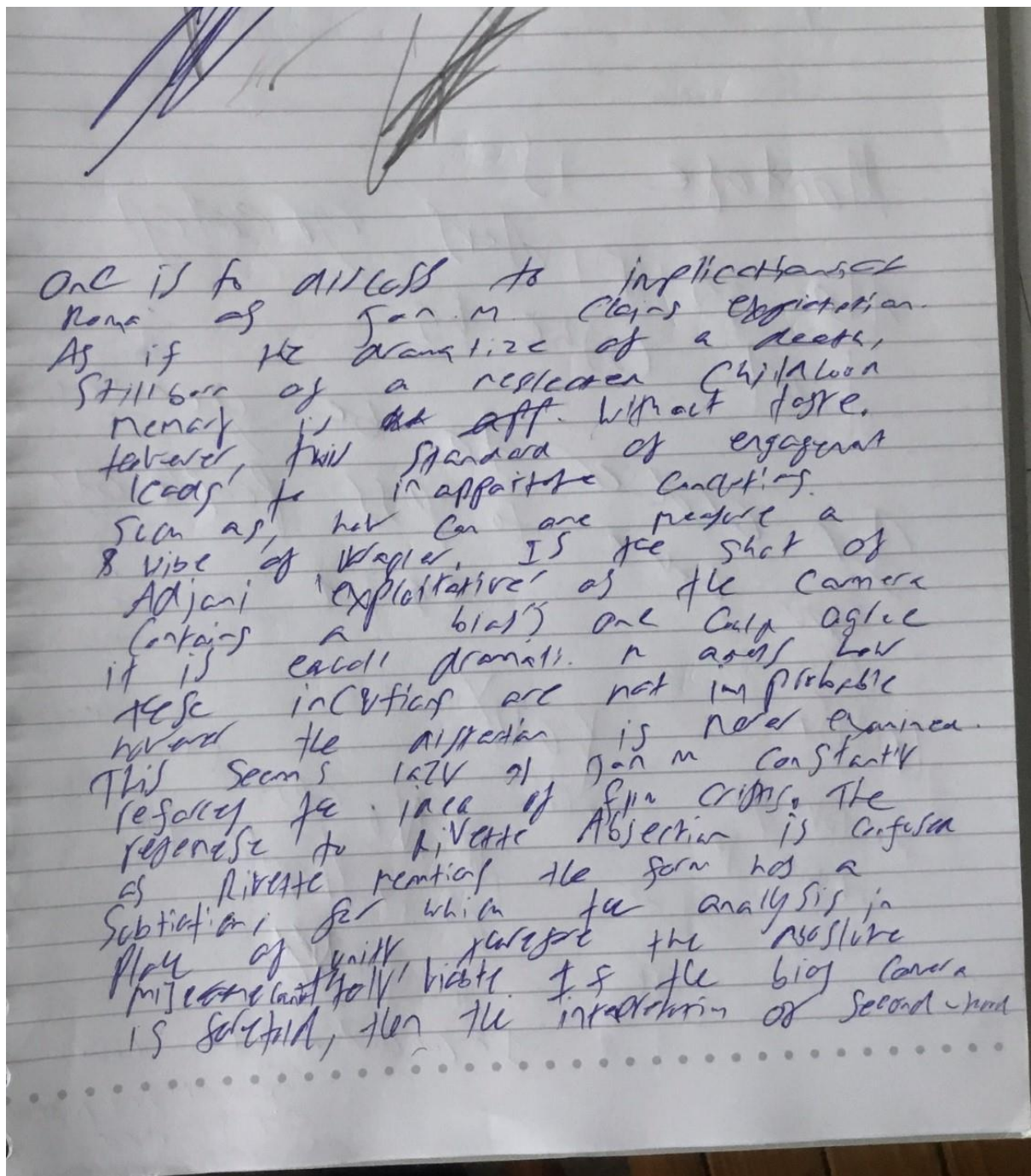
Its an low very low budget film but with technically not weaker than any otber normal film. Its based on srong content new and catchy idea . Sonething like short film basic idea of indie film is focus on what you want to tell to the people. Dont focus on what you dont have viz budget and heavy resources.

So write script uniquely . Act and direct your subject really in touchy style . Get popular through internet media .

Everything without a big budget ."

CONTEXTUAL RESEARCH / ANALYSIS: THE SCHNITZLER CASE.

Here, I will demonstrate my engagement with contextural analysis through notes and translations.

merely shouldn't be criticism. It is the point of intrigue. the Cuaron repeats the crossing class antagonism for a pandering feminist narrative. It is not a hide, it is an underdeveloped perhaps worse. Preferable liked employ "about".

Montage is the filmmakers greatest tool (s)he has.

In order to be genuine you have to piss people off.

eg int

(r)User "we love you we love you"

faux

No genuine as is regal die.

In conclusion we love

notes on The Handmaiden.

more erotic and less explicit. The tooth smothing scene has lots of sexual tension. The graphic lesbian sex scenes, but the loud. Nothing else.

- place
- lights
- trees
- portland
- road

The Schnitzler Case

The trouble of my dreams

CODES OF PRACTICE:

The BBFC classify films by age range. Uc, U, PG, 12A, 12, 15, 18, R18. The expressed criteria for applied rating concerns Language, Sex, Violence, and Drug use. I expect The Schnitzler Case to be classified as follows.

Language: 1/5. No offensive language present. Implied threats.

Sex/Nudity: 1/5. No Sex references.

Violence/Gore: 3/5. The story follows a violent cult. A Dog is killed (offscreen), moderately disturbing. A woman is suspensed of being murdered.

Horror: 3/5. The film can be intense. A weird Cult contort unnaturally. A scene with a threating phone call could disturb young viewers.

Drugs: 2/5. A Man smokes a Cigarette.

I expect the film to be rated PG for mild violence and threat.

Moreover, the short film does not include, as limited to a suggestion, of any Copyrighted cinematic materials . All non-diegetic sound was taken from the YouTube channel 'Myuu,' with the option to download providered by the channel. The consumerism is limited, indirect and understated. The inclusion of Brands including Philips TV's, LG, Mercedes-Benz and New Valley Newspaper are never explicitly referenced and hide within the frame. The inclusion of these Brands are not referenced through-out Sebby's notes. However, many of these brands make frequent appearances, the intentionality questioned as the brand Mercedes-Benz can be spotted in two different locations . It is the opinion of this writer that one can only speculate on how intentional the Brand inclusions were, nevertheless, all references are far too vague to be of any concern.

Symbol and Name	Definition
U — Universal	Suitable for all ages, however it is impossible to predict what might upset any particular child. But a 'U' film should be suitable for audiences aged four years and over.
PG — Parental Guidance	General viewing, but some scenes may be unsuitable for young children. A 'PG' film should not disturb a child aged around eight or older. However, parents are advised to consider whether the content may upset younger or more sensitive children.
12A	Suitable for those aged 12 and older; under 12s admitted but only if accompanied by an adult. It can contain mature themes such as discrimination, soft drugs, commonly used milder swear words, and moderate violence and sex references.
12	Suitable for those aged 12 and older, for video works only. No one younger than 12 may rent or buy a '12' rated video work as it can contains Discrimination, misuse of drugs, dangerous behaviour and physical contact, moderate language, nudity and sexual activity, mature themes and violence.
15	Suitable for those aged 15 and older. No-one younger than 15 may see a '15' film in a cinema or rent or buy a '15' rated video work as it contains adult themes, hard drugs, strong language, moderate-strong violence and sex references, and mild non-detailed sex activity.
18	Suitable for those aged 18 and older. No-one younger than 18 may see an '18' film in a cinema or rent or buy an '18' rated video work as it has no limitation on containing hard drug use, supernatural horror, explicit sex, sadistic violence and sexual violence and strong language.
R18 — Restricted 18	The 'R18' category is a special and legally restricted classification primarily for showing explicit contents of sex or strong fetish material involving adults. Films may only be shown to adults in specially licensed cinemas, and video works may be supplied to adults only in licensed sex shops. 'R18' videos may not be supplied by mail order.

There was a darkness, call it solitude, or blank desertion, no familiar shapes of hourly objects, images of trees, of sea or sky, no colours of green fields; But huge and mighty Forms that do not live. Like living men mov'd slowly through my mind, by day and were the trouble of my dreams.

PRODUCTION STILLS / CONCEPT WORK

The trouble of my dreams

The shot has a series of elements, not least the implication of montage. This being the greatest element as this should belong outside the shot. The implications of night are evident from the dark environment. However, the success of which can be found through the linking of past material (an analysis which will not be explored now, only referenced.)

One of the basic observations one can make about artist engagement with audiences is the auteurtic provocateur will never talk about their films. Stanley Kubrick, David Lynch, Charlie Kaufman have been minimal with their explanation for directorial choices. Why? Charlie Kaufman: "The whole point of writing something is to have people experience it and if I sit here and say well this means this and this means this, not only is it pointless because it either means that to people or it doesn't, it also gets in the way of people having their individual experience of the movie." Conveniently, it also means the artist can be applauded for aspects which were not a conscious implant. I mention this as I begin to dissect my cinematography for you. I would rather let one just interpret the content for all the reasons previously clarified. The flashing light in the night sky is a happy accident, however, the inclusion gives the mise-en-scene chaos. My finest comparison would be to final shot of Zulawski's Possession (1981). The search lights and sirens found within Helen's house.* Much of the atmosphere oozes from static lights and environmental placements. The plane gives the shot an uncontrolled variable. Within a film featuring secret cults and corrupt law enforcement, this chaotic, uncontrolled factor contributes to a visual expression. Moreover, once an artist has released their final product, the work is no longer theirs. The product belongs to the interpreter as they add meaning to the material as the images and sounds channel through their psyche

collecting fragments of personal input. Many have claimed literature to be the purest art for this type of artistic gain as the image is of pure psych. However, the complexity of the Cinematic form is that of immersion. It is not the limitations that make a form perfect. It is the high definition of their grammar which should be held to a respect of grand statue, once the perfection is present. As a result, should all criteria be met**, all errors and accidents are irrelevant.*** It is part of the magnificent fabric. The conscious competence of the director, although not ignored**, is to be suspended in such circumstances.

* Another fine example of montage as the connotations of war and combat are present through the previous images of the Berlin wall and militant soldiers.

**As a director has to be extremely talented to even craft the montage in a way where such accidents are accepted.

*** This is different to director's intent.

he mix of interior and exterior lighting is not limited to this shot, as throughout on can note many locations expressing a similar tone. Once again, this aspect of repetition is not limited to lights (symbolic objects are repeatedly hidden within the frame, consult page). This is the brilliance of montage. However, it is the connotation of such imagery that I'll be exploring. An Author would speak to the nature of words as language has with it implications greater rather than the expected denoted meaning (or deciding between symptoms). As one can examine language, one can explore Cinema's implication through images, ideas and motifs. These implications are conceived through personal experience. As a result, the experience will, by design, be malleable.* Moreover, this section will detail my personal innuendo towards interior lights.

* Films can be split into two categories. Films designed by an artist who seeks to pull you into his/her world, viewing a world through someone else's lens. Films designed by an artists who seeks to allow an individual their personal projections. Absorbing and projecting. This is not simplistic labelling. Many films will blend these categories.
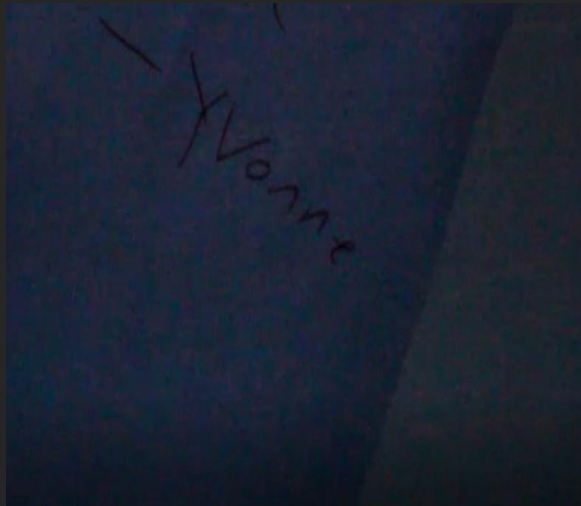
PRODUCTION STILLS ANALYSIS: I am very pleased with the production, the lighting, cinematography, and environments have been represented well by the camera. The night-time odyssey is presented via controlled lighting and mysterious events, many of which can be found here.

PRODUCTION STILLS ANALYSIS: Many of the elements of mise-en-scene have been adopted. Many are presented below. The visual expression of this piece, although mild once compared the great directors (Hitchcock), is a necessary adaptation to remain unique.
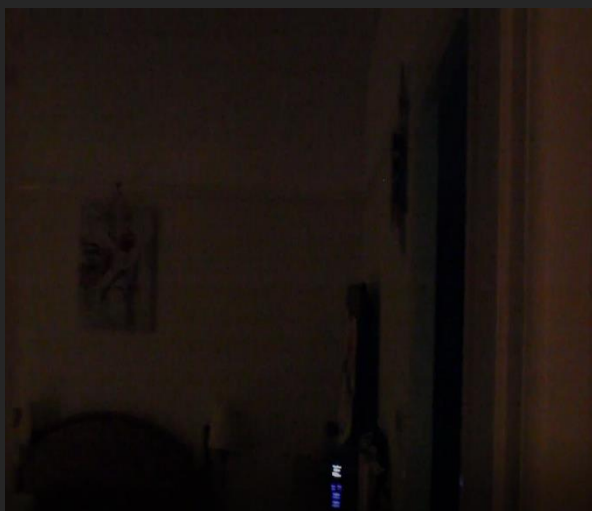
"My son... he's been getting involved with gangs. It's not like him, he's a smart kid, been doing well at school, hoping to go to University. We're not a bad family and my son is nothing like these guys."
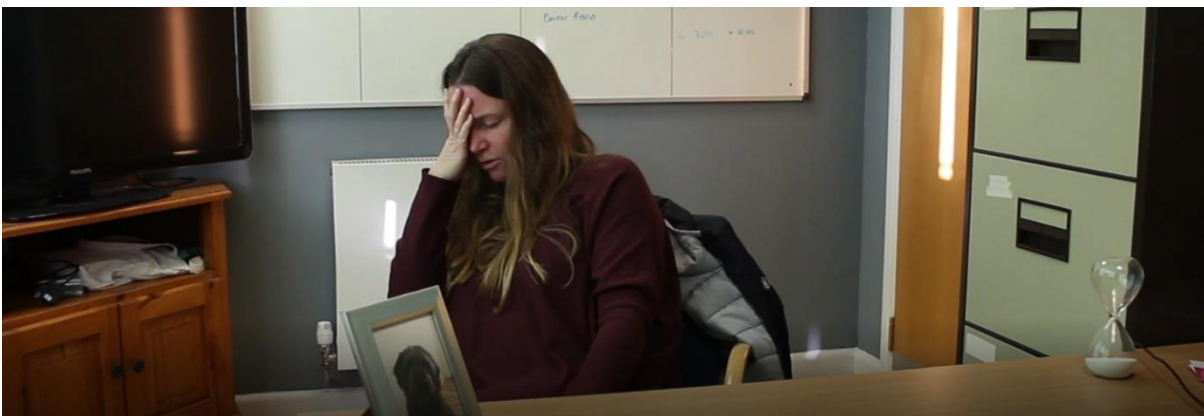
"There were points where we hadn't seen him for three days... My husband decided he ort to go talk with this group, get them to stay away from our family."

"Now, my Husband hasn't been back. Of course I went to the Police but they didn't seem interested. It was obvious who was behind both disappearances. The gang of thugs. Having kept in constant contact with the police, their investigate hasn't produced anything."

"And, through the meadows homeward went,"

"with grave and serious thoughts."

"There was a darkness, call it solitude, or blank desertion, no familiar shapes of hourly objects, images of trees, of sea or sky, no colours of green fields; But huge and mighty Forms that do not live. Like living men mov'd slowly through my mind, by day and were the trouble of my dreams."

Reflective report #3

As if Cinema's unique ability to present action within 'non-cohesive space-time frames' wasn't as apparent through-out the work of David Lynch or the meta-cinema of Terrance Malick, the cinematic importance of montage has never been as inclusive. This is, by far, the finest lesson I have gathered through-out the creative process.

"Montage is the greatest tool a filmmaker has."

The process of developing images can be, or should be, the internal estimation of a structural inclusion. How can a piece be within that of another? The imagery and/or narrative must have a subsequent, or former, partner for which the carrier can travel (justification). This is not a parallel nor an observant justification. Simply, the vision of one filmmaker to pronounce the spectacle with a recognised (often subconscious) application to get from one scene to another. Perhaps, this is the cinema of Sebby. However, I am convinced the consideration (to eventual application) of these gifts (elements of cinematic grammar) are leading me to an enlightened stage. Of all 'precepts', this has structured the unique palette in such ways that demand a re-evaluation of artistic purpose, within all arts. I will analyse these 'ways.' Note: The film opens with a wide shot. The film closes with a close-up. It is of all measures, the camera, being of all moral judgement, having displayed a constant, bar two examples, static discipline. Encompassing the moral position of the maker's express, the placement is of great consideration. This is the essence of cinematography. When is this broken, and for what (discipline)? The sequence of threats (the P.I. threatened by a caller). The shot: grasping at the mise-en-scene. An incomplete bed. How can such expression be complete? The findings of three visual suggestions. Is this the 'truth' of montage? The purpose being incomplete for many and, therefore, exploited by a false imposter. However, this is the contract one signs once the film roles. Citizen Kane, Psycho and The Eclipse being of the greatest examples I can suggest for an engagement with visual expression. Mise-en-scene was a constant focus. Having researched Bertolucci's 'Last Tango in Paris' and Antonioni's The Eclipse, the detail within framing and object, and the relation between them is apparent. Note: Characters are frequency separated by large pillars and inanimate objects. Antonioni's relation with alienation, being a comparison to Tarkovsky's relation with religion, has visual implications. Antonioni develops sharp instances of dialogue and visual suggestions to analysis materialism, with an appropriate critique. My response is of frequent reincorporate. Note: The Private Investigator's table. In terms of production, mass amounts of attention was dedicated to noting the Weather. This attention was a necessary inclination as the gradual descent into night was a fundamental element into immersion. Moreover, the collection of reincorporated objects from location to location required a consistent schedule and a development from previous organisation plan. The production was difficult in the extreme. Having constantly reflected on my work (evidenced by my notes), I was keen to repeat shoots frequently. My practical work has taught me that you will probably not get it right on your first attempt. It is impossible to understand how much effort went into each shot (a sentiment shared by most artists). The greatest budget cost would have to be petrol. In one case, the Crew all drove to Wareham, only for me to decide I didn't like the lighting at that time of day. Moreover, Samuel Indge (actor) lives in Gillingham. I really wanted to shoot his scenes on Chesil beach. As a result, he drove all down to Weymouth for the Part. Contrary to the Weather forecast, the rain fell heavy. This resulted in some, rather, messy footage at Sandsfoot Beach of which I did not use. Needless to say, the creative process can be draining. However, as I write this now, it can also be rewarding in the most spectacular of ways. I am very pleased with my practical piece. The night-long odyssey, I feel, was communicated well. Crafting a films with many layers has formed much of what I love about Art. Social interaction: as people try to decode the meaning. I feel the narrative allows for interactive the film to be found on a singular viewing. However, if interested one can search the film for subtext of which there is much. I really want people to understand that the film isn't simply random. Crafting a film with layers is a massive task but appropriate for a FMP. I feel the planning and dedication I put into the pre-production shines through the finished piece.

The Schnitzler Case

The trouble of my dream

CRITICAL EVALUATION

My Project Concept: "In relation to my FMP, I feel a narrative piece would best prove my ability within the medium without relying on any pretentious tricks."

Upon reflection, I am content (wildly so) with my final project, detailing the many skills I have required through-out the first year. Moreover, my dedication towards my paperwork has seen my constant reflection and adaption to greater my presentation of the creative process. I have sought to create a document for those who seek the process from idea generation to final execution in relation to The Schnitzler Case. Having displayed a zeal for adapting a short Reddit post, the film has been under a frequent influence for both artistic and logistical purposes. The process has developed my ability to plan and note, as well as direct and write. Having researched many auteurs with a similar nature to The Schnitzler Case, including Kubrick and Zulawski. Engaging with forms not found within a filmic text has been fruitful. Having analysed the work of Hans Memling, I learned of a position to target elements one can adapt for another medium. Memling's images are striking but also possess a bizarre undertone. This, of course, all being visual. The influence is evident within The Schnitzler Case, as colour, lighting and contrast is manipulated into crafting a sense of uneasy. It is exactly this atmosphere I was attempting to craft. As evident within my pitch, I sought to bridge the likes of Anderi Tarkosvky and Alfred Hitchcock, through a mix of striking imagery and narrative discipline. I feel I have adequately presented such ambition through-out the project through a series of frequent action and sombre composition, blocking and framing. I have answered the brief to the best of my current ability, and I am thrilled by the results.

The night-time odyssey concept was a key fundamental of the piece. Taking inspiration from Kubrick's Eyes Wide Shut (Arthur Schnitzler having written the original source material, Dream Story), The Schnitzler Case follows a dream-like logic, as items seem not to exist with the diegetic world but as an allegorical visual suggestion. It is exactly this type of blink-and-you'll-miss-it instances of visual clues that has been the focus of my research. Having engaged with the film theory of visual expression, noting Last Tango in Paris and L'Eclisse for their use of expressive mise-en-scene, I was challenged to craft, or present, a similar intent of understanding. I noted the use of reincorporation, foreshadowing, visual suggestions and symbolism with the cinematic medium. As a result, I saw necessary, with the goal of producing a 'profound' work. All these instances of an implication was rooted in a complex process of pre-production. I would be constructing a work with frequent adoption of these techniques. Reincorporating stationery objects within the narrative, with the highest goal being to adapt the context to such a degree, a re-evaluation is necessary. The position one must uphold in order for such a task to be successful is extremely great, however, it seemed to be of necessary ambition as I present my collection of skills from year one. Note: The skill of directing actors, editing using Premier Pro, extensive research, and engaging with contextual analysis are some of the many skills adopted for the FMP.

Furthermore, during my audience research, many claim audio is an area student films tend to neglect for glossy images. This had been a throne in my backside as it was with my TV advert. The audio being of a low quality as I used the camera's built-in mic. As a result, I was keen to greater this weakness. I am become familiar with using a Digital Tascam Recorder,

including the set-up of the boom pole and mic. Much of the film is scored by the piano of Myuu, a necessary addition to the atmosphere. The Schintzler Case has developed my understanding of mood music, and non-diegetic sound. I was of the opinion; music was to only score important elements of a sequence. Engaging with sound, as Fincher would engage with a close-up. However, upon experiementing, I have noted importance of such use during a transition. For example: as the P.I. daydreams of a grassy hill, the opening score can be heard. The music continues to next scene, guiding the viewer through a smoother transition. This also makes the straight cut more stylised. Music is to manipulate as well as immerse.

"Audio is more than 50%"

My artist research developed my engagement with cinematic aesthetics. Notably, the work of Zulawski. Zulawski's camera is a violent one. He will frequently break continuity in an attempt to shock his audience. For example: as Mark runs after Anne in the streets of Berlin, Anne turns around with blood pouring from her mouth I am constantly developing my visual style, a task managed by a frequent application of those who one admirers. I noted many interests in presenting a convention through a provocative len. The Schnitzler has two large monologues. I felt necessary to end the film with a break in continuity as opening with such a system would be an unhelpful suggestion towards an audience member as their anticipation would be corrupted. The cinematography of The Schnitzler Case had been leading to this point. With a collage ofpredminanly static shots and the rare zoom, one is set-up from the start to be deceived. The cinematography becomes increasingly more aggressive, and until the film transports the viewer outside of the

"Shoot. Shoot. Shoot."

established 'space.' This is active cinematography. The positions of a filmmaker's camera to impact the viewers experience through a conscious engagement.

Overall, I have enjoyed the experience of crafting my vision immensely. The joy of presenting your work to positive reception from your own critical psyche is always a wonderful experience. Receiving feedback from those who have a vested interest in your happiness (i.e family, friends) is a task I am aware of the implications of. The creative process has been extremely difficult, and I have had moments where it was extremely hard to motivate myself. Days where the shoot just hasn't produced what was expected, can invite voices of "this will never come together." In 1979, two films were released, Apocalypse Now and Stalker. Both films house many similairies , not least of which was the nightmare productions. Through-out the shoot, I was constantly reminded of Francis Ford Coppola's assurance he was making a bad movie. These conventions I was having with myself where the few elements that kept me motivated. Upon reflection, one has to engage with the negative head-space one would be endure. Nevertheless, I was persistent with the production. Continuously re-shooting material, developing the script and archiving all notes. A grand lesson, I have received from this project is that I will probably never get it right on the first try. Therefore, I have noted, in anticipation for the following project (script to screen), to prepare as early as possible so to leave room for re-shoots and other improvisation.

Peer and Audience feedback:

"I'm not sure I completely get it. The like the P.I. and I can relate to his struggle of constantly working but I'm not sure what Samuel is trying to say. Sounds like he is reading Shakespeare, that last shot is really good though. He takes that cigarette. That is very artsy. I love it."

"You might have to explain that one to me."

"It's obvious. You have dangerous cult that kills dogs and Sebby is the P.I. that investigates it. I don't know why everyone is so baffled. I really love the atmosphere, some really nice sequences and interesting cinematography. I also like the music which was a great scene setter. This is my favourite project of yours so far."

"I think I needed that second viewing to really wrap my head around it but I think I get most of it now. I do like the first minute of black, I thought I might go on for five minutes when you said it but inwas good, got you in the right mood. The film was thrilling and exciting. That woman at the beginning could be better. I really like it. My favourite of yours so far, can't wait to watch your next one."

"Very David Lynch and like David Lynch I didn't understand it."

"It's wilfully obscure and intentionally unsatisfying. There is a lot to decode like the cigarette man's final speech. You have the note and the stuff written on the white-board. As a personal preference thing, I'm not a fan of the fades. At points, like when he gets the note on his door, I want the next scene. The film could do with a few more satisfying pay-offs, you have the cult scene and the phone call scene but maybe we could put another closer to the start to keep the narrative flow but yeah, I really professional piece of work."

Considering the feedback, notes for Script to Screen (personal development and improvements for the future):

- The following project, script to screen, will be a task of developing a screenplay and adapting the work into a short. Many of the lessons learnt from the Final Major Practice will be used as an anecdote for my future works. Notably, the position one can engage with montage. I have noted much on this. The extent to which montage can be utilised through a series of meaning images, is to be referred by both my paperwork and practical piece. Re-shoots are completely necessary. The ambition of these following practice pieces will be of comparison to The Schnitzler Case. As a result, organise a space for re-evalation and further development. I was extremely shaken by what truth this holds during the production of The Schnitzler Case. Analyse those who exist outside of your medium. As my research develops for the influence of my own work, artistic talent is segregated by platform. Nevertheless, seek to engage with those who are within a separate medium, as the smallest precept may have a grand influence. These are some of the most lessons I have learned through-out the creative process of The Schnitzler Case. I am delighted with my practical piece as well as my paperwork. Thank you to all the members of the cast and crew.

The Schnitzler Case

The trouble of my dreams

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EXTRAS

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