

COLLABORATIVE FILM COVERSHEET

Number of students in the core production team:

Film production roles taken:

Statement of core team's agreed intentions for the film (200 words or less):

Statement of how any music that appears in the film was created (in 200 words or less)
(May be collaboratively written and shared between all students in the group.)

Length of the completed film.

Logline: (50 words or less)

"Film Title"

STUDENT ROLE: Cinematographer

SESSION: MAY/NOVEMBER YEAR

Inquiry: Pg 2

Action: Pg #

Reflection: Pg #

Sources: Pg #

INQUIRY:

Discuss, in detail, the core team's cinematic **intentions**. Be sure to **bold face** these to draw their attention to the examiner.

Discuss, in detail, the **inspirations** related to the role of this core team member. Draw upon and cite all films or film makers that were an inspiration of what was done. Be sure to **bold face** these to draw their attention to the examiner.

ACTION

Pre-Production

Development

As Cinematographer of the film, the first task was to consult the script and director and come to an agreement on the interpretation of the narrative and any themes or metaphors to be used.

Discuss Brainstorming sessions. (include **images** of notes or sketches) We began by making a summary of what we thought the film would be like, and diagram of possible events throughout, to better map out the actions and scenes.

Discuss research of visual imagery from other works of art related to the project. This could be anything that was used to inspire the story/script. This can also include any films or pictures used for inspiration or even a homage. (include **images** to authenticate these discussions)

Discuss any visual ideas for the project. This could be any discussion of rough ideas for venue, sets, costumes or props. (include **images** of places, people, things or sketches)

Discuss test shoots using different focal lengths, camera placement, and so on.

Discuss lighting tests in the actual locations.

As Cinematographer of this film, the pre-production stage was marked by the following:

Checklist of equipment for the shoot.

Evidence of collaboration with the director to negotiate how mise en scène, locations and lighting will be handled.

Documented workflow showing your set-up sequence.

Map of each location showing camera placement/camera movement.

Notations on storyboards.

Map of each location showing lighting.

Map of each location showing character blocking/movement.

Discuss the decisions on what camera equipment to use. Be very specific about the make and model of camera(s) as well as where they were procured. (images of all equipment are essential)

Discuss any and all preparatory work done to familiarize yourself with the equipment used. This includes test prints and tutorials used to learn any new techniques. Do not assume that you already knew everything. (Authenticate with images)

Discuss all considerations of lighting and be sure to distinguish between ambient (natural) and non-ambient (provided or reflected). If lights or reflectors are used, show images and be precise about make, model and luminosity.

Discuss the plans to use any equipment for camera movement. This can be a simple tripod for pan, tilt and angle. It can also be a slider, a crane or jib, a Halo Rig, a Flycam or anything else used to move the camera (towel, grocery cart or wheelchair). (Be sure to include images for authenticity)

Discuss the use of the project calendar or schedule and be sure to use images of cinematic notations.

Production

As Cinematographer of this film, the production phase involved the following tasks:

Evidence of camera preparation, movement, angles, shot design (the main focus of this role).

Description of choices made when selecting shot types with justifications.

Evidence of how lighting design was used to create mood, atmosphere, and perhaps even genre.

Evidence of consultation with the editor about the coverage needs for the film.

Evidence of alternative shots and why you chose the one used in the final film.

Identification of problems encountered during shooting and how you solved them.

An evaluation of your camerawork and lighting on an artistic level as well as technical level.

Identification of influences from films you have seen—name the cinematographer.

Discuss in detail all equipment used. **Images** and **set photography** are required.

Discuss the setup of equipment as well as any markings used to determine camera placement, distance from subject and white balance. Show **images** for authentication.

Discuss the use of a slate and be sure to show an example **image** for authentication.

Discuss any need for camera movement or focus pulling. **Set shots** and **screen shots** of dailies should be provided for authentication.

Discuss any system used to ensure that tape space, card space or HD space was enough for every take.

Discuss any method used to check for boom shots, focus problems, out of shot action or continuity issues. Either view finder or external TV monitor for checking. Authenticate with an image.

Discuss how shots are recorded and show evidence of this.

Discuss the storage of images recorded. How these were filed and made ready for checking. Images are very important here.

Discuss the safe return and storage of equipment after shooting. Images are helpful.

Post-Production

As Cinematographer of this film, the work in the post-production phase involved the following stages:

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

Consideration of how your film could have been improved (without blaming equipment or other people involved)

Discuss any work with the editor to determine what was shot, where to find it and determine its quality. Determine a file-naming convention for quick and easy distinction between shoot dates and take labels.

Discuss any need to reshoot any scenes if required. Be sure to show visual evidence of these.

Discuss the use of any stock footage required. For the IB, this must be authentic but may include a previous project. (For example, a scene involving a working TV may actually be showing the image of a previously created project to simulate a TV show.)

Discuss student screenings PRIOR TO RENDERING A FINAL COPY, and include a discussion of survey results used to determine the success or lack thereof in telling the story. The survey should not use leading questions and should be able to gauge the audience's understanding of the plot, the theme and any metaphors used. Include an **image of one completed survey**.

Discuss any and all reshooting done as a result of the survey.

REFLECTION

Print the film logline (articulated in 50 words or less) which provides a very brief summary of the film. This may be identical for each core team member.

Reflect on the creation of the original film and on the creative choices made in the **film production role** in order to convey meaning.

Reflect on the process of collaboration and the successes and challenges encountered as a member of the core production team in attempting to fulfil the agreed **intentions** of the group.

Regardless of role, include a statement regarding the creation and use of any sound or music in the completed film.

Wordcount: (Maximum 2000 words)

SOURCES