

FMP Academic Report

Why make this our idea?

Personally, I want to explore the filmmaking techniques used in a psychological-focused, thriller storyline. I'd tried some of these techniques in the past with previous projects to varying degrees of success (in my opinion). I'd like to test what I've learned and apply my knowledge while making the most of the equipment and crew available at the college, as this will be the last major project I'll be working on before I go to university. After looking at the works I've created previously, I found that peoples' usual favourite is the music video I created for the song The Adults Are Talking by The Strokes. Overall, I used that project as an opportunity to get acquainted with the cameras, the people in the class, and their roles. This acted as a chance to purposefully go against the usual rules for filmmaking as we were recording characters that were drunk, making the product look better considering our lack of understanding on the more technical aspects of filmmaking. However, I would like to further my knowledge and skill when working on projects that are more technical and follow the rules more often than not – so that I can progress my technical skills and more reliably create good scenes whether the content follows or breaks rules. This project will act as a great chance to study and put new techniques to the test.

What makes us believe in this concept?

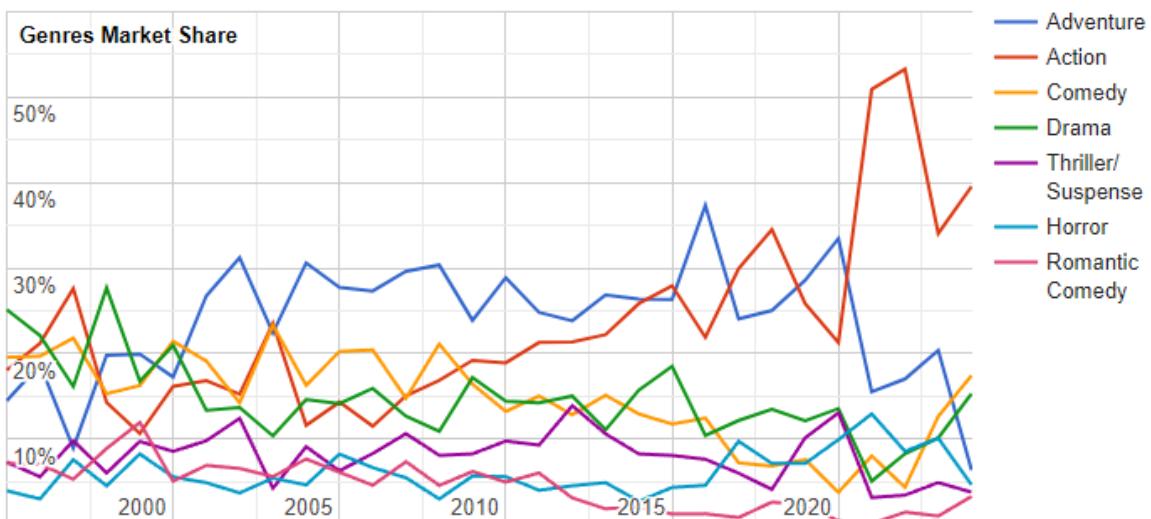
As our previous projects have been completable and taught us many crucial lessons, I believe that this idea should be completable also, whilst still being a good opportunity to learn. It's not our most ambitious idea, instead purposefully focusing on a smaller scale idea and improving the quality of more mundane scenes. Practicing conventional cinematography and playing with planned focal range and points will be our primary focus. We've tapped into these skills and elements in the past, allowing us to feel confident in delivering an understandable story/scene with a sense of escalation – with the biggest concern for this project being our plans to delve deeper into these areas and practice more difficult concepts and ideas. Overall, our group feels confident in delivering a product that is functional, and we're looking forward to expanding our skill sets.

Why will it succeed?

The market for stories that have a psychological focus, action scenes, as well as thriller elements is very large – taking most of the top spots for the total market share of the film industry. By implementing scenes that cater to fans of these elements, I hope to create something that people are more likely to find something they enjoy within, so long as they are part of my intended audience. By ensuring that the product showcases itself in the correct way, it should appeal more to this audience and less to people who don't enjoy the core focuses I've chosen, preventing negative feedback that's unrelated to the quality of a scene (instead, being more focused on personal bias). By choosing a largely populated audience and ensuring that I cater every possible element of this project to it, I aim to increase the chances of the end product's success as much as possible.

Market Share for Each Genre 1995-2024

Rank	Genre	Movies	Total Box Office	Tickets	Share
1	Adventure	1,122	\$64,195,812,785	8,947,683,159	24.95%
2	Action	1,251	\$58,308,836,482	7,779,376,026	22.66%
3	Comedy	2,635	\$37,489,956,161	5,648,158,849	14.57%
4	Drama	5,847	\$37,067,138,407	5,526,335,943	14.41%
5	Thriller/Suspense	1,344	\$20,953,255,301	3,012,895,951	8.14%
6	Horror	854	\$14,997,374,129	2,066,480,454	5.83%
7	Romantic Comedy	686	\$11,190,688,448	1,788,320,754	4.35%
8	Musical	222	\$5,347,059,353	674,831,705	2.08%
9	Black Comedy	269	\$2,569,408,175	374,928,592	1.00%
10	Documentary	2,622	\$2,360,142,594	350,421,173	0.92%
11	Western	105	\$1,643,626,344	239,609,883	0.64%
12	Concert/Performance	101	\$659,867,992	78,580,603	0.26%
13	Reality	11	\$312,661,256	42,590,825	0.12%
14	Multiple Genres	49	\$70,110,157	8,788,432	0.03%
15	Educational	1	\$260	28	0.00%



No prompts during the second year – how will this affect our pre-production?

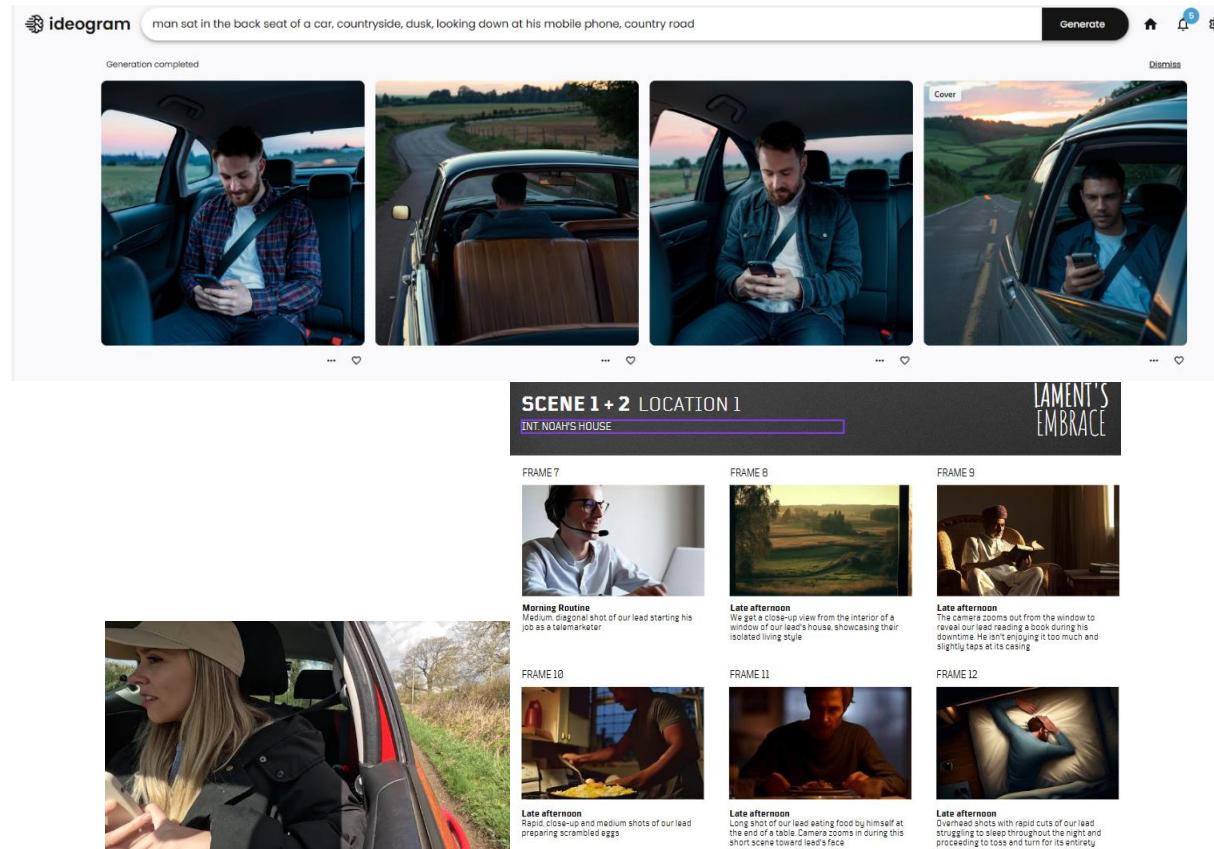
During the Final Major Project for the first year of college, we were expected to relate our project to our choice of a number of prompts. This year, due to us being year 2's, we've had this restriction removed entirely and have been given almost complete creative freedom – within certain, expected limitations based on content such as bad language or danger. I want to make the most of this opportunity, as the prompt system ended up lessening how much time we could dedicate to the project last year. Instead of researching the ways we could portray said prompt, pitching it, and working on potential loopholes that fit loosely with the prompt in question – we're free to dedicate this time to our pre-production and increase the quality of any ideas we create moving forward. In some cases, I can see the prompt system being a helpful tool for coming up with creative ideas – however, it ended up being a slight hindrance to our larger group last year – as every idea had to have an answer as to how it related to one of the mandatory prompts. Other than the time-related benefits, the added creative freedom will allow us to create something that we can relate to on a deeper level, without feeling like our ideas were limited or suppressed in any way. I look forward to

seeing what extra time and freedom can allow when we're provided with the largest working period and expectations of any project throughout the academic year.

Research

Primary

New AI tools -



Over the last several projects I've worked on, I've always been open to trying out AI tools as an aid towards the creative process. I've spent time discussing this with tutors and working to ensure that no part of the AI use makes its way into the final product of any project (as I feel that would only lessen the impact of it). Currently, I only use these tools for the formation of shot lists as I can generate prompts that can match specific camera angles that I wish to use. This helps to save time, as instead of dedicating extra time to drawing or creating my own references, I can use these images as personal reminders for how I want the shot to look. On their own, I find the images and shot list to be helpful, but when combined with a variety of extensive pre-production materials (which I can dedicate more time to when saving time on this aspect), it helps generate a clear reminder for me when it comes to the day of filming.

I've had chances to look at countless AI solutions and software over the last 2 years on the course, with me testing out even more unique applications during this FMP. I spent a couple of hours testing

the prompts and gauging what each application specialises in before settling on using Ideogram for this project.

Overall, this ended up saving a lot of time during the creation of my own director-catered shot list, as well as with explaining what I'd like from each shot to the other people in the group or those helping on the day. I find that this allowed us to be more time-efficient during the filming days, as well as ensuring that the results of each shot were closer to what I had originally planned.

Location scouting –

After learning a great deal about the importance and requirements of location scouts during our post-apocalyptic project last year, I'd like to get a start on scouting as soon as possible. I've learned that a lot of locations that look like they'd be perfect come with countless negatives, which must be balanced against why you chose it in the first place (especially when considering the legality/safety of specific locations).

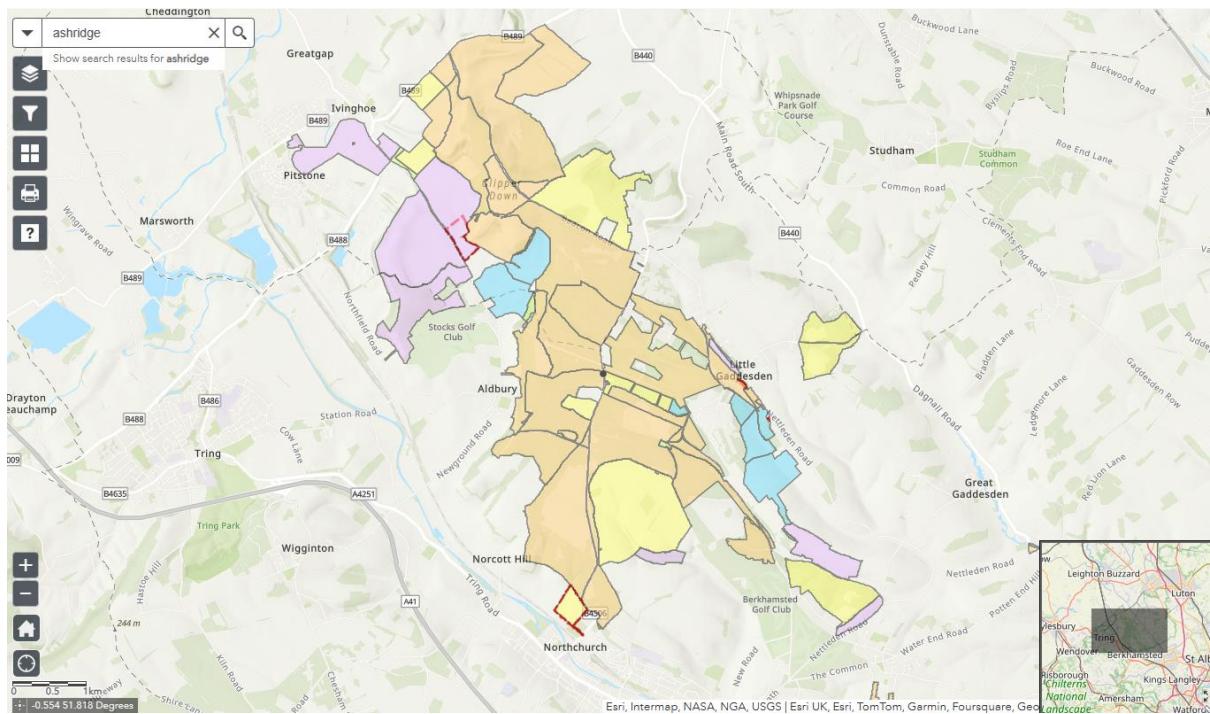
We knew we wanted to reuse one area from an early point in the planning process, as extensive scouting in the past taught us it was quiet, safe, and matched a very specific requirement we were looking for – a building that looks heavily fire-damaged to remain in the background (as the physical structure of it is very unsafe, prompting us to keep a good distance at all times in case of collapse). I still wanted to scout the location again, however, as I was concerned that things could change safety-wise since a long time had passed. I'm glad I decided to do this, as it's helped me to visualise how we can use this location again from different angles – ensuring that it looks entirely different from the time we used it previously. I don't like the idea of plainly reusing the area as it feels like a lack of effort, making this trip much more helpful than I'd expected. Another reason I was glad to check it out, is due to me wanting to ensure that the area is still safe for use. If people had entered the area unlawfully and were staying there, or if weathering had naturally damaged more of the area – it wouldn't be possible to guarantee safety for the cast or crew. Other than our concerns peaking upon seeing a car that had been abandoned at some point after crashing through the front entrance, everything was left untouched since we'd last been there, which was a major relief.

For most scenes after the opening segments, we looked extensively for forest locations that we could safely use. Alongside studying the behind-the-scenes for the Blair Witch project, I came to the conclusion of using a public day-use park during off-peak hours for a good chunk of our footage. We went to scout out several locations around the Milton Keynes area but eventually settled on the wide area around Ashridge Forest, whilst remaining under land contained within the national trust. Below, I go into the legality of filming in these locations, where it became clear to me that remaining within land owned by this trust was majorly important. The primary motivations for our scouting, however, were to find places that would work well for filming the scenes we needed to record, whilst ensuring the safety of any cast and crew present (as some of these scenes are set to be more physically dynamic, making avoiding tripping hazards or sharp objects important). During a previous project, I ended up impaling my foot whilst recording a scene, which prompted me to take extra care in examining the grounds of any potential filming spots, which ended up being incredibly useful as we managed to avoid filming in an area with broken glass.

Luckily enough, our last location was an area that I'd checked out countless times before – my own house. I hadn't filmed any projects within it before, and it fit the specific requirements we needed for the script and the context of where our lead would be living. In the end, I wish I performed more practical measurements as it ended up being very cramped and often more difficult to film in when

the equipment and crew were present within a given space – which is something I'd like to consider more in future projects. Whenever filming indoors in the future, I'd like to ensure that spacing within rooms is wide enough to allow for movement, equipment, crew, whatever we plan to record, as well as some extra space if possible, to make the filming process smoother and easier.

[Discover the National Trust Land Map | National Trust](#)



Form results -

For our primary research, we decided to create a form – as this was proven to be immensely helpful for gathering information during our previous projects. I created a basic outline and added numerous questions that would allow us to better understand our intended audience and help predict what parts of the project would work/need changing. After the previous projects, I decided to add questions that would give us a better understanding of the people taking the form, as well as giving people chances to provide us with more information. This ended up being incredibly useful for providing us with more options for research materials, as well as providing more in-depth information on what would otherwise be a rather plain response. I double checked the form and made changes based on the suggestions of my other group member as well as one of the tutors, which in the end provided me with a form that I'm happy with in regard to the information it's provided me.

1. What is your gender?

[More Details](#)[Insights](#)

Woman	5
Man	5
Non-binary	1
Prefer not to say	0



2. What is your age?

[More Details](#)[Insights](#)

Under 18	0
18-24	11
25+	0



3. Do you like stories with a psychological focus?

[More Details](#)

Yes	10
No	0
Maybe	1

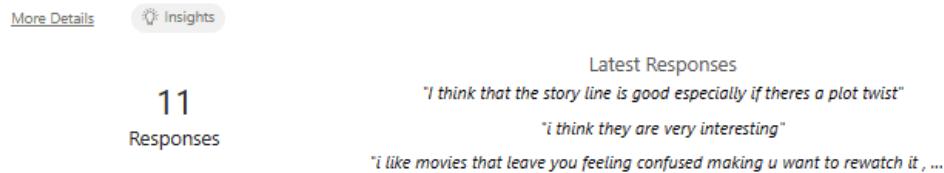


The first step was to gauge our audience and potentially use this as an opportunity to spot patterns with the responses. Sadly, I wasn't able to get too many responses to my form over the required time – partly due to the large number of other forms being shared around the online college space at the same time. Moving forward, I'd like to start work on the form much sooner – especially now that I've refined my knowledge on what questions I should ask – in order to get ahead of the curve. I would also like to investigate sharing the form in other places such as Reddit or Discord, ensuring that I find relevant channels on those sites that would increase the chances of getting genuine responses.

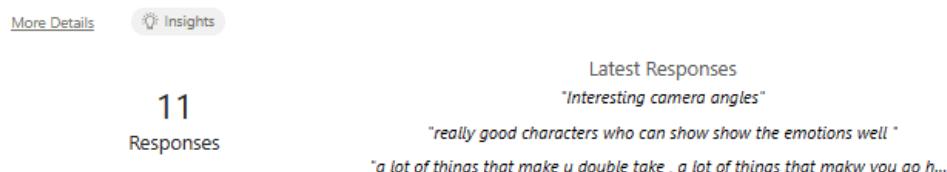
Likely due to the low number of responses, I couldn't find any concrete correlations between any of the demographics that replied to my form and any of the end responses. This is also partly due to the similar nature that most of the responses hold. In the end, I still believe that it is incredibly important to get a gauge on the audience that is responding to the form, as this can provide reinforcement for your chosen demographic and provide useful information for how you can cater to them.

I was pleasantly surprised to find I had received such a good split regarding gender, as well as the ages of the people taking the form fitting nicely within my intended audience. The age relevance helped boost the usefulness of any information toward catering to my audience, while the gender choice ensures a better chance of gathering a wide range of information. I was also greatly relieved to find that the response to whether people enjoy the core genre we were aiming to replicate was so overwhelmingly positive.

4. Please explain your above choice



5. What would you like to see in this project?



The next set of questions was where we started to get helpful information on how to cater to this relevant audience. The responses clearly highlighted the importance of placing a high emphasis on the character, their emotions, believability, and their place in the story. I also enjoyed hearing about the idea of including a plot twist that could recontextualise the story being told. I took these ideas and went to revisit the script/story boards again, using them to make small changes in order to better relate my idea to what the intended audience enjoys or expects from a story like this.

6. Would you be interested in this idea?

[More Details](#)

 Insights

 Yes	8
 No	0
 Maybe	3



7. Please explain your above choice

[More Details](#)

 Insights

11
Responses

Latest Responses

*"The plot sounds interesting as the serial killer has a reason."
"yes because the story sounds really good and I would want to see how it ends"
"u heard them bro cmon now"*

3 respondents (27%) answered **interesting** for this question.



The next couple of questions provided me with even more relief, as I had also included a short elevator pitch for the project at the start of the questionnaire. Here, I decided to test what people thought of the project after answering a few questions which would provide them with an idea of where our main focuses lie. People enjoyed that the character was provided with a reason for their responses/reactions, which also prompted me to look at sections of the script that would cater to the explanation/reasons behind the character and ensure that they were presented as clearly as they were in the elevator pitch. As people already enjoyed having this aspect being thought of and implemented, I was feeling confident in its inclusion.

8. Do you prefer stories set in urban areas (cities, large towns) or rural areas (countryside, forests)?

[More Details](#)

 Urban	2
 Rural	3
 Both	6
 Other	0



Responses

Countryside is more open and gives more freedom when filming

Wider range of perspectives, and different types of settings

urban places always seem perfect

This next question was used to look at what people thought of different potential filming locations that I was looking at using. Due to the short period of time we had to complete all the pre-production for the project, we were planning to stick with our more rural setting for the project. The responses to this question showed an overall mixed opinion that showcase an enjoyment of both types of locations, especially for the way that they can be used against or to complement each other. This forced me to reevaluate some of the choices for locations we'd made so far. The limited time we had available didn't allow me to make any major changes regarding location, though it did prompt me to place a greater emphasis on the lead character's home – spending more time in this location to provide a harsher contrast between it and the more rural areas we were set to film in.

10. What do you think of interpretive endings? (endings where it is left up to the audience, such as the original Blade Runner)

[More Details](#)

 Insights

● I like them

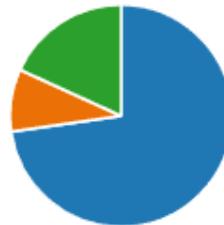
8

● I dislike them

1

● Other

2



11. Please explain your above choice

[More Details](#)

 Insights

11

Responses

Latest Responses

"I like these types of ending because some times there appears to be multiple..."

"I like to imagine my own ending and then discussing it with other people to ..."

"it really shows you how peoples minds work "

4 respondents (36%) answered **endings** for this question.

explanation **hand** **Interpretive endings** **peoples minds** **multiple endings** **films for days**
opinion on the subject **time** **endings** **opinion** **meaning**
opinion and interpretation **amazing endings** **endings can be cool** **peoples** **discussion about the film**
events **viewers** **story**

Next, I wanted to probe into the opinions of how we planned to end the project. I had settled on an

interpretive ending rather early into the ideas stage and had some concerns about how this would work with our intended audience. To my surprise, the response to including this kind of ending was overwhelmingly positive and boosted my confidence in our planned ending's conclusion. I had spent some time working on other, potential endings just in case – though I am glad I didn't have to use them.

12. What is your favorite movie based on a serial killer?

[More Details](#)

 Insights

11
Responses

Latest Responses

"The Zodiac Killer"

"Se7en"

"uh orphan is a good one"

2 respondents (18%) answered **Se7en** for this question.

sinister **Not sure** **ready or not**
old men **Se7en** **Zodiac Killer**
ready **good** **No country** **orphan**

This question was a great opportunity to provide me with potential research materials for the project. I have since investigated most of these films, however, chose a more relevant one to our character to fully evaluate within this document. My plan was always to look into 3 movies and cater which 3 I investigate depending on specific aspects that I can apply to my own project. Moving forward, I might consider including an extra 2 questions that could provide more suggestions relating to other areas I'd like to research – though I am always conscious of the average time it takes people to complete the form (as the longer a form is, the less likely people will finish it).

13. Do you like when movies have exaggerated colour pallets? such as overly orange (Breaking Bad) or neon (Blade Runner 2049)

[More Details](#)  Insights

- I prefer more natural colours an... 1
- I prefer exaggerated/unnatural ... 5
- Other 5



14. Please explain your above choice

[More Details](#)  Insights

11
Responses

Latest Responses

"Unnatural colour grading makes it have a unique style"

"I like both but some movies might not need that exaggerated colours which ..."

"watch thirteen then you will see why its a beautifull film (and very heavilu ..."

5 respondents (45%) answered colour for this question.

unsure movies
realistic colour grading
setting natural colours
distraction beautifull film
colour good for mood heavily loaded different meanings
neon colours cool aesthetics Unnatural
unique style Colour is good situation
genre/theme

The final question was to look into our plans for colouration. As a group, we were entertaining the idea of using a more exaggerated colour palette, though the responses for this question forced us to reevaluate this. The general opinions lead to more people enjoying the idea of exaggerated colours, but also provided us with an intense amount of concern for how it can distract from the original themes of the project. Looking at all the responses, I'd like to dedicate a good amount of time to the colouration aspect of the editing process and would like to find a balance between a more natural, less distracting look, and a more exaggerated and pleasing style.

Overall, I found this form and the responses it's provided me to be immensely helpful both as a confidence boost for our original plans, as well as suggestions for changes we could make, areas we could improve on, and a source for relevant products we could research. I've learned a lot about the uses, creation, publishing, and analysis, of forms over my time on the course and I plan to continue using them before projects in the future. I'd like to continue experimenting with different areas I can share the form, as well as how I can organise my questions alongside how and what I ask specifically.

Road safety checks -

As we planned to include scenes that require filming near a country road, I wanted to be sure of the safety of the cast and crew beforehand. I produced a makeshift paper tally sheet and spent time with a couple other members of my family to keep a record of how many cars passed through that stretch of road during specific hours that we could potentially use to film. In the end, the results showed very little traffic overall, which was a major relief. This stretch of road has been travelled through by me and my dad hundreds of times each, leading us to have good faith in its emptiness and safety (as well as its visual uses for the context of the scenes and its proximity).

Moving forward, if I require another road tally or similar form of research then I'd like to get started on that sooner so that I may be able to collect results over a longer period of time. This would help us pinpoint any patterns and rule out anomalies more accurately as well as providing more leeway for natural human error (such as potential miscounting or missing a car in the tally).

Despite the lower number of cars passing through, I still wanted to ensure that there were places that we could stay in so as to immediately prevent any danger or inconvenience to other drivers if another vehicle is coming through. In the end, I located 7 safe places to park a car or stand in where we would be entirely outside of the road, allowing a variety of vehicles up to the size of a tractor to pass by without any issue. During the filming days which would be taking place in this area, I dedicated a chunk of time to driving through the road and highlighting each of these places to all present members of the cast and crew so that they were able to move over if needed. Another precaution I took was to secure lookouts with the crew and members of my family, who would contact me either by walkie-talkie or by phone whenever a vehicle was passing through either end of the stretch of road – providing us with plenty of warning and opportunity to move.

Overall, though I am unable to compare the difference between all the precautions and not having any, I believe this was a very important part of the project to focus on. Any complications could result in potentially major damages or injury, making each step of the safety-bolstering process worthwhile.

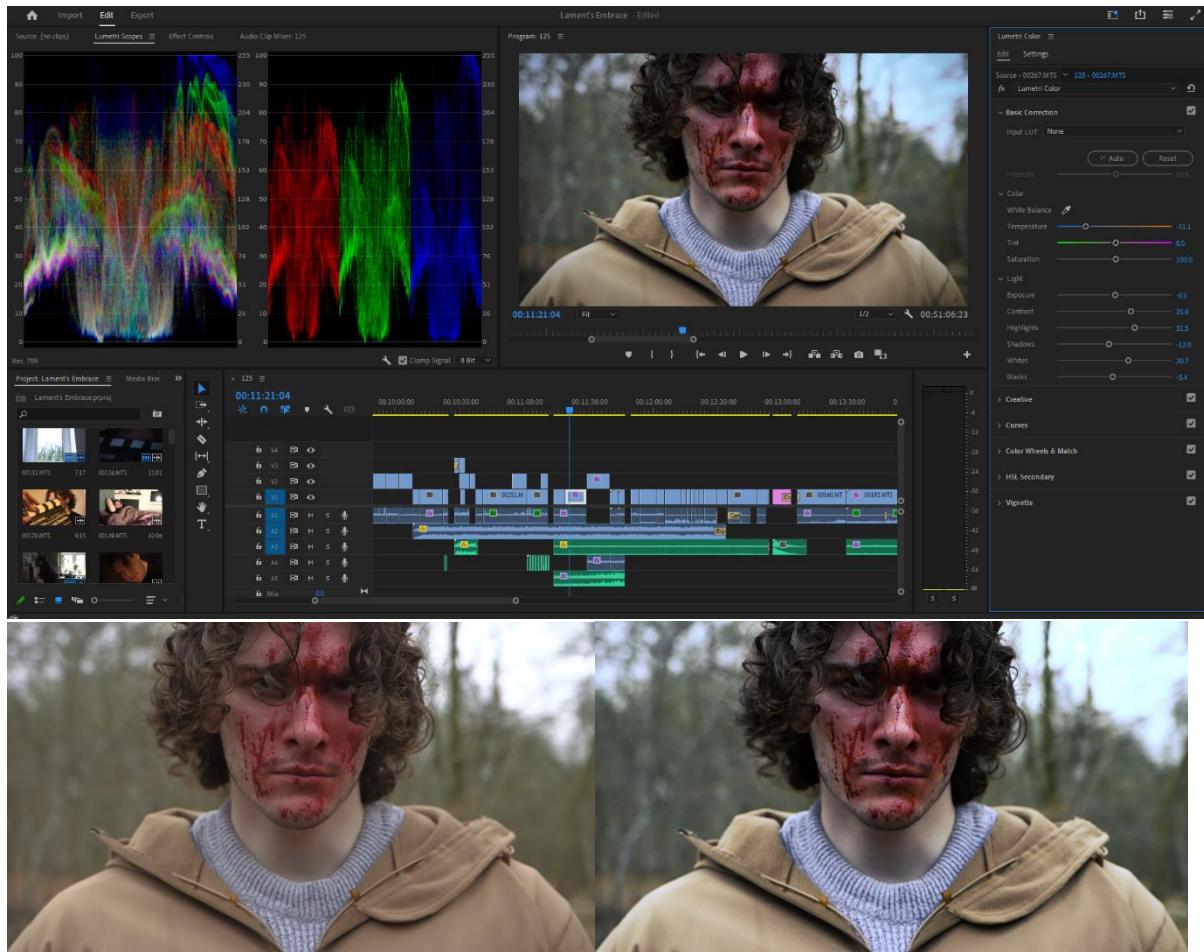
Time (Sub = 1hr)		Car Tally				
Days		12	13	14	15	16
Mon		1	0	1	1	1
Tues		1	0	2	2	0
Wed		1	1	1	1	1
Thurs		1	0	2	2	2
Fri		0	1	1	1	1
Sat		1	1	1	1	1
Sun		0	2	4	2	0
Mon		1	0	3	1	2

HSL secondary colour alteration/Lumetri colour/curves -



Whilst heading into the post-production part of the FMP, we had a collection of workshops provided by the tutors which gave us a much greater insight into the editing process regarding colours and visuals. Due to me having difficulties when seeing specific colours, I decided to spend a larger amount of time practicing and comparing my results with those around me in order to work out what works and what doesn't. In the above image, I tested out the limitations of HSL secondary – which allows you to pick out specific colours and alter them into any other colour of your choice. After being shown examples and how to do this myself, I wanted to see the limitations and strengths of this feature by gathering a moodboard I worked on during the last year (which included a variety of different shades of one colour) before testing how effectively I could alter it. This provided me with extremely helpful ideas of where it can excel with brighter, more plain shades and struggle with darker tones, as well as how effective it can be when used in smaller areas such as clothing, as opposed to entire backgrounds. I'd like to find opportunities to use this feature moving forward in other projects or potentially during the editing process for the FMP.

Below is an image from the FMP editing process, after receiving another workshop on the colour panel in Premiere Pro. After being ran through a process involving creating a plainer image through basic correction before moving to creative decisions, I took to having a try on some of the scenes I'd organised during this in-progress edit. In the end, I believe the shot looks less amateurish with these changes having been implemented, though I will continue to need to check with others regarding the creative changes to colour – as I had a few missteps whilst practicing which I was unable to notice. There's still a lot to learn about this part of the post-production process, but I do look forward to trying out all these features and their applications during any future endeavours.



Secondary

Public filming laws -

In order to ensure that we were being as safe and legal as possible whilst filming, I performed more research into the UK filming laws. This would include checking the legality of filming within national trust forests, alongside any other laws which could prove useful to learn.

Regarding filming within national trust land, the information provided through their official website highlights strict rules for any form of commercial filming:

“Taking photographs or filming for private, non-commercial use is welcome at most of the places in our care. This means that any photographs or footage taken must not be used to earn money, promote business or given to photography libraries or agencies.

“You're welcome to take photographs or film outdoors, however taking photographs or filming indoors is dependent on the property you're visiting. Please check with the staff or

volunteers at the property before using your camera indoors. Using a flash or tripod indoors is not permitted.

“Access to take photographs or make films for any other purpose must always be agreed in advance by the correct team.”

Any form of commercialised filming would require a contract (usually paid for) and extensive planning. The specific definition of commercial filming has been provided within the Legal Information Institute’s Electronic Code of Federal Regulations:

“*Commercial filming* means the film, electronic, magnetic, digital, or other recording of a moving image by a person, business, or other entity for a market audience with the intent of generating income.”

As we are not creating this project with the goal of generating any form of income, I believe that our filming within areas that are checked according to the national trust’s map of owned territories lies within legal guidelines.

I also performed extensive research on the remainder of the guidelines and laws presented regarding filming in the UK, such as regarding stunt work and filming aerial shots, but found little relevance to my own project.

[Regulations – British Film Commission](#)

[Photography & filming with National Trust | National Trust](#)

[Filming in UK: Regulations you should be aware of \(filmdistrict.uk\)](#)

[43 CFR § 5.12 - How are terms defined in this subpart? | Electronic Code of Federal Regulations \(e-CFR\) | US Law | LII / Legal Information Institute \(cornell.edu\)](#)

[Make sure it's legal | Film London](#)

[Filming a moving car laws and safety -](#)

Looking into road safety laws for filming within a vehicle, I ensured that we followed all of the guidelines provided for general control measures in order to maximise the safety of everyone present. I also ensured that the driver was comfortable with the vehicle, the road, the potential stopping places, as well as that they had had a working license for at least a couple of years beforehand and that they could be insured on the vehicle (as also suggested within the BBC’s vehicle health and safety page for filming). As mentioned above, I also had other precautions being taken including having family members remain in contact with me in order to pre-empt the arrival of another driver on the road from either end.

I carried out risk assessments before filming or preparing to film (as legally required). I also ensured that the cast and crew were aware and followed the legal requirements provided by the HSE information sheet on safe filming and recording involving vehicles, courtesy of the MET police. This includes elements such as using lightweight cameras, ensuring a constant ability for communication

between everyone present, and ensuring the vehicle itself was recently tested and fit for use. I'd like the opportunity to practice filming on more public roads during a future project with a larger crew, involving establishing communication between the relevant parties.

[ETIS22 - Safe filming and recording involving vehicles \(met.police.uk\)](#)

[Vehicles: Recording in, from and around \(bbc.co.uk\)](#)

Sherlock Holmes: A Game of Shadows – Guy Ritchie: forest chase scene

<https://youtu.be/6SDFxGZ5fJw?si=1oiohf0U3-HfMAxp>



- Shaky, handheld camera adds a sense of tension and movement to shots/still shots used for clarity
- Multiple, rapid cuts to add to drama
- Lighting/colouring is cold and dark, making things feel tense
- Tracking shots add to immersion
- Still shots represent an action being taken and provide more clarity than when moving
- Wide shots show scale of chase and danger
- Usually, cameras are kept close for dramatic effect
- Short focal range that ensures characters are seen and the background feels much further away
- Trucking shots can highlight the terrain more effectively, whilst also boosting the movement
- Rapidly changing the distance between subject and camera makes us feel uncomfortable
- Slow motion would be hard to implement in our project, though very effective at showcasing the danger of the situation

- Sweeping, panning shots show the antagonistic forces and their scale
- Unconventional FOV/lens use helps to build up suspense
- Crash zooms used effectively to draw on details and expressions
- Camera follows movements of objects to increase impact
- Sound design is more intimate, making what would be quiet sound much louder and mixing it with what is expected to be heard
- Head tracking and spinning shots make us feel uncomfortable whilst portraying motion in a unique way

Most of these techniques would be almost impossible to implement in our own project, however, the fundamentals shown for portraying a chase scene through a forest are incredibly helpful references for when we work on our shot lists.

No Country For Old Men – The Coen Brothers: Sheriff murder scene

<https://youtu.be/qZL0Ru-55u8?si=1jCAFVTs3MGwl3yc>

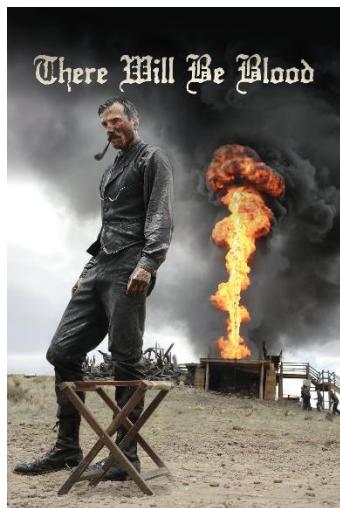


- Lighting/colouring feels natural and warm – showcasing the desert theme
- Uses two-point lighting more prominently
- Slow zoom for suspense building
- Details in the background provide dramatic irony for the audience and effective build-up
- Harsh cuts with the action, uncomfortable angles and varying levels of zoom add to suspense and unease
- Rate of harsh cuts increase as action nears crescendo
- Sound design creates metaphors/parallels in audience's mind
- Slow spin and zoom adds to uncomfortable nature of scene

- Dramatic character performances create an uncanny feeling
- Zooms and general shots use focus to direct audience into shoes of killer
- Transition from victim's perspective (regarding focus) and then onto killer
- Still shots and shorter focal range used to draw attention to details
- Driving shot has been roughly stabilised to present false clarity
- Some shots last longer than expected to build suspense
- Camera follows lead to increase immersion
- Whenever camera is in front of killer, they are always just to the right when in control, most of them also on show – from behind we see very little of them, mainly the edge of clothing, though he will often feel much larger than the victim (as when we view the victim from behind we see most of them)
- Killer feels big and intimidating, cold and calculating, as well as emotional distant and thorough

Overall, I won't be able to mimic the production values of this scene – though I did find some intensely interesting things to learn from the direction of the events. I'd like to consider these techniques for the direction of my own project's portrayal of its lead role.

There Will Be Blood – Paul Thomas Anderson: Depicting the subtle understanding behind evil.



I chose this movie as it includes a similar kind of character to the one that I've written. I find it important to find similar styles of character and compare how they are framed, written, and directed in order to reach the best possible outcome for my own project. I also looked at this film as it takes place primarily within rural areas for filming, which provides me an opportunity to learn the unique methods and concerns they faced whilst filming outside of a set or studio.

Regarding the performance of the character within the film, it's always included in the scene that the character in question is gaining something from an encounter – whether this is monetary or even just enjoying the idea of bringing someone else down. This bolstered and helped improve my original concept to have our own character become violent not just because he wanted to (which would provide little enjoyment or understanding for an audience) but because he would also gain

something from it. In this case, an opportunity to face the emotions he's buried deep down inside himself when he lost his brother.



Another reason the character works in *There Will Be Blood* is that any intense moments are built up, not just suddenly sprung on the audience. This provides us with an opportunity to build up adrenaline and intrigue as we begin to sense impending danger, not knowing when it'll finally occur (which adds to our suspense) whilst also preventing any intense moments or scenes from feeling forced or sudden. The way the film would do this is by employing a combination of various techniques, such as defying the expectations of typical cinematography and providing small moments within the script for the character to show off this harsher side of themselves. This can include sly comments or building up of frustration over smaller or more mundane things. Regarding the small moments, holding a close-up angle on the lead for more time than would usually be required can imply a moment of the character feeling trapped within their own mind. Placing a scene like this after a moment of frustration or around a more intense moment is a great way to separate the character from the events around them and allow the audience to know that they are trying to process or think about what's occurring around them (which you can then utilise the next shot(s) or facial expressions in that moment to nudge the audience toward your desired result). A similar effect can be reached by generally holding the camera still for longer than expected during wider shots with the lead present, as well as using multiple harsh cuts during a scene that may not typically be directed in such a way. The former creates another, unique sense of isolating the character from the moment – even allowing you to utilise focus to showcase where the character believes they fit into the given situation – and harsh cuts can indicate a frantic mind, even during mundane situations (which can be used to foreshadow someone being near a breaking point before they reach it). I'd like to use as many of these techniques as possible in my final product without forcing them in, only using them if I notice a place they can fit naturally.

Regarding the content of a specific breakdown scene towards the end of this film, a reason it works so well is by utilising opposites between the two characters present. For my personal project, I'd like to use this element, though not the same way that it was used in this movie. In *There Will Be Blood*, the two characters showcase opposite emotions such as a loud happiness and a quieter disbelief in some parts of the scene – with the dynamic changing multiple times whilst still maintaining the idea of the two being on opposite sides of the emotional spectrum. Due to the content and purpose of my script, I plan to use opposites in a different way, as the end result is for the two to *share* an emotional response. To harness opposites, I aim to place the two within two different physical positions rather than emotional ones. This would act more like a hunter talking to its prey, opposing the original film's idea of an escalating conflict that started as two "equals" in a conversation. Regarding the escalation of the scene, I find it to be an effective way to build towards the emotional high point of what the scene is going for. I'd like to employ this with both dialogue and camerawork

within my project during conversation between the first victim and my main character, before using camerawork to add to the buildup before the scene reaches its highest point of tension. I also believe the idea of using a more physical form of opposites will work better when considering the major time restrictions that I'm under for creating my project, as well as the time limit on the finished cut. This prevents us from fleshing out the characters enough for the scene to efficiently showcase emotional or belief-based opposites during the murder scene.



A large driving force behind the success of this film was the relationship shared between the film's director and actor. Daniel Day-Lewis (the starring actor) was given almost complete freedom regarding his portrayal of the character. He would dedicate enormous amounts of time working on his portrayal whilst only ever getting the bare minimum from the director, Paul Thomas Anderson. They would have regular phone calls that were extremely short and provided almost no information.

"As far as I'm concerned, I didn't need to give him anything more than he wanted to know." – Paul Thomas Anderson.

In an attempt to recreate this successful way of bringing such a character to life, I started having intense discussions with the actor I'd be bringing over from London to use, altering the character and scenes in a way that he believes would work best for his personal portrayal. Balancing this while not losing the original idea and purpose of each scene was a difficult task, but I am interested to find out how much this can help the physical performance and on-the-day directing of it. This acted as an important lesson on balancing my own personal control over a creative project, with allowing major changes to be made by others at the same time – practiced to a much larger degree than with any previous projects. I find that doing this in future projects can only provide better results, especially when considering how much Paul Thomas Anderson did this during the pre-production of his film – even describing the "nervousness" that I felt at the same time as someone bringing their own ideas to the table.

Ignoring the major differences in time period, location, and core genre, the intense level of research performed by the director during the earliest stages of creating *There Will Be Blood* is intensely motivating. To help bolster the accuracy of the character and how I frame them, I will be drawing on my previous research on induced sociopathy as well as performing research on serial killers and psychopaths on screen.



An important factor in creating a villainous character that the audience still roots for is in understanding. A large part of why the character within *There Will Be Blood* works, despite their obvious flaws, is that we can easily identify their ambition and motivations. As the protagonist, we want to see him succeed and understand why he's being as ruthless as he's being, even when we see it start to take him down a bad path. We recognize where he goes wrong, but we understand how and why – which keeps us enough on the side of rooting for the character and prevents the audience from no longer caring for him by the climax. I'd like to bring this level of understanding to my character as well, by effectively showcasing his motivations, trauma, background, and struggles (also including a glimpse into his daily routine) in order to create a bond bred of understanding before showing the character's evil side.



An interesting director mindset that Paul Thomas Anderson used in this film was to let things happen naturally as much as possible. This would include allowing the actors to play around with the role and to be accepting of mistakes in order to create a more genuine feeling to any given scene. Considering the small crew that I'm working with on this project, situations that aren't planned are very likely to occur – by taking the time to discuss with the people involved about using a mindset that allows for improved productivity, even during these times, could save us a large amount of time whilst also providing a better end result. This would also manifest as a lack of rehearsals, instead allowing scenes to change and take shape as the characters practiced the scene as they record. I've already practiced a smaller form of this technique during previous projects as a way of saving time – where we record initial runs of the scene to see how it appears on camera and make any changes regarding direction. Considering the success of this technique during this film, I'd like to try leaning into this technique more – though still considering the largely increased number of files that will be involved if we record more runs of a scene (this can be countered by using a clapper board and

taking note of which takes I find to be the best – which is something I am already planning on utilising as it helped us massively on my last project).

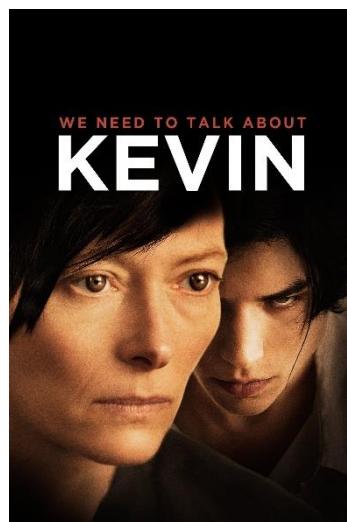


“It begins and ends with the writing.” - Paul Thomas Anderson

The above is an important quote the writer/director provided during an interview which highlights how important it is to place a high emphasis on the writing stage of the project before filming it. He goes on to state that the directing can be made much easier or harder depending on the writing. From these quotes, I've decided to pass my script and story idea past a few more people and give it a few extra read-throughs in order to improve it as much as possible before I start filming.

Overall, I was hoping to find more documentation regarding the methods and techniques employed whilst filming outdoors and in nature – as well as more information on the directing style for such a nuanced character, though I was still able to find plenty to learn that I could relate back to and use to improve the quality of my project. I also find the director's choice to work towards a more realistic, simpler style of filmmaking gives me a lot of food for thought regarding the application of some shot types that I can take inspiration from for my own shot list.

We Need to Talk About Kevin – Lynne Ramsay: the low-budget framing of a villain.



I chose this as my second choice as I really wanted to place a high focus on the character, their mentality, and the different ways of representing this internalised conflict for the screen. I chose We

Need to Talk About Kevin as it worked with a relatively low budget compared to most psychological thriller, blockbuster productions. Looking at how they overcame this hurdle, as well as the creative choices they made is inspiring and provided me with a lot of ideas regarding my own project.

Another aspect which has prompted me to revisit a section of my script and idea is the focus this movie places on the origins or causes for a character to reach a point of crossing the line into violence. I'd like to emulate parts of this aspect in order to provide a character that isn't necessarily meant to be agreed with, just understood to the extent that they avoid seeming like a one-dimensional killer. The most fascinating approach I've noticed that I'd like to emulate is the many instances that showcase this character funnelling their emotions through a form of resentment and anger. Looking at this phenomenon and asking whether a healthier outlet could prevent or atone for horrendous actions is the core concept I'd like to explore and why I found this movie to be incredibly helpful for research.

Another element I'd have liked to emulate is the practice of filming the project in chronological order. The director, Lynne Ramsay, pointed out that it allowed the people on set to "see how the film was evolving" and get themselves more immersed in the creative process. Due to the extremely tight schedule I need to follow with my selection of actors from London, I doubt I will be able to have that freedom – with initial drafts for a shooting schedule only backing that point. Though, I am interested to try this technique sometime in the future. It will be interesting to compare the effectiveness of these two different approaches of filming by necessity vs filming in order.



An important element that was highlighted for thought during the creation of We Need to Talk About Kevin is that of the body language and movement. When dealing with a character that doesn't portray themselves through words as most other characters would, it's important to find other outlets for the character that can still showcase their internalised aspects and feelings to the audience. The concept of having the character mimic the movements or behavioural patterns of others is a fascinating concept that I'd like to employ myself – as the character internalises their sense of self so greatly that they can start to represent themselves through the outward personalities of others.

When discussing the low budget, co-writer Rory Kinnear highlighted the importance of meticulous planning, going on to describe the lack of any guarantees for reshoots if issues arise on the set. In a previous point, the director and co-writer discussed allowing for elements of improvisation alongside meticulous planning to find a sense of natural progression between rigorous scheduling and a sense of trying anything until something sticks. For my own project, I'd like to learn from this aspect by performing a heavy amount of pre-production work, whilst also allowing moments of improvisation in order to provide a more natural feel to some scenes – so long as they still provide the necessary context for the scenes that follow. I don't believe this aspect of filmmaking has a correct answer, and

that it mostly relies on the creative process for a given filmmaker – which is why I'd like to continue to experiment with different approaches until I find what works best for me.



A unique and interesting problem they faced whilst working on the film is the last-minute removal of scenes due to budgetary reasons. This led to an intense editing process that attempted to bridge the gaps created by this unexpected lack of context leading into the scenes that follow. I find this part of their film very endearing as it shows that even when you enter the larger filmmaking world, the skills and problem solving that you learn whilst studying and making amateur films will always find a time to come in handy – showing how there isn't as large of a gulf between college filmmaking and low-budget filmmaking as some would expect. This aspect also prompted me to analyse my shots and work out which ones I could remove in case we face similar issues whilst filming. This led to me shortening some parts of the original concept, as well as creating more backup plans for if things go awry during production.

One aspect of 'We Need to Talk About Kevin' that I'm lightly touching on in my own project is the idea of nature vs nurture. This film focuses on the dynamic between a growing boy and an unsure mother as the lens to view this concept through, where with my idea it's focusing more on the idea of loss and how someone could've acted as a preventative measure and ending up becoming a catalyst. The way the film showcases these themes is in a form of quiet contemplation for the characters and the audience, leaving time and a subject for thinking about how things could turn out differently. In my own idea, I'd like to employ more moments for this contemplation when bringing up topics within scenes that relate more heavily to this theme.

The movie also effectively builds tension with a low budget by playing with audience expectations. I have an idea for an early scene with which we establish an expectation and break it in order to build a sense of unease, which is an idea that has been bolstered by how effective this technique is used in the movie (such as with a scene where we're led to think the lead is going to kiss their daughter but instead is leaning their head in to a large amount of water). I'm looking to reanalyse my own planning for these scenes in my project to improve their effectiveness by playing with expectations.



The idea of starting the movie part-way into the chronological events taking place is also an idea that inspired me. With my project, I didn't want to focus on the beginning of this character's violent

outbursts – instead taking us straight into the more pivotal moments of the story. I find that this drastically helped bolster the movie's pacing and sense of building dread as it continues – leading the audience to ask questions that may or may not be answered by the end of the product, such as how long has this been happening? Who's to blame? Where is the line drawn for forgiveness? The way the film has allowed for such interesting discussion from people on entirely different sides of opinion for the film's core theme is something I find amazing and would love to capture even a small amount of with the ending of my own idea. Whilst not tackling such heavy concepts or having the time to fully explore them, I'd still like to have people interpret any aspect of my project in different ways and see how and why they formed that opinion. One way this effect is created is by framing the flow of events from multiple perspectives, allowing the audience to immerse themselves in various positions for each scene and its contents – not framing one side as necessarily evil over the other and retaining a neutral stance of capturing the events as they unfold. I'm currently working on ensuring that the way that our main character and the smaller characters are framed also fits in with this technique to allow for an easier understanding for each person's stance. Even whilst researching this movie, the number of varying opinions and their intensity is awe-inspiring to me.



One of the most important aspects of *We Need to Talk About Kevin* is its visual metaphors and foreshadowing. Like to employ sound match cuts, the constant use of the colour red, as well as returning audio and visuals that foreshadow the events of the film's ending. I find this to be an incredibly interesting way of editing a film together and am working on any potential audio or visual cues that I could also employ within my own project as well. I feel, however, that this effect works best when within a longer runtime, as our limited duration for the final edit doesn't allow for much additional material which could hint toward specific events – as well as a lower period of build-up before any reveals or big moments. I would definitely like to continue researching examples of visual and audio foreshadowing in other films as well as any potential opportunities for me to employ these elements myself.

A large focus of the psychologically different and antagonistic character in this film is in how they interact with those around them. Due to the specifically isolated feeling I'm going for in my own project, I am limited by both the concept and a limited number of available actors/shooting days regarding adding more characters with longer screen times. Though, this large focus and the way it allows for a deeper exploration of the titular character has inspired me to reevaluate how I portray all the other, smaller characters within my script – seeing if I can use them to further explore my own character through their short presence.

Another important reason why I chose this film to analyse is the way it handles the violence committed by the antagonistic character. Due to the low budget, the filmmakers had to be clever about how much and what they could show while not impeding the original creative vision or dampening the impact. This would include using angles that represent the physical action of the

content of a given scene, such as with close-ups when shooting a bow and arrow past the camera, and positioning victims far from the camera to avoid any costly or time-consuming makeup – whilst still clearly portraying the impact and damage caused by the violent acts. I'd like to emulate some of the techniques used here with my own project for showcasing the aftermath of a violent act while avoiding having the low budget of the project made clearly obvious as a fault. This will primarily involve calculated camera angles and placements, as well as timing the cuts and holding scenes for enough time for the impact of the shot to sink in, without staying long enough to pinpoint potential errors.



Looking at the specific psychological patterns the character falls into and comparing it to my own character has also been an endlessly fascinating and helpful study. I've rewritten some aspects of how my character interacts with certain situations in order to better represent characters with similar psychological standings as him – representing aspects such as impulsiveness, lack of a sense of responsibility, likelihood of boredom, and a manipulative, superficially charming exterior, in a more direct light. The original idea I had, which I have since decided to focus more time onto since, is to depict a form of psychopathy/sociopathy and how it can effect the people and situations around the person affected. Ensuring that my research was accurate and that I was able to handle the topic without being overtly for or against any potential views on the subject is incredibly important. The idea of using people to gain something that they desire or want is an important aspect I'd like to be able to explore further, but due to the limitations regarding time, length, and available cast I won't be able to explore it as much or as effectively as 'We Need to Talk About Kevin' does.

The Blair Witch Project – Daniel Myrick and Eduardo Sánchez: What to do and not to do when filming outdoors and with a minimal budget + implementing subtle horror.



For the third and final choice of film to study the overall process of, I decided I wanted to place a higher emphasis on filming in rural areas – dealing with the unique complications this may bring whilst improving the quality and safety of any outdoor filming day.

An important point to make note of, however, is that the shooting style for this film was designed for the “found footage” genre. This doesn’t leave too much that I can study creativity-wise when relating shot types to their creative reasoning, but the way that their more conventional shots were filmed is something we can learn from – mainly due to the fact the crew for this film was limited to using very similar equipment to what we have available at the college. Although they made the creative choice to avoid using a tripod (where we choose to use it when our character is telling themselves that they are in control) there’s a lot to learn about how and when they use their free-hand style of filmmaking.



An important style choice that was made during the creation of the Blair Witch Project is the intense focus they put on having a grounded, realistic style. This is something that I believe greatly bolsters the impact of stories such as theirs and my idea, planting the thought in the audience that what they’re seeing could potentially be something that has or will happen somewhere in the world. One way they boosted the immersion of their project was the use of unknown actors. This is an aspect that I was also forced to comply with as I’m limited for actor choice when it comes to casting as a college student. I did, however, go to use actors from a university in London in an attempt to gain experience working with new faces and more experienced professionals whilst also increasing the acting quality. Though this idea was not inspired by the making of the Blair Witch, I would say that it was reinforced as a good idea when also considering the effect this will have when showing our project to people within the college.

The way that this movie performed casting for hundreds of applicants, advertising a very improvisational style to the film is something I wish I could have done more myself. The intensive time constraints from working to the FMP deadline instead meant that I would be left primarily focusing on who was available and not who's right for the role. I did, however, manage to use a contact within the London university to gauge people's potential interest in the roles that I was planning to include. I would ensure that the content of the scenes they'd be taking part in was the aspect that was most emphasised (especially considering one character engaging in a chase scene and another pretending to be killed and whether they were happy to perform these scenes). I want to avoid forcing anyone to perform something they aren't comfortable performing as this would only damage the end performance and delay the efficiency of filming.



At this point, I will have to make changes to their approach as they become more unconventional and potentially harmful to the physical and/or mental state of the people involved. Looking at interviews and the effects these techniques had on the people involved has inspired me to try and do the opposite of the following techniques in order to ensure that our filming is effective, fun, and safe. One of the methods I plan to avoid is a lack of information being presented to each actor at any time. In the Blair Witch, each day came with new, vague instructions on the quality of the scenes that preceded it. This lack of information for how things are progressing worked well for creating a believable sense of being lost and scared and confused within their project, but also flies in the face of the usual conduct and rules that should be followed. After my previous projects, I've found that keeping people informed, comfortable, and safe will provide a much more efficient filming day whilst also keeping stress low and increasing the enjoyment of the people on set (which makes having to perform multiple takes or taking on constructive feedback much easier). As I'm not looking for the effect they were going for in their film, I plan to do the opposite in this respect. One way I plan to do this is prompting the cast and crew to bring coats in case of unpredictable weather. During the Blair Witch Project's production, there were moments where the cast forcibly stopped the filming when weather became too harsh as they didn't want to act in it – which is an aspect that I don't think a lot of amateur filmmakers are often aware of. I would like to keep an eye on weather patterns and schedules when booking out filming days as well as scouting any potential resting places so that I can avoid this outcome and return to filming as soon as possible and with a happy cast.



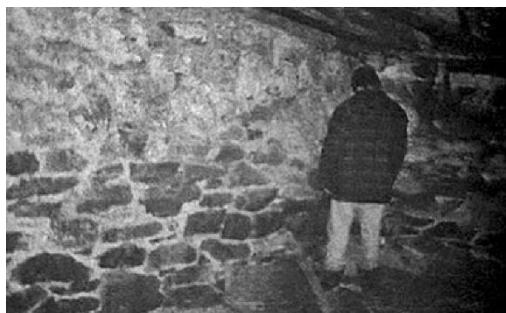
Another method Blair Witch used was to provide an increasingly dwindling supply of food for the actors and disturbing their sleep with loud, sudden noises over their 8-day shoot. This would again, in their unique case, help to bolster the stressful performance but also have negative side effects for stress and general physical/psychological wellbeing. Alongside providing food and drinks to counter this in my own project, I will work to allow for breaks to be taken over the course of a filming day to help prevent physical exhaustion. Eduardo Sánchez would expand on their approach as “The whole movie was basically, you know, safely torturing these actors.” going on to complement their dedication to the role and his admiration that none of them backed out. The original ad for the roles of the film would heavily refer to the expected harshness of the conditions, though this doesn’t mitigate the risk. I find that the advertising style for casting bolsters my decision to keep actors informed and double check their comforts for each role before filming, as well as ensuring I keep this clear line of communication going with future projects. With my limited deadline, if an actor was to back out part way through filming, it would likely cause major issues for the chances of finishing production – making this mindset incredibly important to avoid if I want to increase the chances of success and keep everyone happy.

Daniel Myrick would explain that “It’s what you don’t see. It’s letting the audience think a little bit, not spelling it out for them.” when referring to effective horror on screen. When considering the tone and themes for my own project and how I’d like to implement aspects of psychological horror, I find that this is a very effective way of looking at it. Comparing this attitude with the portrayal of the killer within *No Country for Old Men* showcases how well this mindset can carry over from paranormal horror into a suspenseful thriller, adding a dose of psychological horror and upset to the audience when they experience a character that hides parts of their history and motivation within context, as well as not telling or showing at all. In order to try and implement this ideology to my project, I plan to take another look at the script and ensure that some elements of the character are clear, allowing the general story flow to be understood, that some parts are more hidden and can be deciphered by the audience if they wish, as well as other aspects being left entirely unexplored. Picking and choosing which parts would work best with which approach is a difficult task, though I hope to be able to mix elements of the obvious and the inconclusive to provide a level of discomfort to the story.



Another important part of the film's unique style was a more documentary-focused look. This would include using the actors as camera operators to add a sense of amateurishness to the end look. As I want my project to look more like a passive observation of a character who deludes themselves into believing they are always calm and collected, I plan to do the opposite – using tripods and spider rigs to keep shots as clear as possible whenever needed. However, the effectiveness of the Blair Witch's use of free hand for creating uncomfortable scenes has made me look and reconsider a few moments in the script. When the character is interacting with people, we're considering switching up the camera filming style in order to put the audience into the other person's shoes instead of the lead. This will not only help prevent any visual boredom from overusing the tripod or still shots, but also add to the intensity of any scenes involving potential victims.

Looking at the way the crew used 16mm film during the Blair Witch is endlessly fascinating in how they would let less light in through the lens before developing footage for longer – creating a grainy and higher contrast style to the final product. I'd love to do more research and try out using physical film, though the college doesn't currently supply this. Due to it being outside of my price range to buy a camera and film for this purpose, I've had to instead consider how this could be replicated digitally. I plan to look at testing the cameras during filming days (as equipment is booked by countless students around our filming days making it very difficult to book it earlier for pre-visualization) with a lower ISO setting or a more closed aperture, before putting the footage into Premiere Pro and forcibly increasing the exposure, brightness, and contrast. I've made sure that we have a spare day in the middle of our 5-day shooting schedule that we can use for any reshoots, as well as checking footage and testing techniques like this because of this idea.



When it comes to the editing style for this film, they ended up with around 20 hours of footage and only one take for almost every sentence spoken or action taken. I'd attempted a similar style to this before in the past when filming for the music video The Adults Are Talking by The Strokes during my first year at the college. I call the technique 'overshooting' as it involves a purposeful lack of planning in certain areas and the recording of much more footage than would be required. This can provide a large amount of creative freedom during the editing process but will also increase the difficulty and the amount of time needed during it. As I'm trying to practice other techniques and more professional practices, I plan to do the opposite of this for this project as well. This means that each shot is planned out in advance with several pre-productive forms to accompany it, as well as a stricter approach against improvisation. This makes the editing process much quicker and smoother but will increase the workload during pre-production and the stresses during production itself. I find that this approach is much better for creating scripted stories and moments, rather than working on products such as the music video or the Blair Witch Project. On the other hand, I also find it fascinating that the actors used in the movie were originally fascinated by the idea upon hearing of the creative freedom that lies in its improvisation. I'd like to allow for some light elements of it to keep the actors comfortable and engaged, whilst still ensuring that the core point of each scene is still carried out. I'd like to try out a more improvisational project at some point in the future as well,

as it seems that it can generate a lot of passion and enjoyment for cast and crew. Another aspect I was made aware of from the cast of the Blair Witch Project was the concerns when the casting call would mention wooded locations. In response to this, I plan to ensure that the actors I hope to use are made fully aware of where we plan to film (as we also plan to use wooded locations) and the kind of terrain that it includes. We have plans to go on a location scout over the following days and will likely share that information with the potential actors as soon as we have it to try and prevent these unspoken safety concerns.

It's important when talking about the Blair Witch Project to mention its immensely successful marketing techniques. As one of the first movies to use online marketing, this film was one of the most successful in advertising itself of any movie of all time. This would include faked websites, police reports, interviews, and much more to create the subtle thought in audiences that any part of this film could, in fact, be real. This worked wonders for the publicity of the film as well as its success and impact as a horror. I'd love to practice marketing techniques such as this with any of my projects in the future – such as releasing faked news articles to increase the outsider knowledge of our short film. Before I try something like this, however, I plan to perform much more research on the legality and effectiveness of where and how I can perform online stunts such as this in order to avoid trouble and increase its efficiency.



What I find fascinating as well, is the choice for filming locations. When choosing places for filming, the crew decided on day-use public parks. This meant that they had to consider parking as well as dealing with unexpected interruptions during filming when a family or a cyclist would pass through a given scene. These difficulties that they faced has prompted me to ensure that I look into parking availability, timings, and prices for the filming days when we go to do a location scout – as well as ensuring that everyone is prepared in case we face similar interruptions (as we also plan to film in public spaces for our project). I'd like to attempt to mitigate this risk of interruptions as much as possible, however, by ensuring that we can find quieter areas when we scout the locations – but to also ensure that the actors and crew aren't surprised by the possibility.

Overall, the Blair Witch Project is a fascinating example of how to push its realism and horror to the limits of its budget and genres, whilst also simultaneously generating one of the most influential marketing campaigns of all time – at the same time acting as a cautionary tale for people who wish to create the opposite. The behind-the-scenes highlight health and safety concerns that can be easily avoided, acting as a lesson for preventing stress and anxiety when looked at from the opposite angle. I find the mindsets of the directors intensely fascinating, as well as their approach to horror and how this could be interpreted for different genres entirely. I've always believed that all human fears root themselves in the unknown, and to see how effectively that be brought to life on the big screen is incredibly powerful.

Why these references? Proof of successes

There Will Be Blood:

Budget - \$25,000,000

Box Office - \$76,181,545

We Need to Talk About Kevin

Budget - \$1,500,000

Box Office - \$10,765,283

The Blair Witch Project

Budget - \$60,000

Box Office – \$248,639,099

No Country for Old Men

Budget - \$25,000,000

Box Office - \$164,035,753

Sherlock Holmes: A Game of Shadows

Budget - \$125,000,000

Box Office - \$535,663,443

General information

Audience – 15-25 years old, primarily college students. Widening of intended audience age in either direction to try and broaden the appeal. Catering to college students due to the likely areas it will be shared within and due to the sources of our research and information.

Secondary audience – Fans of psychological exploration movies, thrillers, violent movies/short films. This is due to the immense popularity of these genres as well as the group and college's vested interest in them.

How we plan to adapt for these audiences: I'd like to deliver elements that are commonly associated with these genres and within products that aim to cater to this age range in order to produce

something with familiar aspects that are more likely to be enjoyed. This will include our focus on the character and their mentality, as well as elements of violence and drama.

Themes – Isolation, Loss, Brotherly bond, Healing

Tone - Violent, Psychological, Introspective

The character – After losing his adopted brother and family in a house fire, a character who doesn't process emotions as a normal person would is forced to come to terms with the immense power of grief. When their body is unable to recognise the effects of this new chemical imbalance, they turn to violence in an attempt to remove the restlessness their body exhibits as well as to experience a small portion of these extreme, internalised emotions through the outward emotions of his victims. He had a strong bond with his brother, who acted as a moral compass for him. He is easy to push his emotions through a veil of resentment and boredom, and will give up on tasks that don't fulfil him in the moment. He's a creature of habit and routine, becoming upset if it is damaged or broken yet will also purposefully go against his own routines in an attempt to escape if needed. A paradox of the expected and random.

When someone can only process their own emotions through the outward, negative reactions of others – are they redeemable if they stop and learn?

His tool, car – He wields a hammer as a weapon of choice due to the wide range of uses it can have for violent acts, as well as the readiness and availability of needing to replace one if needed. It doesn't draw much attention to itself, yet he still opts to hide it within sections of forest in order to distance himself from the crime. Is this due to a feeling of remorse, or an avoidance for legal action? His car is his only means of escape from the countryside and the isolation between the walls of his new, empty home. He brings all the undamaged items with him, replacing many that were lost and awkwardly leaving them around each room in an attempt to remember his family, yet only finds further loneliness in this. His appreciation for this car leads him to take good outward care of it, viewing it often as a trophy of freedom, though the inside of the car is messy and muddy from his excursions. He takes the time to remove signs that others are ever present in his vehicle after a crime is committed, but will leave the signs of mess as a reminder of what was done.

The above information was originally synthesized within the pitch presentation created for the project which I will link here:

[Lament's Embrace.pdf](#)

4 locations –

1 building interior (my house).

1 country road (next to my house as used hundreds of times, further checks for safety are being carried out before filming will commence).

1 forest (list of nearby and previously used forests has been gathered and we are going to scout them out for both safety and to check if they match our specific needs).

1 abandoned, derelict location (visited during location scouting and filming for last year's Final Major Project – will go and check both general area safety and legal matters again before filming).

Budget/props - due to the small number of props required and the casual approach to character clothing, a formal budget was not established. I personally funded the extra equipment regarding the GoPro camera and its accessories, as well as the prop hammer, with another member of the group providing fake blood that they had used in previous projects. Fuel would be my largest concern due to the large amount of travelling that is set to be required during this project, though I have tried to mitigate this risk by putting aside a chunk of money in case of any necessary fuelling.

My role – Director, writer, producer:

Director (primary role) - As the director, I take the role of the creative lead for the project. This involves working with a variety of other roles from scriptwriters to directors of photography to ensure a consistent creative vision. I oversee the transfer of these ideas from the concept stage into a practical form of capturing these ideas on the camera safely and efficiently. I will be working closely with other roles during all phases of production, and running scenes through with the actors and crew whilst filming.

I must be creative when generating ideas and solving problems, retain a strong sense of leadership in order to prevent or solve any issues on set whilst also maintaining an efficient filming day, retain a good knowledge of the world of media/film and enjoy the pursuit of more knowledge in every project I take on, understand the production process so that I can offer clear and understandable instructions to the cast and crew, whilst also being able to maintain my composure under high stress situations.

I enjoy this role greatly, holding it as my favourite role to take on in the entirety of the media circle. I have taken on every available opportunity over my last 2 years at the college to learn and practice my directing skills and plan to continue doing so for many years to come – eventually hoping to direct a larger budget, full-length movie in the future. I enjoy the learning process, and plan to keep learning and trying my best in every opportunity I can find.

I study countless directors and their examples, using this knowledge to help develop my own style and technique. From Stanley Kubrick to Christopher Nolan, I find endless levels of enjoyment in studying their works and methodology in order to find inspiration and learn.

Writer – As the writer, I am in charge of producing the initial drafts for the script. I will also be responsible for taking our ideas for the story and characters, organising them into a flow of events

and translating them into a coherent narrative that can be looked over by others and then adapted for pre-production paperwork.

This is my first time taking on a writing role to this level, usually only working with other writers or creating short scripts for small scenes or projects. I plan to put everything I've learned from my previous practices to the test, as well as gain good experience and learning opportunities from this role. As I planned for this to originally be a passion project, I had already started on the early parts of this role before the FMP. This involved story basics, characters, and progression being organised and created as well as the beginnings of a script being in the works.

Producer – Acting more as a line producer, my role in this aspect was to ensure that the group stuck to schedule, always remained safe, didn't overspend, and stuck to the creative planning. In line with the expected role of producer, I was also taking the lead regarding problem solving and pre-emption. I would also take charge of location scouts and potential filming places, as well as organising the casting and crew (such as ensuring they knew when and where they should be and any required transport is organised). I must ensure that communication between everyone on set is constantly being upheld and comply to any and all relevant legal guidelines.

I would also ensure the comfort and safe return of all actors to where they needed to be after filming, often spending time winding down with them after a wrap and ensuring they were fed before overseeing their leave.

I must have a good understanding of the law, be able to think on my feet for solving problems, maintain effective and professional communication between everyone present, organise both myself and the production, have good communication skills between a variety of personality types, have extensive knowledge on the media and practical aspects of film, good commercial and storytelling technique knowledge, as well as good leadership for effective decision making and command giving.

I have had to take on aspects of producing before in the past, though this will be the first time that I am planning to take on these responsibilities from the start. This should allow me more time to research and understand the role and its responsibilities, as well as produce more of the expected workload.

Roles of the group:

Director Of Photography, camera operator, sound, lighting – The other member of the group's role was to be in charge of the cinematography and photographic heart of the project. They've been and are planning to continue performing research on different lighting, focus, colour, camera movement, and framing methods for use in this project. He will oversee the setting up of the equipment and work closely with the director during planning and rehearsals for each scene. Due to the small crew size and nature of this project, he will also be taking on the role of a camera operator. This ties in nicely with his expected responsibilities as a DoP, allowing him to practice the techniques he's researching and prepare to more easily direct others in using them in his future projects.

Due to the nature of our sound being recorded through the camera set-up, he will also be taking on the responsibility that comes with recording the audio. As a sound recordist, he will ensure that each scene doesn't peak (get too loud, often due to the input level being too high for the content of a given scene), and that dialogue is comprehensible and clear. Finally, he will also practically generate the lighting conditions he would otherwise direct due to the small crew size.

Other media roles not utilised:

Casting roles (casting director, etc.) - Not used in an official capacity due to time constraints. Some aspects were performed when gauging potential actor interest over a long distance through a contact, though no formal auditions were ever held.

Initial funding-related roles (executive producer, etc.) - Very minimal budget was used and so financing or fundraising was not necessary. Self-funded and budgeted.

Specific production roles (production secretary, etc.) - Small crew size meant that people would have to take on more responsibilities and was left without specialists to help reduce workload. Maximum group sizes were also in effect, making these roles too specific.

Costume/makeup roles (costume designer, etc.) - Costumes were planned to be simple and casual in order to lighten the load of this aspect. Makeup was minimal and was performed based on previous experiences with using fake blood on skin. Have worked with people taking on this role in previous projects and would like to again as it can heavily bolster the impact of a person's look on camera with very subtle changes.

Set design (set decorator, etc.) - Locations were planned to be more natural-feeling, with the crew performing checks on the day and during recces in order to gauge safety and scene purpose. Minor alterations were made to the location for the character's house to clear evidence of a family with pets living there, as well as creating an odd sense of filling the home with expected items that still feel out of place due to the isolation.

Gaffers and other camera/sound operating roles (sound mixer, etc.) - Sound was recorded directly onto footage, with camera operator overseeing audio intake whenever filming. Lighting was used minimally and would often require the help of any crew on set. Increased group sizes would help to lessen this load and decrease the need for built-in audio.

Entry level trainee roles, apart from basic runner (lighting trainee, etc.) - Entirely due to crew size, no need for these hyper-specific roles. Already in this course as a learning opportunity adding to the pointlessness that would come with us including these roles.

Specialised editing roles (archivist, etc.). - Each person is responsible for their own, individual edit. This requires taking on every part of the post-production process alone, before publishing and/or submitting the final version wherever they deem necessary. We will provide advice and help to each other whenever possible, such as ensuring that the entire group has access to the file library.

Marketing/distribution positions (sales agent, etc.) - Each person is in charge of publishing their own edit wherever they would like. There is no pressure to post the finalised version anywhere other than the Final Major Project submission point.

Equipment we're hoping to use and why:

- C100 camera with a variable lens – this will provide us with a good opportunity to record a variety of shot types. The aperture and focus features of the variable lens that we are looking at, combined with the ISO settings of the camera will provide us with an opportunity to play around with the focal range of a given shot. Utilising the aperture and ISO will also be instrumental when filming outdoors as we won't be able to effectively change any lighting conditions, leaving the capture of watchable footage up to the settings. I've worked with the C100 camera several times before and find it to be incredibly reliable, with a lengthy battery life and good picture quality with most lens types. It's not overly complicated to use and is very versatile when filming in all kinds of conditions.
- Tripod - this is to allow us to film still shots, without any camera sway. This is helpful for recording scenes that are more calm, observational, or to show off a location, etc. without any distracting movement. This can also be used to provide a break for camera operators if timed well.
- Microphone (built-in) - We wanted to experiment with recording our audio straight into the footage for this project as we hadn't yet practiced this within one of our own projects. We will likely need to learn more on the specific settings and how to change input level using the camera's handle/microphone plug-in attachment. This is hopefully going to lessen the time needed during editing as audio won't need to be synced to their original clips but could also provide lowered audio quality and a lack of freedom for any specific effects we'd like to implement. Audio recording is an element I wish to keep learning about and practicing in future projects as I believe it to be one of my weakest elements in media at the current moment.
- Spider rig - For creating handheld shots whilst still ensuring that movements from the camera aren't too dramatic or difficult to follow for an audience. The spider rig acts as a form of basic stabiliser for the camera, without any technical components. We initially investigated and requested electronic stabilisers, but the camera that we were planning to use isn't compatible with the ones available at the college. We decided to stick with the camera type instead of potentially compromising the quality for a couple of handheld shots.
- Go-Pro + suction mount - I initially ordered these in advance as I wanted to record driving scenes safely and without the risk of dangling an expensive and fragile camera outside of a car window. This was ordered whilst the project was initially set to be a passion project before being changed for use in the Final Major Project. The suction mount was chosen instead of adhesive options in order to prevent paint damages and provide a wider variety of

places we could stick the camera to. The suction mount also comes with an adjustable pole for shot distance and angle. We set up and tested this equipment within the classroom shortly after I got it, before taking it to an empty parking lot for more practical tests.

- Artificial panel lighting – We have plans to include scenes that take place during later hours and in dark rooms, which prompted us to ensure that we include a way of increasing the light levels in these situations to ensure that footage is captured and understood. We also have plans to include lighting that mimics the lights produced from an open flame, which we plan to experiment with when using the panel light, as we hope to use the warmer settings on it and manually toggle the brightness of the light in an attempt to recreate the flickering of fire.

Pitch peer feedback – After performing the project pitch to the class and tutor, we had an opportunity to receive feedback from the class. In the end, I was told that the information provided and the general presentation of it within the PowerPoint was very good, but delivery could have been improved. I hadn't done a pitch presentation in front of a group of people in a while and after stumbling my words during one of the early slides, I got stuck inside my own head for a good chunk of what followed. Moving forward, I'd like to take more opportunities to practice my pitch delivery and work on my general confidence and ability to move past any mistakes. For my own personal notes, I'd like to improve my eye contact with the audience, my physicality when presenting, as well as general physical confidence.

Problem solving:

Pre-emptive:

Weather – One concern we have regarding filming is that of the weather. During a previous project, we'd had some major delays as we juggled a low availability rate for our actors with a rather bad period for the weather. Due to the stress and disruptions this ended up causing, I'd like to plan ahead for this aspect more during this project – by dedicating more time to creating an efficient schedule and ensuring that we have days put aside just in case, our chances of successfully filming all of our outdoor shots increases drastically. Another method we can employ is to check online weather forecasts regularly and bear this in mind when comparing it to our plans. An effective schedule will allow us to complete scenes in less time, and also provide a better understanding of how our project can/must proceed in order to be filmed to the level we aspire to.

SD cards and storage – One underrated issue that can affect any project is regarding technical difficulties. This will commonly end up taking the form of an issue in relation to SD cards and/or general file troubles. By bringing our own cameras alongside booking out college-owned cameras, we should be able to avoid any major issues if one camera stops working or breaks – as we'll have others that we can rely on for that day's shoot before we attempt to fix any issues. SD cards can have a multitude of issues occur on the day of filming, and like cameras, if there's no backup plan then filming on that day is all but guaranteed to be halted.

Issues regarding SD cards that can occur include the card getting full, needing to be formatted to continue being used, or any number of rarer, but ultimately still possible, difficulties. The easiest way to counter this is to ensure that we have spares with us at all times – especially when filming away from the college or my house (which would prevent us from either troubleshooting the card or providing a new one if not brought with us). I have experienced issues with SD cards beforehand during multiple projects, and often find myself saved by always carrying all of the cards I own on me at all times. I will continue to do this in future due to how helpful it has been, and also brief the other members of my group on how useful this tactic can be during any project.

Camera batteries – As we plan to film a large amount of this project away from college grounds, we need to plan ahead regarding powering our equipment. In preparation for these concerns, I spoke with our in-college technician and managed to book out one of the charging docks for the camera's battery alongside the equipment. By ensuring that I keep the battery charged during breaks and between filming days, this issue should be easily preventable. A camera running out of power part way through a filming day would force us to stop for the day without this in mind, as well as having the charging dock on-hand preventing unnecessary travel back and forth from the college. C100 batteries also come with a button for getting a rough estimate on how much power is left on the battery, which will help us keep an eye on our usage and know when to take a charging break. The light panels will not be having a charging dock provided, meaning that using them outdoors is a risky manoeuvre as the battery life can be very short. They do come with a plug that can provide power directly from any outlet, which means that we can use it for the more important, indoor scenes.

Booking of equipment – Due to the nature of the Final Major Project period at the college, a large number of students are all planning to book out filming equipment around the same time. This creates a large demand for the items that I would also like to use, applying additional time constraints and strictness for returning what's been booked out. As I experienced this during the FMP period in the previous year at the college, I have booked out the equipment and discussed our plans with the tutors and technician in advance and plan to film during the beginning of the Easter Break. Though this is also a period prompted by the availability of our actors from London, I had already wanted to get started on the filming process as early as possible – so that we could perform any reshoots with much less pressure later, if needed. This will add to our pressures for finishing necessary pre-production, though this should be countered considering the head start we gained in this aspect by starting earlier.

Filming car scenes with GoPro – Not only are we hoping to film scenes we've got little experience in, scenes involving cars and their interiors, but we also plan to record these scenes using unfamiliar equipment. To combat our lack of experience, I have plans to perform test shoots with this new equipment as soon as possible. We've had some opportunities to film car scenes during previous projects, and usually find ourselves underwhelmed by the result. In response, we've planned to perform much more extensive research on methods and purposes for these kinds of scenes – which we can then practice during our testing days using the GoPro.

Cousin loss - Leading into the start of the Final Major Project, as well as taking place in the middle of the project that came before, I received some painful news. After an unexpected car crash, one of my cousins was spending exactly a week in hospital in a comatose state before losing his life in the hospital. The sudden nature of this event shook me deeply and caused me to need to take some time to look after myself and my family. This would also end up eating into my allotted time for the project, so I've started and plan to continue finding ways to effectively juggle self-care and work on the project to avoid falling behind or struggling more later. Effective scheduling may be the solution to these concerns.

Group size sudden decrease – During the early weeks of the FMP project, an initial group was being formed alongside a base concept. We'd had to change our idea from one person's idea to another due to the original person still having outstanding work to be completed before being allowed to commence work on the final major project. This led to a reorganisation of role delegation, which would subsequently lead to 2 people wanting to take on the role of director of photography. Due to the outstanding work, we brainstormed and came up with the idea to have one person take on said role for the short film, with the other taking on the role for a behind-the-scenes documentary/documentation video – allowing them a chance to catch up as they wouldn't have as much pre-production work to complete. In the end, they decided to work with a different group as their DoP, allowing them to catch up on previous works and still get credited for their chosen role in a new product. Alongside this, we had our original producer leave the group due to a personal reason around the same time. This cut our group down by half during the early formation stage, leaving just myself and the chosen DoP.

In an attempt to counter these difficulties, I plan to take the lessons I've learned from my time in these roles whilst helping other groups, as well as what I've learned from having worked with these people on previous projects, to do my best to emulate their specific talents and accomplish their tasks to the best of my ability. During a few projects that took place earlier in my college experience, I had to assist or take on others' roles in order to meet the time constraints – providing me with further experience in those responsibilities. It's given me an opportunity to place more research into those roles, though I will need to put aside more time to ensure that I can accomplish all these tasks within the expected time frame. During filming days, I plan to use any available help from people in the class in order to make the filming smoother, though I will also be working on countermeasures and backup plans in the event that they are unavailable on the day. Originally, I was planning to make this project entirely by myself and one other person, an actor from East London University, allowing me to already have a head start on my plans for schedule-keeping and efficient filming days when working with a small crew. It will be a unique challenge, though one that I do look forward to facing. I am also aware that it is impossible for me to act as a replacement for a talented and invested crew, leaving me slightly disappointed with the turn of events.

Filming with people situated in London – As we are set to film with actors from East London University, extra pressures have been added to the project regarding transportation and scheduling. This decision has added more people's availabilities to consider when picking filming dates, as well as requiring a chunk out of each relevant filming day for the purpose of transporting to and from filming locations. I've been working on a schedule with the cast and crew that should mitigate these concerns, though initial drafts show that I will have a limited number of days that must take place rather early into the FMP timeline. Parts of these concerns are combatted by the earlier start that was taken regarding pre-production paperwork, with efficient scheduling and planning being required for the rest. I believe strongly that using these actors is the correct decision, and hope to use everything I've learned over my two years at the college bolstering that choice.

During production/post-production:

Train closures regarding actor transport – An unexpected issue arose early in the production phase for the project, where strikes and closures were being held regarding specific trains across England. One of the trains affected was, sadly, a train that we had to use for transporting actors over from London to somewhere I could more easily pick them up. There was nothing we could do regarding this, however with pre-planning we were able to organize transport through a different route. The

downside to this was losing over two hours in the filming day, which was unavoidable. Planning ahead helped us immensely, as without these measures in place – filming would have been cancelled for this day.

Weather/lighting changes – Despite our research into the potential weather over our filming period, we still encountered periods of unexpected weather conditions. This always led to us having to think of a solution in that moment – such as taking shelter for a moment when a short burst of rain occurred or waiting for clouds to move past/over the sun for visual consistency. Though these conditions are very hard to predict, I believe that discussing counters in advance could have saved us some time.

Farm location: space and noise – Whilst filming at my house for the early scenes of the project, I hadn't considered the uses of performing an official recce beforehand. In the end, noise pollution from the farm situated next door provided us with times where we had to wait it out and time our shots – as well as needing to be careful of showcasing the farm through any of the windows due to continuity reasons. The biggest concern, however, was regarding the small size of the house's interior. This created a lot of complications during filming as even just fitting our small crew, cast, and equipment would fill most rooms up to the point of major inconvenience. This led me to have to think on my feet during the first filming day at this location, moving cameras and people around whenever needed so that we could record the scenes required. I'm not sure yet if this will have any major effect on the quality of these shots, though in future I would like to ensure I check over every filming location regardless of time spent there. Viewing a space with a filming mindset is entirely different from memory.

Crew availability – There were a few issues regarding the communication and availability of people within or outside the group regarding filming. This led me to have to make informed decisions on whether I began filming alone or wait, depending on potential arrival times and the schedule for the day. I chose to bring these concerns up to the group after filming was completed and gained an apology as well as an explanation for their unreliability. Creating this opportunity for understanding and clear communication earlier could have prevented the issue during the final days of filming, which I can test out if something similar happens in the future. I would need to allot more time in each day's schedule for dealing with any unexpected issues to accommodate this.

One-ear audio – Luckily, this issue came with a simple fix, as Premiere Pro allows you to easily use their effects to duplicate the audio from one ear into both. Double checking the settings on any audio-recording equipment in future can prevent this concern and save editing time.

Large file size – This issue requires us only to plan ahead for when we are present at the college, as the total file size for editing our project is very large. This means that if we plan to edit whilst in a lesson, we need to ensure that files are being installed from OneDrive or from an external drive as soon as possible. Another solution is to save editing for when I'm at home and work on other tasks whilst at college.

Lighting difference between camera screen and actual file – One unique obstacle I faced during this project is an instance of inconsistency regarding the camera's built-in monitor. Whilst recording a scene in low light, I always checked with the monitor to ensure that the content of the scene is clear enough to be understood – yet, when the footage was put into Premiere Pro, I found that it was almost impossible to decipher. I now know to place less trust into the monitor and instead ensure that the other ways the camera measures light intake suggest the shot will work (such as looking at the light meter on the monitor).

Unable to book equipment again/high demand – Sadly, we are unable to perform any form of reshoots for this project due to the intensely high demand for equipment from the start of our editing process and right up to the hand-in date. There were a couple of shots I would like to have reshot due to lighting issues, but now find myself unable to. I feel I was right to organise the equipment and filming earlier to book it out for that longer period and get ahead of the demand, though this is an unfortunate result of that. I am seeing how much I can alter lighting using techniques taught to me by my tutors.

Colour grading, brightness, and film grain - Relating to the lighting difficulties mentioned above, this has the effect of generating a strong amount of film grain over some shots. There is little chance that I can remove it altogether, though I will look into ways of countering it as much as possible. I will also aim to remove this issue altogether during future projects. Another issue I'm facing with the editing process is my personal struggle with colour perception. As I have a form of colour blindness that mainly relates to red and green (2 of 3 colours used during the principles of colour grading), but not enough for them to appear grey, I end up gambling on making a shot look better for everyone or just me. To counter this issue, I've been checking how my colour grading is looking with people around me whilst in class and making changes where necessary.

Busyness of locations – One issue we experienced with the filming schedule is that we had no choice but to film during busy dates, such as Easter Sunday, due to the availability of the actors. This added to traffic on the way to filming locations, the difficulty of finding available parking, as well as much more people being present around the forests we planned to film in. This made some parts of the area that we'd scouted for filming no longer plausible for use, though we luckily had plenty of areas to choose from.

Script -

[Script Lament's Embrace.pdf](#)

Group Schedule -



Personal Schedule -

Week	Date Week Beginning	Activity / What you are intending to do - including independent study	Resources / What you will need to do it - including access to workshops
1	26/02/2024	Skills audit, Proposal, Concept generation	Teams, Computer, OneDrive, Canva, Celtx, Group
2	04/03/2024	Research	Various websites, Computer, Microsoft Office access, Teams
3	11/03/2024	Pitch/Presentation	Microsoft Office access, Teams, Computer, Various websites, College access, Tutor present, Group
4	18/03/2024	Proposal approval, Pre-production	Various websites, Microsoft Office access, Teams, Group, Computer
5	25/03/2024	Pre-production	Various websites, Microsoft Office access, Teams, Group, Computer
6	15/04/2024	Production	OneDrive, Filming equipment, Car, Teams, SD cards, Group, Adobe Creative Cloud access, Location access, Computer
7	22/04/2024	Production	OneDrive, Filming equipment, Car, Teams, SD cards, Group, Adobe Creative Cloud access, Location access, Computer
8	29/04/2024	Post production	Adobe Creative Cloud access, OneDrive, Teams, Computer, Various websites
9	06/05/2024	Post production	Adobe Creative Cloud access, OneDrive, Teams, Computer, YouTube, Various websites
10	13/05/2024	FMP finished, presented and evaluated	Microsoft Office access, Computer, OneDrive, Teams, YouTube, College access, Computer

Mood board -



Shot list -

[Shot list 1](#)

[Shot list 2](#)

Pitch footage -

[Alex, Jacob - FMP Pitch-20240318_155338-Meeting Recording 1.mp4](#)

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