



MY PORTFOLIO

By Elesha May Pederson P146008

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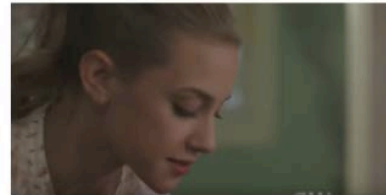
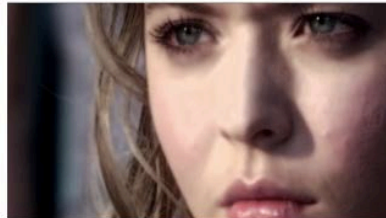
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Presentation Pitch Week 1

Teen Drama Genre



Mystery Genre



Thriller Genre



*Portray our film better in these genres by
using...*

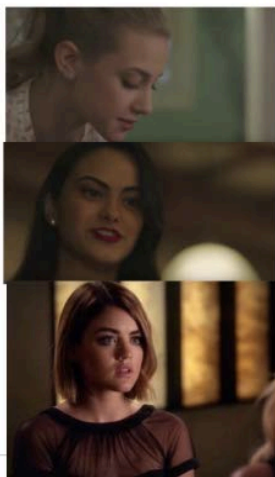
- Dutch angle
- Low key lighting
- Shadowing
- Moving and hand held

Comps & Box Office



Aesthetics

3 Characters = 3 different camera techniques.

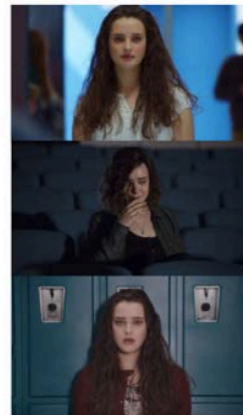


Hanna

- Always left corner
- Negative space that shows her vulnerability
- Isolated

Megan

- Aware of everything
- Equally balanced – reflecting her persona.





LARA

- High/Low angles
- Off-centre



- Play around with space
- Drastic change of angles



Where would you find the emotion?



- Shot when Lara is in the car and receives a message from an anonymous source.
- Resemble an emotion of fear – biggest emotion throughout the film.

INT. LARA'S CAR, DAY.

Lara is sat in her car listening to music as she switches between channels falling upon a news report of the murder of Kate -

- Vulnerability and insecurity.
- Target audience would easily connect with her in this scene.

RADIO(V.O.)

On this day one month ago, Kate Williams had her life taken away from her under mysterious circumstances.

Lara looks at her reflection in the rearview mirror, not blinking focusing on her eyes as her phone buzzes. Reaching down to look at her phone she looks at it before dropping it on the ground -

What will the audience leave with?

- Idea of mystery.
- Every character is a liar.
- Understand each character individually, and have a different connection with each of them as they are all shot differently.

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- *How To Get Away With Murder* (2014-) Peter Nowalk. USA.
- *13 Reasons Why* (2017) Bria Yorkey. USA.
- *Riverdale* (2017) Roberto Aguirre-Sacasa. USA.

Synopsis

It's been 24 hours since the murder of Kate Taylor. The police have three suspects, the party's host's Hanna, Megan and Lara. Each girl is guarding a secret of their own and will do anything to keep them buried. But would they go as far as murder? With lies and secrets circling, gaps in their truths surfacing and an unknowing source threatening the girls, panic sets in. But are they being betrayed by an enemy, or much worse... Someone in their circle? The girls must figure this out fast, because secrets don't stay buried forever.

Genre of the Film

Codes & Convention of a Teen Drama:

A teen drama is a genre that focuses' on teenagers and young adult characters. They usually consist of elements of a soap opera with an ongoing story.

1. Close ups to connect with the character
2. Clear shots and angles to show individuality.
3. Low and high angle shots to portray strength and weaknesses of the characters.
4. Dull Lighting.

Codes & Conventions of a Mystery:

A mystery film is a genre that revolves around a crime. The detectives and private investigators are the main focus in order to solve the mysterious crime.

1. High and low angles to show strength and weakness.
2. Extreme close up to reveal the characters fear.
3. Moving the camera to create tension.

Codes & Conventions of a Thriller:

A thriller is a genre that consists of a constant battle between the characters that play the protagonist and the characters that play the antagonist. A typical thriller builds tension throughout the film by reaching a climax and then the protagonist releases this tension by saving the day.

1. Close ups and extreme close ups to show their emotions.
2. Quick cut shots that hide their identity.
3. Shadows.
4. Low key lighting.

Link for video here:

<https://www.youtube.com/watch?v=wE2bEM5MVwc>



The link above is my practice footage of one of the characters (Lara) at her vulnerable moment where she decides to take drugs. In this scene I deliberately combined framing that is seen in teen dramas, thrillers and mystery genres in order to tell a story the way it's expected of our target audience. Without elements of these genres, the film would not appeal to the audience we are aiming for. By bringing in elements of drugs and alcohol, this scene automatically aims towards young adults, which is important to lead the norm of a teen drama genre. I also attempted a POV shot from Lara's perspective by changing the focal length of the camera from a clear view to blurry to show what the character is experiencing before blacking out. I did this through a hand held shot in order to give an unsteady realistic look. This idea expanded from the TV series *Pretty Little Liars*. Through using this shot and experimenting with close ups, it allows the viewers to go through the journey with Lara. I aim to show the emotion of fear and vulnerability through this style of framing.

Use Of Space

Link for video here:

<https://www.youtube.com/watch?v=KvPIJR1hX4o>

Test 1 Test 2 Test 3

The use of space is an element that is used over and over again in *See How They Lie* as each of the three characters use space in a very different way. Therefore it was vital to play about with the space in the framing. In order to understand the importance and the significance of space, I decided to use framing in an interesting way by using awkward angles leaving plenty of negative space. The official definition of space is "*a continuous area or expanse which is free, available, or unoccupied.*" However too much space is considered as a negative space as it breaks away from the rule of thirds. The video above shows three different versions of using negative space test 1 being extreme breaking all the rules, test 2 only using two different angles and test 3 using more subtle angles that lead the story better. By doing three tests, it helped develop my understanding of what angles would look best in order to have a smooth sequence. Having to watch *Riverdale* on Netflix, I was able to compare my practice with scenes

from Riverdale. This helped me come to grip with how and why negative space is used in many films and TV series today. By including these into our film, it highlights the mystery genre leaving the audience feel uneasy with a specific situation.

Example from Riverdale:



My Test Footage:



The Comps

- Riverdale
- Pretty Little Liars
- 13 Reasons Why
- How To Get Away With Murder

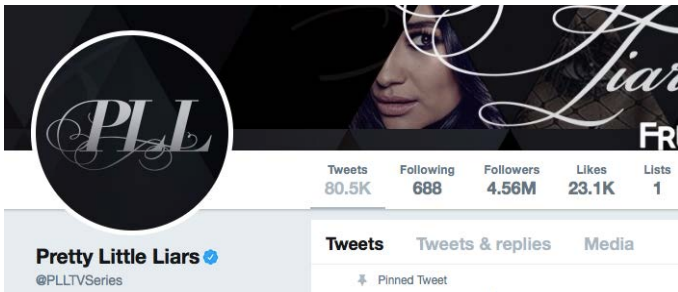


These four comparables are a huge inspiration to the layout of our film as they have an element of mystery, thriller and teen drama genre, which is what we aim to achieve. In order to engage with my film, I have followed my comps style of framing and portrayal of a character in order to understand my target audience. The idea of framing important scenes with photography before moving image was vital in order to get an understanding of how I wanted the framing to look and if it would work or not. Therefore I re-created images from mainly the television series Riverdale and Pretty Little Liars as our film has traits of these stories. By re-creating certain images of a scene within these series, it ensures that I understand my target audience fully.

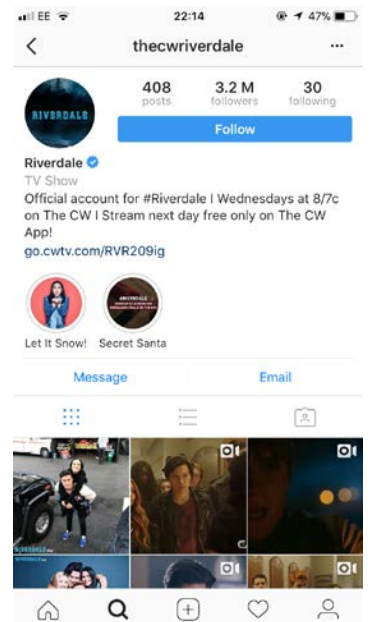
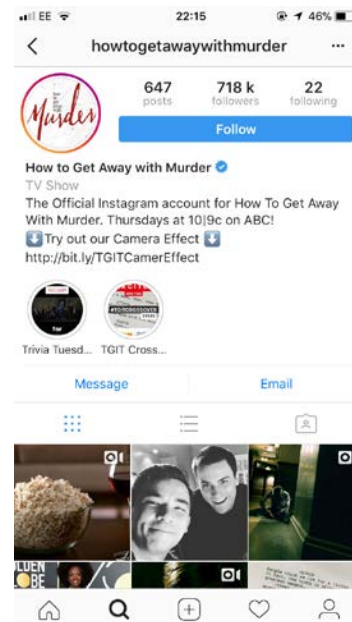
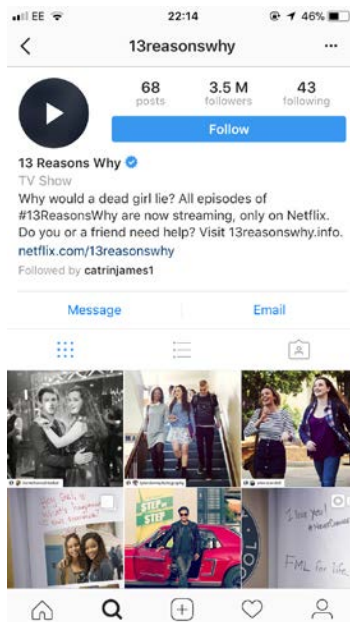
The following images show the development of my test shots. The first image is a particular scene within Riverdale or Pretty Little Liars, following this is my take of the same scene with a different actress. However the third image is an edited version where I have tried to follow the same colouring and lighting as the image from the television series in order to understand if and how this would change my audience's emotions. When testing these images, I purposely chose close and extreme close up framing, as we wanted the audience to fully connect with the character when going through important emotions. This exercise helped me gather ideas of ways I wanted to frame my characters by playing around with space and odd angles in order to see what works best for specific scenes in our film.

Social Media Statistics

Twitter

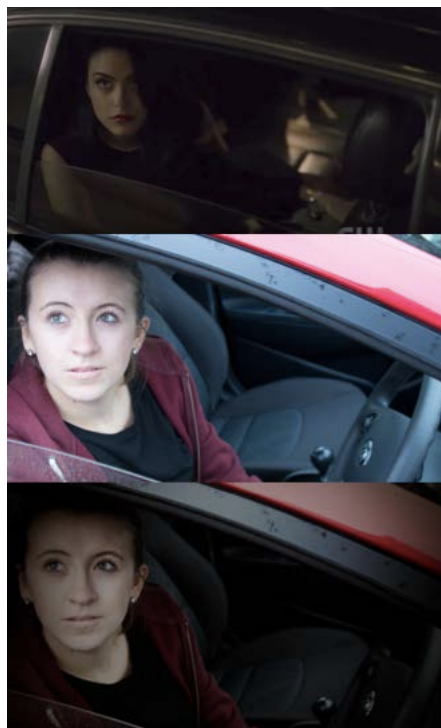
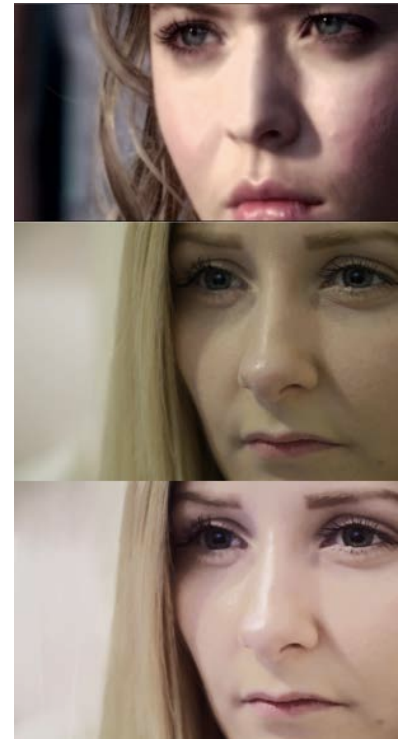
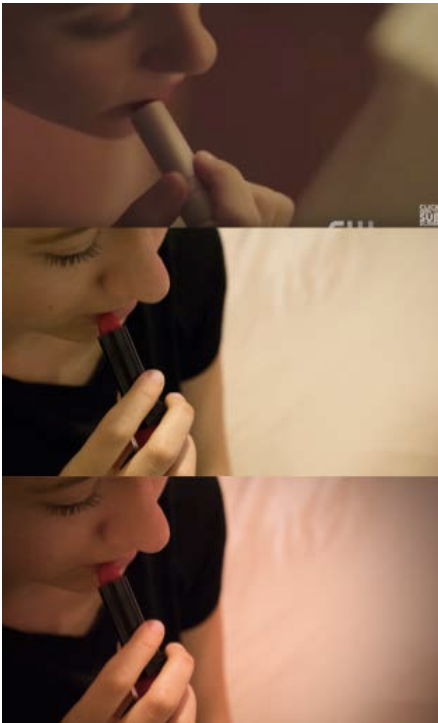


Instagram

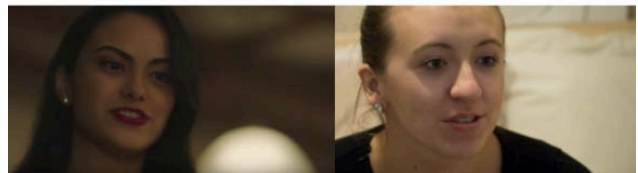
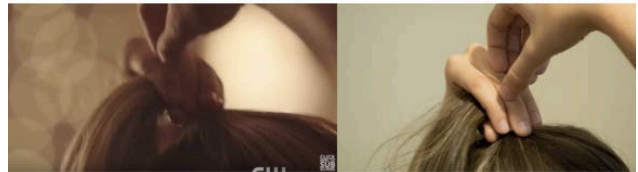


These statistics show the popularity of these TV programs through the amount of followers they have on social media. The audience like to be updated with news and pictures of behind the scenes and what's to come in order to catch every new episode that appears on Netflix. This genre is clear to be liked by many which is why creating See How They Lie now would benefit as it's what is popular with young adults in the market at the moment.

Test Footage - Photography



When photographing these scenes, I decided on re-creating some scenes where the character was framed carefully enough to subtly hide their identity. I wanted to bring in the element of a thriller seen as this is what our target audience expect in our film. *Riverdale* uses a lot of this framing, which is why it is one of my biggest inspirations in terms of camera. As a crime is committed in our film, the identity of the victim and our three main characters will be introduced subtly through careful framings where the viewers are only able to see parts of their bodies such as their eye, hair, hands etc. This intrigues the audience to watch more in order to get to know each character personally.



This also allows me to play around with the space that is left in the background. By using different angles to convey this mystery, it adds another dimension to the scene where my characters might show feelings of loneliness, fear, strength and weaknesses. This convention is well known in mystery and teen drama genres, which is exactly what were hitting.



These mixed emotions are seen within all of our characters, one in particular; Lara. Her character is very intelligent but very lonely and weak as she drowns herself in drugs to block out any problems that occur in her life. She is a vulnerable character, which is shown in a particular scene in our story.

Turning Photography into Moving Images

Link for video here;

<https://www.youtube.com/watch?v=Mb5cenrIJZs>

After successfully re-creating images from *Riverdale* and *PLL*, I decided to use specific images and turn them into moving images. I decided to test this idea by using the popular convention of a thriller genre where the character subtly hides her identity. This

meant slowly revealing parts of the body to keep viewers guessing what's happening and then eventually revealing the character. This practice turned out to be quite successful and my team and I were extremely happy with the framing of our character. By using this technique it gave a more interesting vibe to how I will consider introducing my characters to the audience. This allows me to experiment more on how I could differentiate all three of my characters in order to portray a good story. Again by following footsteps of my four comps, it reassures that I'm hitting my target audience.



Aesthetics

As for the aesthetics of our film, I decided on using three different camera techniques on our three main characters. This being three completely different framings and angles in order to give the characters individuality. By doing this, each character would portray their story differently, which makes it easier for the audience to connect with them.

Lara;

- Always off centre.
- High and low angles to show her weak and strong points.
- Plenty of room space to show her loneliness.
- Drastic change in angles.



Hanna;

- Always in the left hand corner.
- Negative space to show her vulnerability.

→ Background will always be blurry which isolates the character from everything around her.



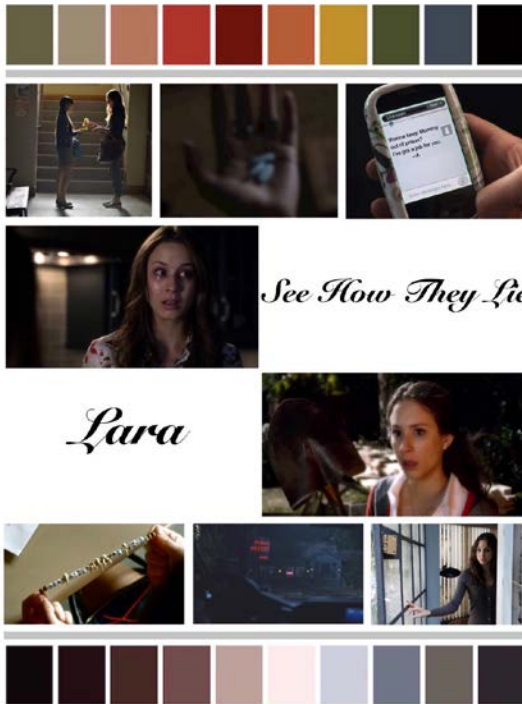
Megan;

→ Always central.
→ Always confident - being central makes the audience focus fully on her.
→ Shot equally balanced which reflects the person she's relaying to the audience.



Mood Boards

By using my comp Pretty Little Liars, I created three mood boards using their characters to represent where my characters would be framed. I embedded different shots from different scenes that relate to my characters in order to see if my ideas would work by having three different camera techniques. For instance Lara's character would portray a different emotion through different camera shots than Hanna and Megan's character. This is the colour palette George and I am following. The reds, orange and yellows represent the past and the browns and blacks represent the present. The reason behind this is, wanting to have a surreal look for the past, as each character can't remember exactly what happened that night. However the present is quite dark and bland, as I want the audience to feel that the characters journeys are real. By having these two extreme palettes the audience will know without confusion when they are in the past and when they are in the present. Our comp 13 Reasons Why also uses this style.



Location

In order to have a realistic storyline, my group and I decided on a log cabin for our location, as it's an eerie, mysterious venue for a crime to take place amongst young

adults. The photos below is our main venue where the main event of our story takes place. This location is a cottage in Llanharan, which was adored by us all when coming across it for the first time. Although the venue was perfect for our film, some issues had occurred with the cinematography aspect such as the lighting. Each room is spacious with plenty of room to set up different camera techniques. However lighting would need a lot of attention in order to have the precise look we want. This means taking out

extra equipment for lighting to ensure that I can cover any problems that may or may not occur. The rooms are quite dark with minimal light as the windows are small. When switching on bedroom lights, the rooms are tinted an orange colour which reflects from the wooden walls and flooring. This gives the look and feeling of warmth, which in some scenes is unnecessary and therefore lights will be used to erase this look.



Equipment List

Camera & Lenses:

Canon 80D x2
Canon 18-55mm lens
Canon 35mm lens
Canon 75-300mm lens
Cinema bundle

Lights:

LED Lights
Light Stands
Grip & mounting
Filters & Gels
Reflectors & Flags

Sound:

H4N

XLR Cables

Sony headphones

Boom poles

Win guards

Softie

Hand held microphone

Other:

Batteries

Tripod x2

C-Arm with Upper handle UH

Slider

Clapper Board

Marker

Tape

SD Cards

Chargers

Grey card

Shot List for my Test Footage

Cinematographer: Elesha Pederson			
DATE:			
PROD. #:	PRODUCTION TITLE: See How They Lie		
DIRECTOR: Rhianwen Davies & Elesha Pederson		PRODUCER: Rhianwen Davies	
SHOT LIST			
SHOT #	SCENE #	TYPE OF SHOT	ONE LINE DESCRIPTION
1	1	Close up to pan	Washing hands pan to face
2	1	Extreme close up	Character putting on mascara
3	1	Extreme close up	Character putting on lipstick
4	1	Extreme close up	Placing hair up in a bobble
5	1	Medium to pan	Character looking in mirror, placing on glasses, pan to face when she's ready
6	2	Extreme close up	Close on face front forward at eye level
7	2	Close up	Character opening pill pot and pours into hand
8	2	Medium shot	Character still pouring into hand
9	2	Extreme close up	Character picking up pill from her hand
10	2	Extreme close up	Shot of character's right eye
11	2	Close up	Hand held POV showing character vision from taking drugs
12	2	Wide shot to pan	Character lying on sofa while camera scans her body showing alcohol/drugs
13			
14			
15			

Indegogo Preparation

UK Youth – Giving 10% of the money we raise to the UK Youth charity. They help young adults from all backgrounds gain a bright future.

Whilst in preparation of creating our campaign, I decided to run tests on how Rhianwen (our producer) would be framed on screen and what we wanted to be shown in the background. The four images below show my progress in lighting my subject. The image labelled 1 was my first attempt by placing the lights directly at Rhianwen. This did not work as the shot was far too bright leaving shadows around her face. Therefore I decided to face the lights at the walls, which bounced back at the subject which gave a much softer approach, this is the image labelled as 2. However the image wasn't quite dark enough, therefore we changed the light aperture, which made the background darker. We also used a red filter, which gave a striking red line across the back. This sparked ideas of creating red and blue colours to represent a police car siren as our film is based around a crime. In image number 4, we used a flag, which darkened Rhianwen's face. We also used a gold card in order to give subtle warmth to her face. This image was what we all envisioned yet turned out to look better than we thought.



Final Presentation

See How They Lie

By Elesha May Pederson
P146008
Major Project 1

Secrets don't stay buried forever...

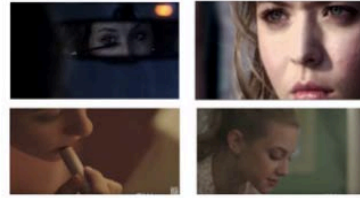


Genre Expectation

Teen Drama Genre



Mystery Genre



Thriller Genre



Teen Drama/Mystery/Thriller

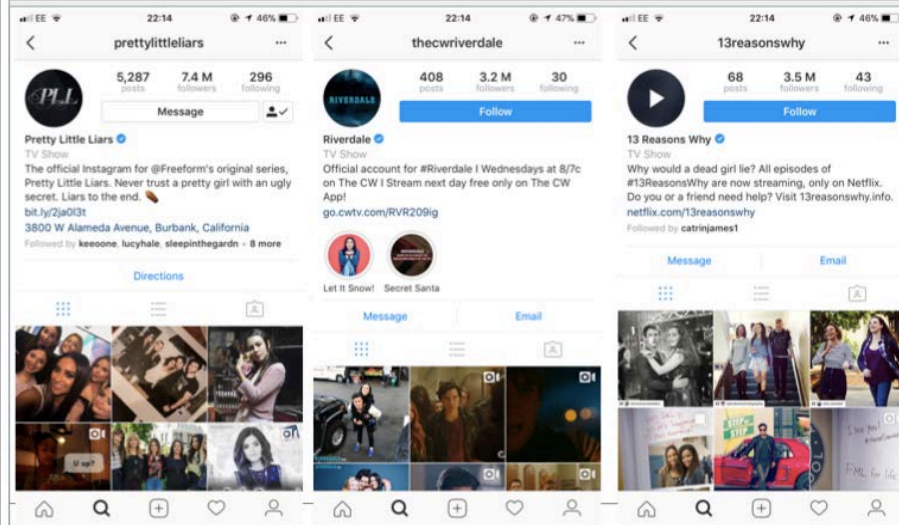
<https://www.youtube.com/watch?v=wE2bEM5MVwc>



Comps



Followers on Instagram



Followers on Twitter



Pretty Little Liars 

@PLLTVSeries

Tweets 80.5K Following 688 Followers 4.56M Likes 23.1K Lists 1

Tweets Tweets & replies Media

Pin Tweet



Riverdale 

@CW_Riverdale

Tweets 2,129 Following 35 Followers 814K Likes 210

Tweets Tweets & replies Media

1 Riverdale Retweeted



13 Reasons Why 

@13ReasonsWhy

Tweets 872 Following 36 Followers 520K Likes 906 Lists 1

Tweets Tweets & replies Media

Pin Tweet



How To Get Away With Murder 

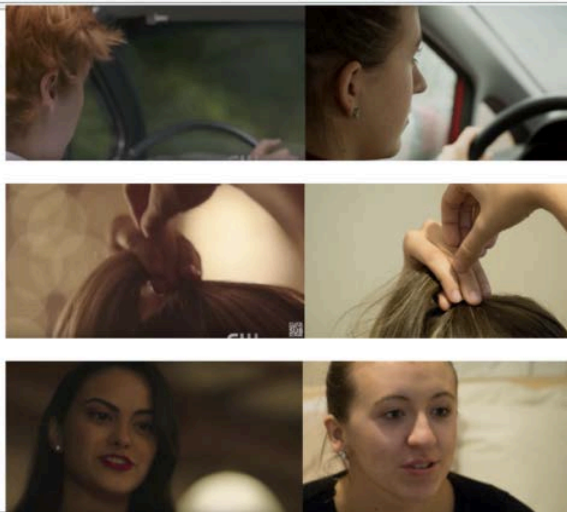
@HowToGetAwayABC

Tweets 13.3K Following 172 Followers 879K Likes 1,190 Lists 1

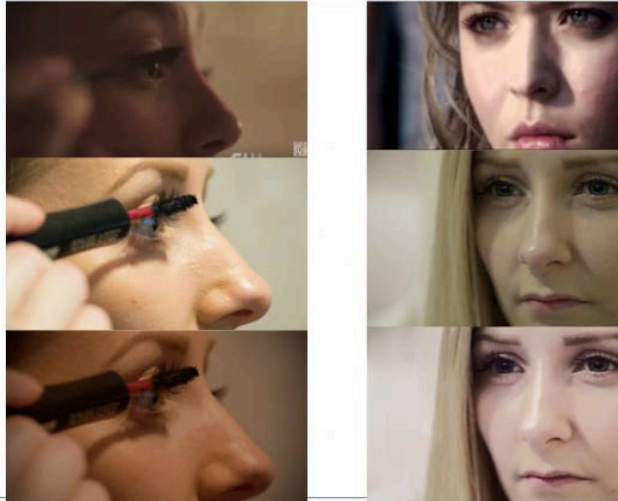
Tweets Tweets & replies Media

13 How To Get Away ABC Retweeted

Re-creating My Comps



Extreme Close Up



High Angle



Framing in a Car



Hiding Identity



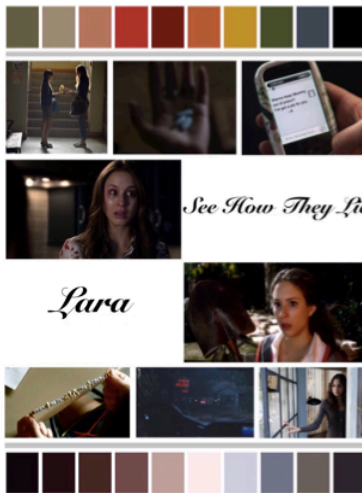
Turning Photography into Moving Images

https://www.youtube.com/edit?o=U&video_id=Mb5cenrIJZs



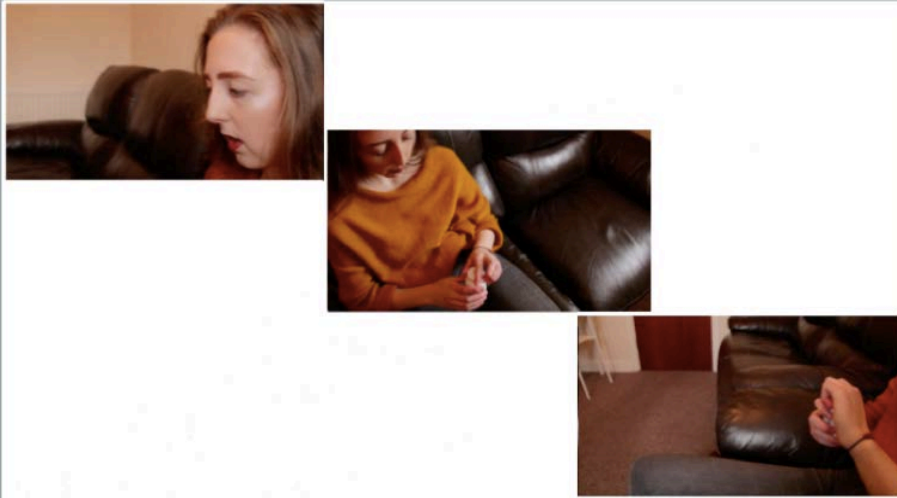
AESTHETICS

Camera Technique 1



1. Off Centre
2. High/Low angles
3. Negative room space
4. Drastic change in angles

My Version

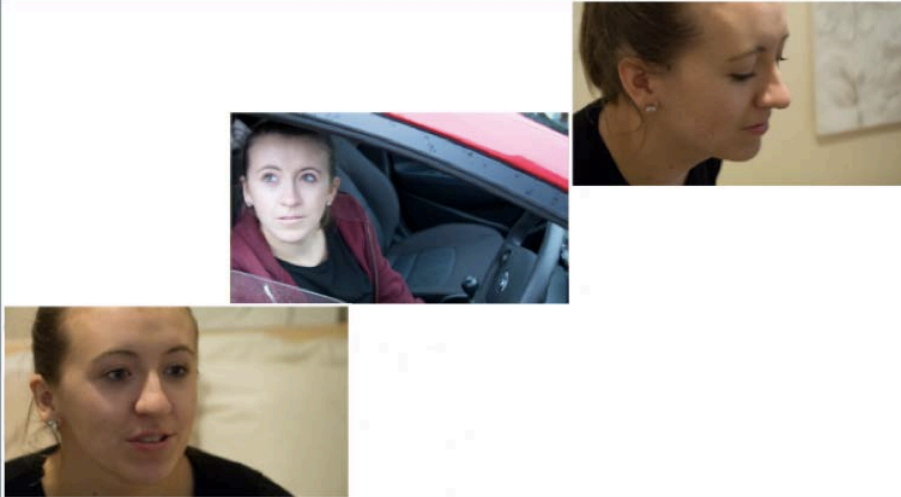


Camera Technique 2

1. Always on the left
2. Negative space
3. Background always



My Version

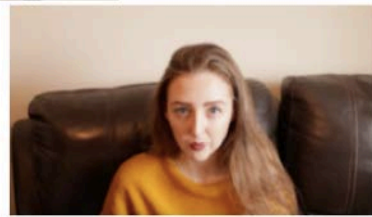
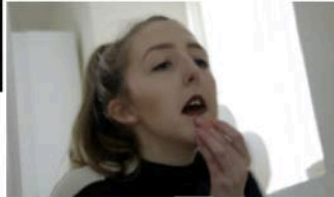


Camera Technique 3



1. Always central
2. Confident
3. Equally balanced

My Version



Use Of Space

https://www.youtube.com/edit?o=U&video_id=KvPIJR1hX4o

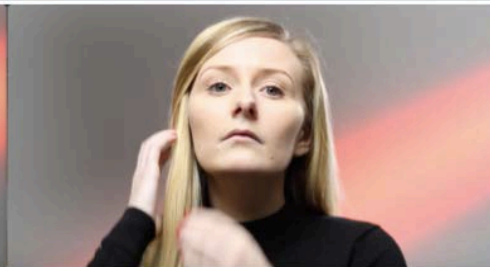
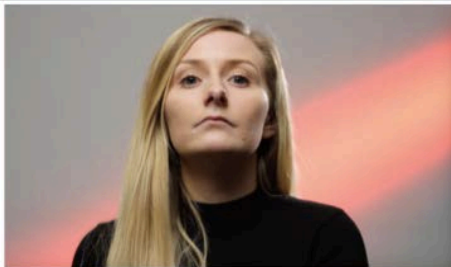
Test 1



Location



Indegogo Campaign



Emotion? Leave with?



INT. LARA'S CAR, DAY.

Lara is sat in her car listening to music as she switches between channels falling upon a news report of the murder of Kate -

RADIO(V.O.)

On this day one month ago, Kate Williams had her life taken away from her under mysterious circumstances.

Lara looks at her reflection in the rearview mirror, not blinking focusing on her eyes as her phone buzzes. Reaching down to look at her phone she looks at it before dropping it on the ground -

Why Me?

Why Now?

Any
Questions?

Through reflection, I will discuss the problems encountered during my role as a Cinematographer and how I overcame them. Through the use of Kolb's (1984) reflective cycle, I will reflect upon my own role and the problems I encountered during this project. The three key areas I will reflect on are the following; the stress of taking on too many roles, the decision not to visit my location and lastly the changes in camera styles on each individual character.

"Reflective practice which comprises a responsiveness to change, flexibility, and an emphasis on professional self growth, is increasingly talked about" – Julie Macfarlane.

Initially on commencing the project, I took on several roles within my group as a cinematographer, director and set design. I made this decision, as I did not want to share important roles with other members of the class. On reflection this was a poor decision as team working is important to any project. Furthermore these major roles needed a lot of time and attention resulting in poor time managing for myself and the rest of the group. Completing certain tasks for each individual role on time proved to be impossible and therefore communicating with teammates was difficult. This negatively impacted on our film as tasks weren't being completed on time and important roles were being abandoned. Julie Macfarlane states that reflective practice *"require effective problem-solving skills and the ability to learn from their experiences."* Therefore we re-structured and decided as a team on definitive roles that we were confident and passionate about. By changing our strategies, I was able to concentrate on one role, therefore fully engaging with the film. This helped the group dynamics as each of us were able to complete tasks on time and support each other through tasks that were difficult. This changed the structure of the team and our film as we all had an understanding of where we needed to be with our film *See How They Lie*. Through this, I have learnt to interact more with the team by involving other classmates to take up roles within the project. Not only did this make our group stronger but it also helped us create an even stronger idea for our film. Filippa Marulla Anzalone backs up this by stating *"reflective practice can be experienced communally with peers."* Furthermore I have come to appreciate the importance of team working, as none of us is as good as all of us.

As a Cinematographer, visiting locations is an important part of the role in order to visualize a particular scene through the lens of the camera. Location is vital to any film, as without this the story does not come to life therefore my knowledge of the location would have greatly helped lead the story. However on reflection this was an area of weakness in my role as I did not make it a priority and was inflexible in arranging a time to visit the location if it was not convenient to me. However I now realize that I should have managed my time better in order to prioritize visiting the location.

"The outcomes of reflection may include a new way of doing something, the

clarification of an issue, the development of a skill or the resolution of a problem.”

– Boud, Keogh, et al.

By not prioritizing viewing the location, it restricting my knowledge and experience of the overall outcome of what each room looked like. Although my teammates took photos and videos of the location on my behalf, not being able to visit affected my role as I lacked the knowledge of the space and the feel of the area. This meant that I had to visualize certain scenes through what I was given. This changed my outlook on how the film could look; as my ideas were restricted by not knowing what space I had to work with. This has taught me the importance of making time in my schedule to visit main events in order to get the best out of my film. I have also learnt that re-arranging dates is vital when my flexibility is minimal as this is an important role. In order to overcome this issue, I have arranged two viewings of my location in order to increase my knowledge of how and where I will situate the cameras to get the best possible footage for my film.

According to Westley, Zimmerman et al., *“like any skill, reflective practice requires training and practice if it is to be well done.”* As a Cinematographer, the structure of how I wanted to frame my characters had changed from my original ideas as the plot had been altered. This change was due to having a different scriptwriter involved which in turn had subtly changed some scenes I had originally researched and briefly practiced. When filming test footage for my film for the first time, my characters were framed in the same position without a solid structure to differentiate their individuality. Due to this, my characters background stories intertwined into one, which after researching this it became clear would confuse my target audience. This structure wasn't effective as it was displaying my characters personalities negatively, one which the audience would be unable to connect with.

Donald Schön states that a reflection is *“enabling one to uncover knowledge in and on action”*. Therefore I decided to change the structure by having each of my three characters framed in completely different angles, in this way each character had a unique style, which portrayed their personality in a way that best described them. This meant having one character positioned centrally at all time, one always to the left hand side and the final character positioned everywhere in the frame. This way each character had their own story to show, which would potentially grab my target audience attention, as a personal connection would be made. By overcoming this issue, I have developed my knowledge and skills and discovered the importance of training and practicing my role as much as possible in order to portray a good story. I have also learnt how to work efficiently within a team through changing; evolving and appreciating others work to create an even better story.

To conclude, by reflecting on this experience it has given me the ability to constructively reflect on my practice and shown me that I can look at my work in an objective way in order to change and improve as an individual as well as a

member of a team in order to improve and develop my skills and knowledge.

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