

AUB Portfolio

Contextual statement

The film I have provided includes extracts from three pieces of filmmaking work I have done in the past. These include sections from: a music video for the song *Damselfly* by Loyle Carner; a short film called *A Nice Day*; and a short film called *Hitman*. The first two are entirely my work, the third was a group project and I have focused on the scenes I directed. Full versions of all films can be viewed on my website.

I have many favourite films but one that really changed how I view film, is the French film *Titane* by Julia Ducournau. This changed my perspective of what a film is allowed to be as it breaks the rules of a typical film, making the viewing unpredictable, exciting, and thought provoking. As a filmmaker I aspire to be just like that and not be afraid to push the boundaries of genre and rules of filmmaking, making audiences' viewing experience completely unique. This links to my short film *A Nice Day*, which, whilst inspired by other films, has a unique style that I'm very proud of.

My main area of interest is directing, due to the creative freedom it gives. When creating my own projects, I aspire to always create something I'm proud of that I can call mine. However, I am also very interested in cinematography, as in my photography, I have the ability to express much importance and depth purely through a still image, which others can then interpret. I have included some of these photographs in my portfolio.

I believe that this course is right for me because it will allow me to push my creativity to its limits, whilst giving me the resources and opportunity grow as a filmmaker.

5 Minute Edit of my best film work



(Full versions of all 3 clips can be
found on my website under 'film')

Damselfly music video materials

This music video was part of my BTEC in Creative Digital Media and extracts from the full production portfolio are shown here.

Treatment – Damselfly (Loyle Carner)

The music video starts with opening shots of all the locations that will be shown throughout, as well as showcasing the instruments played as they start to come in, including the voice.

Then when the rapping begins, we are introduced to a protagonist who is seen alone lip syncing to the bars until we are shown him talking to a new girl on his phone. At first, he isn't seen to be too interested but gradually as the music video progresses, he unexpectedly falls for her more and more – something that isn't really like him to do, as he's never really 'opened up'.

From as soon as he wakes up in the morning, we see him constantly texting her/ on the phone showing him laughing and smiling throughout the entire day.

The camera continuously cuts between shots of a band playing the song in a studio and of the character lip syncing as well as showing him falling for this girl over text, whilst his friends seem to be making fun of the fact that he is in love as they are too immature and 'young'.

To show this we then see the phone notification come up when his friend says 'yo she texted you' until we see that's its not actually her, which provides us with an annoyed reaction from the man.

Then when the chorus plays, we see the man lip syncing directly to the camera and then when he says 'I was too young for you' we see that he's talking to her on the phone and saying that – possibly being in the future when their relationship didn't work out.

We are then shown a conflict caused between this couple due to the man's friends and his lifestyle. in the next shot the couple are together with the man's friends and his friends are talking about something that she clearly disapproves of and so storms off whilst the man tries to get her to stay. We see his friends simply laughing and him getting angry at them. And then we see her outside shouting at him and breaking it off with him.

The lip syncing then continues with the man being alone now in every shot, reminiscing about the past, looking at old texts etc.

The music video then finishes in a sombre and melancholic way ending with shots of the instruments being played and finally a fading out shot of the man.

Storyboard

INT. MUSIC STUDIO	Shot Number: 64
	Description: Man plays saxophone
	Camera: Medium/close-up
	Dialogue: *
	Sound: *
	Transition: Still
INT. MUSIC STUDIO	Duration: 1 second
	Shot Number: 65
	Description: Can see multiple people playing instruments
	Camera: Medium-shot
	Dialogue: *
	Sound: *
INT. MUSIC STUDIO	Transition: Still
	Duration: 3 seconds
	Shot number: 66
	Description: Man playing drums
	Camera: Medium/close-up, high angle
	Dialogue: *
INT. MUSIC STUDIO	Sound: *
	Transition: Still
	Duration: 1 second

A Nice Day

Shooting Script

This short film was part of my film studies A level, and I chose to produce a shooting script to help with the on-set production.

Shooting Script –
Film Name: A Nice Day

Director: George Grant

Shot	Camera/Action	Time	Audio/Sound
1	Medium shot as Camera tracks Simon as a dolly shot facing him, whilst he is walking	8	Narration
2	Close up of Simon's face as he spots someone	4	Narration
3	reverse shot/wide shot of person walking towards him	4	Narration
4	similar reverse shot of Simon	4	Narration
5	medium two shot of them interacting	10	Narration
6	low canted angle of Simon walking away when the interaction goes wrong and glances at camera	6	Narration
7	Medium shot as Camera tracks Simon as a dolly shot facing him, whilst he is walking	5	Narration
8	Close up of Simon's face as he spots his girlfriend on the bench	4	Narration
9	Medium shot of Margot on bench looking at the camera	3	Narration
10	extreme close up of Margot's eyes	3	Narration
11	extreme close up of Simon's eyes	3	Narration
12	wide shot of Simon looking away and then pulling out his phone	4	Narration
13	Medium shot as Camera tracks Simon as a dolly shot facing him, whilst he is walking with his phone	5	Narration
14	camera tracks Simon walking towards the bench until he sits down and it is a still medium two shot of them both	6	Narration

15	over the shoulder shot from Simon looking at Margot and her reactions to him breaking up with her	6	Narration
16	reverse shot of Simon looking at her as she gets upset and stays only on his face throughout entire conversation	10	White noise with muffled voice
17	extreme close up of his emotionless eyes	5	White noise with muffled voice
18	extreme wide angle of the two on the bench	4	White noise with muffled voice
19	over the shoulder from Simon looking at Margot as she asks if he's listening	3	White noise is gone and cuts to regular sound and dialogue with narration
20	reverse over the shoulder shot as Simon glances at the camera and Margot turns around	5	Narration
21	high angle onto Margot as Simon stands up	5	Narration
22	reverse low angle as we see his face until he turns to walk off	8	Narration
23	Shaky POV of Simon looking at his feet as he's walking until he stops and looks right at someone	8	narration
24	Reverse close up shows his expression	3	narration
25	long shot of person he is looking at	4	narration
26	Reverse medium close up of Simon talking to them	5	Narration + dialogue
27	Reverse shot of person looking at Simon from over the shoulder shot	4	Narration + dialogue
28	Medium long shot of the same angle	4	Narration
29	Medium close up of the same angle	4	Narration starts to get drowned out by white noise
30	Close up of person's face looking past the camera	4	

Evaluative Analysis of my short film *A Nice Day*

Looking at the narrative structure of my film and how it has been influenced by other short films I have analysed.

A Nice Day

Evaluative Analysis

Introduction

My Short Film 'A Nice Day' observes a young man who is walking through a park on a day out. The film follows his continuous struggles through the day with unimportant complications which cause him to spiral into a panic attack. My aim was to create an experience that may be familiar to spectators, whilst being surreal enough to add interest and subtext underneath all the unusual filmmaking techniques and overall execution of the themes I was trying to evoke through the protagonist. This was done through both the style of the film form, and **narration** – which was the aspect of the brief that I decided to choose.

Part One: Narrative Structure of the short film

In terms of narrative structure, I was inspired by the short films *The Gunfighter* (Kissack, 2013, 9 minutes), *Elephant* (Clarke, 1989, 39 minutes) *La Jetée* (Marker, 1962, 28 minutes), and most significantly, *Stutterer* (Cleary, 2015, 12 minutes). (Total Minutes = 83 Minutes.)

Stutterer (Cleary, 2015)

Stutterer, whilst having a conventional narrative structure throughout for a short film, it uses many interesting techniques that inspired me greatly that can be seen in a number of different ways through aspects of film form etc. For example, Cleary uses a narration to structure how the plot unfolds, from the very beginning as we are introduced to him through his inner monologue. This is similar to how I introduced my character in the beginning; however, I chose to do it in a way that got straight into the story as to not waste time and was done by using an omniscient/3rd person narrator rather than a 1st person/inner monologue narration. From the inspiration of *Stutterer* my narration continues to structure the narrative but in ways that aren't as explicit as before where there may be scenes of slight complication which on the surface add no real value to the story but from the standpoint of looking at character depth and development it adds a lot to what we initially understand about the protagonist and the themes surrounding him that then develop as the narrative progresses. The difference with how I chose to use this style of narrative structure, however, was that this was the running theme throughout my entire film, whereas this small idea that is featured in small scenes of *Stutterer*. Whilst *Stutterer* included the scenes such as the 'snap judgment' scene and the scene with his father, to add depth to the character, my entire film is based off this idea that the smaller, less interesting parts of life, show lots of character, especially since for the protagonist, Simon, they are the parts of life he focuses on the most. Finally, one of the biggest inspirations I took from *Stutterer*'s narrative structure is the build of tension throughout and the way it uses the narration to build not only build this tension up, but also have it be involved in the climax of this tension in a very intense and explicit way. For example, in *Stutterer* the entire film builds on the idea of the stutterer in confrontation with this girl

that the protagonist is talking to and eventually meet. Similarly in my short film *A Nice Day*, all of these small events throughout Simon's day build up to this final climax of emotions that he endures in an intense way. As well as this, the execution of my climax was heavily inspired by the way *Stutterer* made portrayed this build-up of emotions – with it all being done through a dramatic build-up of the narration, which overlapped and crescendos into the peak of the climax until the resolution, that calms all of this down.

The Gunfighter (Kissack, 2014, US)

The Gunfighter has the most obvious use of a narration to structure the short film as it directly impacts the narrative. This is due to the fact that the characters can hear the narration, breaking the 4th wall and changing the course of what might happen in the plot. I took inspiration from this by doing a similar thing but doing it on a smaller and much more subtle level. This is because there is little to no dialogue that the main protagonist responds with in certain cases where it may seem like he is breaking the 4th wall. This meant that, I had to use different techniques (such as when he looks directly down the camera lens, or when the saturation is suddenly decreased), in order to show how he may be hearing the narration and how it impacts what happens to him later on in his character arc.

La Jetée (Marker, 1962)

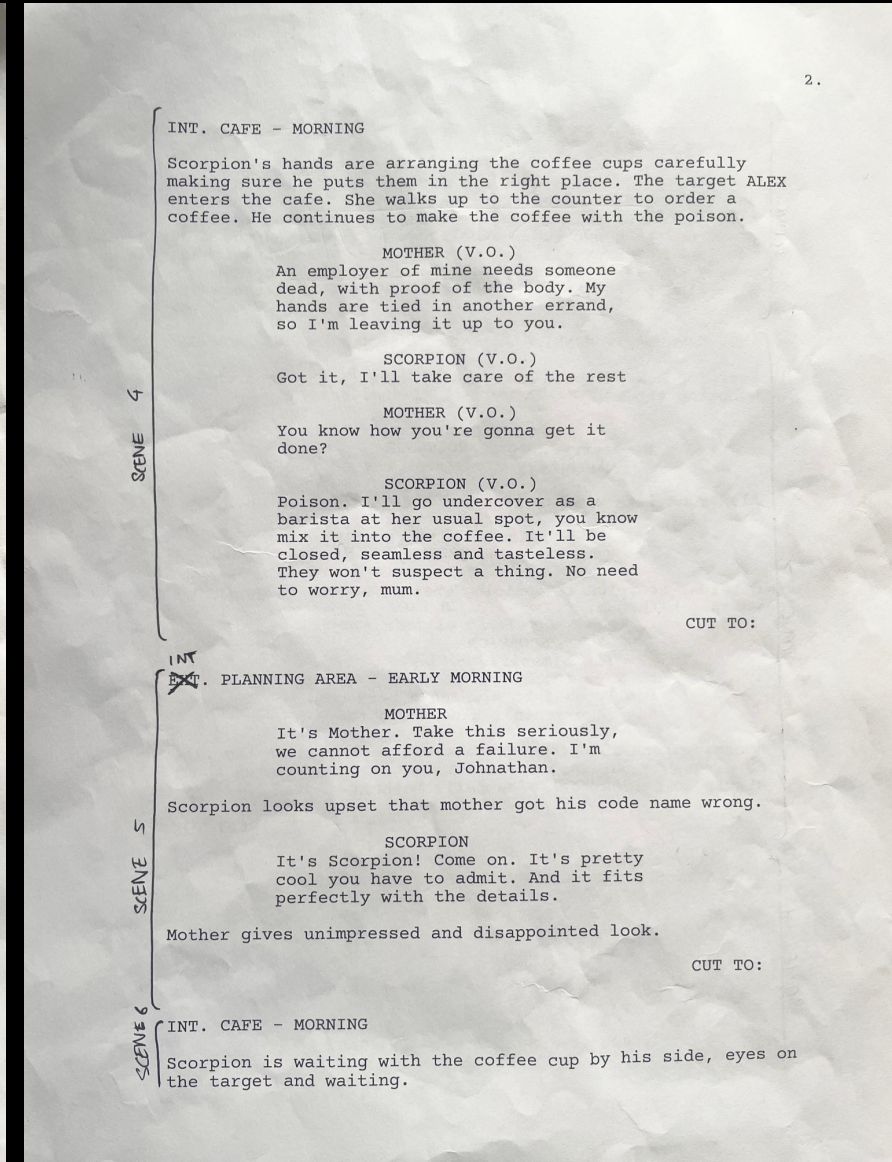
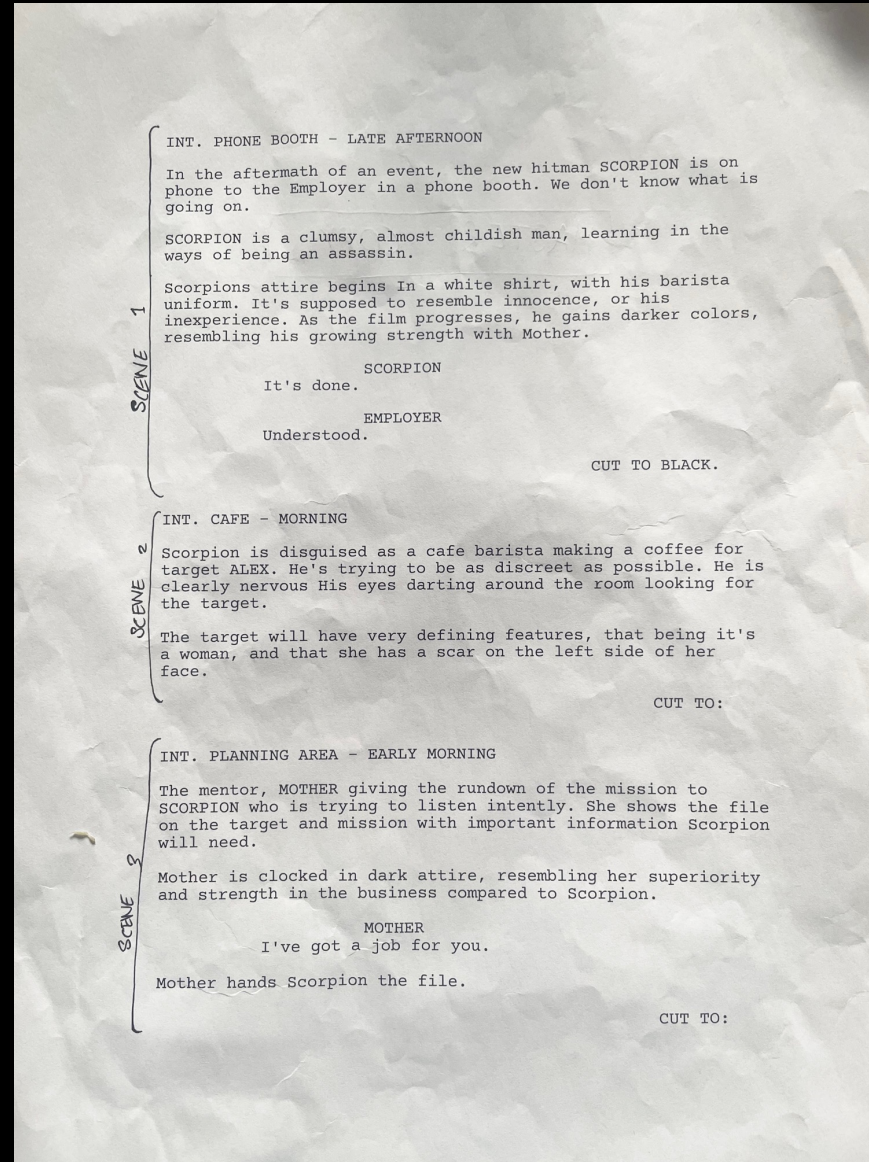
I also looked at *La Jetée* and how it structures its narrative using a narration and similarly to *Stutterer* it is an inner monologue. However, in this film it is used as a way to tell the story, which is especially significant because of the limited way that the narrative is being shown (through stills). I took inspiration from this as I too used my narration as a significant way of telling the story yet done differently in a way that worked better with the rest of my narrative.

Elephant (Clarke, 1989)

I thought that *Elephant* was very interesting in the way that it structured its narrative using unusual techniques to impact spectators and how they might view the film and its themes. This was done making each scene very slow paced, repetitive and seemingly uninteresting, which, on reflection, adds another layer of depth to the messages being portrayed. Through being inspired by this, my short film *A Nice Day* (whilst thematically being nothing like *Elephant*), follows a similar structure of how it shows events, in a very repetitive and unusual way, which I hoped would add to the themes and subtext.

Hitman screenplay

This is my section of the original screenplay of the short film *Hitman* that I contributed to producing in the 2023 Met Film Young Filmmakers' Academy.





Bedroom photoshoots

For an A level photography project, I chose to take portraits of people next to photos of their bedrooms to try and express their personality. This one is of identical twins, who each have very different characteristics, shown in each of the places they spend most of their time at home. The use of colour exemplifies this well as it portrays and visually exaggerates the tones of their rooms.

(More of the photographs I have produced can be found on my website under 'Photography')

This Photograph was part of my **Home Documentary photoshoot** in which over a few days I went around the house and took photos of everyday things that I found held some personal meaning and interest.

This one was my favourite out of the shoot as it really captures the tone of my family life, from the use of form and black and white.

It has recently been accepted into a photography exhibition at the Leicester New Walk Museum.



Media Studies – Film Poster/DVD



This is a film poster/DVD cover that I made for my media studies coursework in GCSE which I received a grade 9 for. This is an early example of my design capabilities and creativity, when it comes to film.



Practice Pitches

These are some examples of pitches I have made (mostly for practice) for films that I would go on to direct.

I am aware I will have to pitch my ideas when studying at AUB, as well as in the industry, so this is something vital that I require myself to practice for real career opportunities, where this is an important skill.

Pitch 1 – Short Film

‘Memoria’

In ‘Memoria’ a young man wakes up in the middle of nowhere, a giant field surrounded by woods. He wakes with no memory of how he got there and doesn’t know how to find his way home. He then searches around for any clues to his situation and finds several reoccurring complications that cause a number of short flashbacks that don’t quite make sense to begin with. However, as he finds more and more peculiar clues to why he has ended up here, it assists him to his escape and understanding of what happened in this mysterious event.

Pitch 2 – Documentary

‘Foxes Never Quit’

In ‘Foxes Never Quit’ we follow the unbelievable story of Leicester City Football Club. It will begin following the events of their championship victory in 2014, promoting them to the premiere league. To then almost being relegated the next season in 2015. However, the majority of the climax and build up in this story will come from the fairy-tale like drama in their battle and eventual victory of the Premiere League Title. This film will follow significant members of the club such as Claudio Ranieri and Jamie Vardy, highlighting themes of perseverance, belief and the overall idea of ‘the underdog’.