

# *Hating the Moon*

*directed by*

*Pietro Passarelli*





"I am a great lover of horticultural things, I love growing things, I love the seasons...and I've even ended up hating the moon, you know the moon has its gravitational pull on the sea and it stopped me on a couple of occasion from being able to swim..."

-Angus MacFayden

Crossing the channel is 85% mental preparation and 15% physical strength. Angus MacFayden only learned the front crawl three years ago and is now weeks away from the ultimate swimming challenge... everything is at stake.



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## Critical Evaluative LCC MA Documentary Film Report 2010

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## Critical Evaluative Report LCC MA Documentary Film 2010

*The purpose of the diary is to show your **thought processes**, your **theoretical influences**, and a record of the **development of the film**. It's not a factual record of what you did. You don't need an entry for every day or lots of dates. It's there to show how you made **decisions**, how you coped with **obstacles**, how your **ideas developed**, how you **evaluated material**, **what you learned**. It should be **informed by the reading and viewing** you've already done, inside and outside the course, and these influences should be **cited when appropriate**. This should be written periodically during the research, rather than depending on recollection at the end.*

# Introduction

Through this report you'll discover how the theory as radically changed my practice. What you'll read in the following sections, is the fruit of a journey not only of the protagonist but also of the director and the result of divergences and convergences of aims and objectives of them both.

In the first section I am going to critically assess the development of the film, while in the second section the thought process behind major decisions will be explored, in relation with theoretical influences, to conclude with the third section that concentrates on the relationship between storytelling and documentary

Looking at the development of the film, I am going to discuss how in pre-production stages I was initially inspired by "Touching the Void", and how then going through production and weighting consideration on choices torn between Verité and direct cinema, I then decided in post-production to reevaluate the material in the light of "Grizzly man".

To look at the thought process, I looked into the dichotomy between technique and creativity, discovering how technique is at the basis of the creative input. I then concentrate on considerations about "above and below the line" roles in documentary making process looking at my experience of the skills necessary directing a crew, weighting that against being a self shooting director.

To examine the relationship between storytelling and documentary, I consider scriptwriting theories that have their origins in Aristotele's poetics, that are still very relevant today, as well as McKee's considerations on story structure.

I also discussed how these principles have helped me to shape up the film, recurring to the principles of the "educational plot", where the story mainly arcs within the mind of the protagonist.

I then conclude with two final notes, one on the use of paper edits, and the other on the concept of poetry and how I applied it in the film.

## 1. Development of the Film

### 1.1 Pre production, Taster Tape "Touching the Void"

The first time I spoke with Angus was over the phone, he told me about his experience of learning front crawl from scratch 3 years ago, and the sensory deprivation he had to endure to train to swim in cold water. Its description of the cold reminded of the scene touching the void when one of the characters is descending the mountain with a broken leg and describing in the voice over interview the experience of the sensory deprivation.

He then told me how 4 years ago he got into the Guinness book of record for doing the London marathon on crutches after a winch cable hit him during the shoot of a tv show working as a cameramen.

After that phone call, I started thinking about how I was going to tell the story, I decided the goal was to build up the catharsis through the intensity of the events but not quite sure how.

At that time was running out of time, as the production stage of the taster tape was coming up, so to get ready for production I decided to do interviews like in the style of touching the void highlighting the major players: focus on character and event. The main issue was that touching the void interviews were afterwards, while mine were before the event. However all 4 characters I interviewed anticipated very similar action narrative outcome and twist of event.

However my tutor's comment at the time on the treatment based on predictable raising tension of events followed by resolution was that "it's a film I've already seen" meaning that risk of cliché.

## **1.2 Production, Verite & Direct Cinema "Between Marceline & JFK"**

As we started to look into distinction and conflicts between Direct cinema and cinema verite during the course of the MA, I was interested into a choice of style that was going to test the best of both positions

In Direct cinema, the feeling of being there captures the audience.

In 1960s Robert Drew, Richard Leacock, D.A. Pennebaker, Albert and David Maysels, and Fredrick Wiseman, combined a journalistic approach with documentary film making making the most out of the equipment that was being reengineered at the time (Barsam 1992, p.305).

Allowing to "to combine Flaherty's engaging style – a marriage of cinematic narrative conventions to footage based on 'discovery' - with the unobtrusive recording method." (Saunders 2007, p.9)

On the other hand Cinema Verite insight into individual's inner world gives the audience the feeling of being there on another level, but with the film-maker on screen making the interviews to allow the interviewee to open up there is the constant the risk is to make a film about making the film.

In "Chronicle of a summer" (Morin & Rouch 1994) when Rouch and Morin are talking with Marceline, discussing with her the implications of her being the character of the film. Also at the end of the film not only the subjects are screened the film, but they are prompted to comment on it, and these comments are included in the final version of the film, as well, as the two film makers, Rouch and Morin discussing the implication of the film in the Musee de l'Homme in the very last sequence.

In other words the threat is that to get that level of introspection the only possible film "was the one about how that film was made." (Winston 2008, p.197)

"Central to direct cinema is the presentation of disparate material as if it were equivalent; the resultant ambiguity creates the illusion of reality itself. Direct cinema is a manifestation of cinematic time (more than space) in which memory and forgetting, objectivity and subjectivity collide." (Barsam 1992, p.304) and This leaves the audience to choose from a variety of interpretations of reality.

However comparing the two styles the audience learn more about Marceline than they do about JFK in "primary" (Drew 2003).

In this project I wanted to strike the balance between external observation and internal introspection.

For instance I looked for the immediacy of JFK over the shoulder shoot as he is walking on stage when filming Angus over the shoulder scene as he is walking down the beach to the sea. But also looked for the introspection in the life of the character through the use of Angus video diary, and the final interview, this will be discussed in more details later on.

Furthermore according to Drew “narration is what you do when you fail.” (Macdonald & Cousins 1998, p.271). This had methodological implications, direct cinema film-makers choice for subjects that are very dense in actuality so that the narrative storyline could be worked out in the editing room from crafting it from a very high shooting ratio.

However I knew I wanted to craft a story with a narrative to engage the audience. I therefore decided to strike a balance between the two, use voice over of characters seat down interviews, over action observational style shooting on the boat during crossing, to show highlight or contrast inner thinking. [needs example?](for instance I was expecting that if they describe a scene, such as Angus tiered and grumpy during feeds, their comments from interview on expectations on that scene could be over imposed either to contrast if it came out differently or to throw light on inner world if they s shooting on boat in observational style)

### **1.3 Post-Production, rushes: Rethinking “Grizzly man”**

What happened instead is that Angus did not do the crossing, and I did one last interview with him, which I’ll say more about in the next following sections.

To keep up with the unforeseen circumstances of the unpredictability of the weather and Angus decisions, I ended up considerably overshooting. On top of that in pre production Angus decided to start a video diary, which I wasn’t quite sure what to do with at first. I was suggested by a friend to watch Grizzly man (Herzog 2006) to see how he dealt with a lot of hours of video diary material.

I found strange similarities with “Grizzly man” main character, narcissistic traits, self obsession, distortion of reality and priority, as well as neglect of relationships and so on.

I noticed that Werner Herzog uses Narrator voice to put hold the narrative, which makes it a bit of a Verite style of film about making the film, the video diary introspective interview substitute Marceline’s interviews in “Chronique of a summer”.

That was one insightful way of using the video diary, with Angus the advantage is that he opened up more to the camera in video diary as opposed to the earlier interview.

I therefore looked into Herzog idea of aesthetic truth and how for him boundaries between documentaries and fiction are therefore very blurred. We’ll look into Herzog idea of aesthetic truth at a later stage.

This raised the question of how to deal with characters that seem “mentally unstable”? Herzog putting himself in the film acknowledge that the character was mentally deranged and actively questions his assumption and beliefs, but also introduce the audience to the humanity of the character through meeting his parents, and friends.

In Post production I decided to focus on the path to “sanity/realization” typical of what McKee (1999) calls a educational plot. However because that was a specific moment in time of



Angus journey, and a fairly brief one to be fair, I decided to freeze that, stretch it, and represent it to give closure to the story I was telling.

McKee's talks about the educational plot as that where the story arcs within the mind of the protagonist, and what changes is the characters attitude towards life and himself.

From the negative to the positive. The film Starts with the character having a negative attitude towards life and themselves, and over the course of the film they'll come to see life and themselves in a positive way. Therefore what changes is the character attitude towards life. (McKee 1999)

This is all very well, but in practical terms I thought I had an ethical responsibility towards the character of my film in "the real world" as Angus decided he will start training in January, and cross the Channel in summer 2011. Which is something I cut out of the ending of my film. and one of the reasons, is that he called me to make this film, and despite it being my film, as in "I am telling his story",

The representation I feedback to him seemed to be pretty important in terms of reinforcing or discouraging certain type of thoughts and behaviors, as Angus himself acknowledged. During the interview he found the blog and video diary to have a "negative" effect on him because forced him to reconsider and spend more time with thoughts he would normally hide from.

It becomes therefore very important what representation of him this film it's going to propose. With the hope that the film will stimulate an open dialogue with its main character in "real life". Possibly prompting a reflective effect on a man that when I was expressing my concern over him crossing the Channel with a broken wrist replied was "leave it to me, you think about the film, i think about the crossing".

## 2. Thought processes

### 2.1 Above and below the line roles: technicians vs/& creatives.

In the film industry, there are roles and responsibility above and below the line. Director and producer are above the line, cameramen, sound recordist, editor, are below the line. The below the line are seen as technical role, and the above the line are seen as those that deal with the crafting of ideas.

In practical terms this means that a film is one persons creative vision put into practice, mostly the director.

#### 2.1.2 Technique at the basis of the creative input

Below the line roles tends to be seen as very related to procedures and technique, and skills lye in the execution of specific tasks, at specific times. (Rabiger 2009)

Unfortunately for the director role the crafting of ideas into structures of communication are rarely perceived as needing a component of technique.

I started looking into the book "Documentary storytelling" (Bernard 2007) from the reading list, and from bibliography to bibliography I ended up exploring "scriptwriting toolkit" (Howard & Mabley 1995), "Aristotle's Poetics for Screenwriters"(Tierno 2002), McKee's "Story"(McKee 1999) and "in the blink of an eye"(Murch 2001)

These reading told me that indeed there are various possible techniques that can be used to craft stories into appealing narratives. And mastering those techniques is the first step to effective storytelling.

### **2.1.3 Mastering technique as starting point for creative process**

I therefore gained a new understanding of discourses a round storytelling technique.

As there is a number of relevant figures across all disciplines that stress the importance of first learning the technique and then throwing yourself into the sea of possibilities.

When I got into the post production stage of working out a paper edit, I noticed that all these ideas and thoughts started to come back and make sense under a different light, providing me with a structure to lay my film on, what is the hook? what is the first turning point? what's the inciting incident? Is it him breaking his wrist? or him doing the london marathon in 2007? Answering those questions helped me to work out the emotional peaks and changes from negative to positive of the story, and get the technique in place that I needed to tell the story I wanted to tell the way I wanted to tell.

### **2.1.4 Directing a crew: out of focus & 3 camera setup...when things go wrong**

I've decided during production I was going to direct, and occasionally film as despite having understood the distinction between above and below the line roles, I wasn't too excited and convinced by it, plus having had Molly Deneen and Kim Longinotto talking about the marvelous of observational style and the beauty of being a shooting director, I didn't want to miss out on it. I was therefore torn between the perspective of Rabinger (2009) mentioned before and "capturing reality" (Ferrari 2009) from NFBC where various documentary director talk about their techniques and style.

However during one of the interviews in Brighton with Angus coach Mark, (that was used in the taster tape) I decided I was going to direct, ask the questions for the interview , and have a cameramen and sound person. However my cameramen shoot half of the interview out of focus. I found out afterwards it was because she wasn't wearing contact lenses and the bright sunlight on the lcd screen wasn't helping. However Because I wasn't to comfortable getting my one shoot at an interview with an inexperienced crew I had a second camera covering the interview on a wider shoot, which is the shoot I then used in the taster tape for Mark's interview.

The main problem thou with this is that I took the wrong lesson out of it, I decided I couldn't trust my crew as much, and rather then looking into how to become a better director I decided to rely more on technology.

Which is why when I schedule the interview with Angus parents I decided to do a 3 shoot camera with one cameramen, and it went terribly wrong. One camera was doing a wide (canon 7D) and the other two(Panasonic 151 and HDC-SD100) where doing a mid on his mum and on his dad.

It went wrong because doing so we didn't look into the eye-line of the interviewee, and having to sort out 3 cameras we didn't give enough weight to the microphones that where picking up a lot of background noise.

From that I understood that director skills are probably in between technical understanding of workflows and aesthetic choices, but mostly into people skills for optimal teamwork.

### **2.1.5 The intimacy of one man's band**

However on the last shoot after Angus cancelled the swim, I couldn't get cameramen and sound person, as it was with very short notice due to Angus unpredictability, and inspired by the change of equipment that allowed verite and direct cinema film-makers to experiment new forms, I ended up going by my self with Canon 550D and 50mm f1.8 lens, and Ediroll recorder with mic stand and

NTG2 shotgun mic. In this case the discovery was of the pluraleyes software that allows to smoothly sync separately recorded sound.

On our last interview Angus was mostly packing in his room, and expressing his tough, and new perspective on this adventure that has suck up 3 years of his life so far. Despite I would have liked to have a chance to try out to direct a crew with the awareness of the mistake I made in previous shoot, I have to say that was by far the best interview I've had with him, as I managed to create a space in which he could open up and express his toughs, as well as get the cutaways I needed of him packing and flowering the plants and probably being a one man's band in that context did help.

### 3. Story and Documentary Film

Conceptually as you might have noticed in the previous sections I treated the documentary footage as closely as I could to treating a fiction story.

This therefore required some adjustments on the technique of crafting the story, that I valued very important for reasons also mentioned in previous sections.

Fiction heavenly relies on scripts; and the closer to a documentary script is a paper edit.

#### 3.1 Getting the story arc in place

As mentioned in the first section of the development of the film, my first task in post-production was to articulate and understand the story arc, to select one out of many out of the actuality material I had on my hard drive.

***"Story is about principles. not rules.***

A rule says, "You *must* do it *this way*." A principle says, "This *works* ... and has through all remembered time." The difference is crucial. Your work needn't be modeled after the "well-made" play; rather, it must be *well made* within the principles that shape our art. Anxious, inexperienced writers obey rules. Rebellious, unschooled writers break rules. Artists master the form." (McKee 1999, p.3)

***"Story is about archetypes, not stereotypes.***

The archetypal story unearths a universally human experience, then wraps itself inside a unique, culture-specific expression. A stereotypical story reverses this pattern: It suffers a poverty of both content and form. It confines itself to a narrow, culture-specific experience and dresses in stale, nonspecific generalities." (McKee 1999, p.4)

#### 3.1.2 Aristotle's poetics for screenwriters

I looked into the 3 act structure for drama sticking it down to a grid to understand it, first act 1/4 of the film, second act 2/4, third act 1/4.

Act 1 there is the exciting incident within the first 40 second, and the character is introduced, then there's the first turning point, and the act closes with an emotional peak that set up the beginning of act 2.

Act 2 then as twists and rehearsals, that intensify the story, building up to a second emotional peak stronger than the first one.

Act 3 then intensify even more the contradictions and issues raised previously, the character reaches the darkest moment, loose ends are explained, and then it intensifies and reaches some kind of resolution “the hero is let of the three” (Tierno 2002)

Here are a few examples of how I applied this

1. the choice of introducing Angus while packing, to set expectation, this is a character that thinks. Which is reconfirmed by “indulging” on the shoot of him thinking while chewing after his breakfast at the end of the breakfast fast up beat sequence.
2. Angus hate for the moon is the first turning point, that sets the action idea, focusing on as a character that as internal conflict that is attributing to external agents in this challenge he set for himself.
3. I chose Angus broken wrist episode as the first emotional peak of act 1, to set act two in motion.
4. Angus Walk down the beach with a broken wrist to then throw himself into the big waves to swim mixed with soundscape of the place and music is intentionally left as “time to think” and absorb for the audience to make their mind up about him.

The list goes on till the end of the film, but these first four points give an idea of how it would continue.

### **3.1.3 “Scene that build up sequences” (McKee)**

Having designed the overall structure I had to look into how you build up scenes that build up sequences that are not only advancing the story but also engaging the audience, McKee(1999) points out that but also inversion of value is what determines an event. if a sequence does not have an event, for instance nothing is happening from beginning to the end of it, it can be scraped as it's not advancing the story. that helped me give a reason to each shot. and apply the principle “the sum is greater than the sum of the part” but with a greater understanding of how these parts fit together not only to fulfill basic rules of communication, thinking of film as a language, but also to convey the emotions that best represented my story.

This is similar to Murch(2001) in the blink of an eye “rule of six”, where he lists the priority criteria to choose between cuts, the highest is weather going from one shot to the next one. is advancing the story emotionally.

### **3.1.4 “Swim is cancelled” ...what is the film about then?**

I believe an open research approach, that comes from Socratic questioning, helped me to deconstruct and readjust my plans. Allowing a move from “touching the void” approach to recalibrating it into “Grizzly man” style and finally into my own variation tailored to this story.

### **3.1.5 A closer look at the main character: issues with “The Educational plot”**

We have seen before that for McKee, the education plot is that where the story arcs within the mind of the protagonist, we'll now see some consideration of this model in relation to my telling of Angus journey.

### **3.1.6 How does it apply to Angus**

Angus in the days after the decision he had a change of view towards what he was doing, and the goals he had set.

in a way doing so I tried to capture Herzog's concept of aesthetic truth. [which is something behind the actuality and the factual description of the event, it's its manipulation to represent a higher truth of the moment the troughs lights on elements that would other (Herzog & Cronin 2002, p.238)

in his words "I know that by making a clear distinction between 'fact' and 'truth' in my films, I am able to penetrate into a deeper stratum of truth most films do not even notice" (Herzog & Cronin 2002, p.240)

talking about "little Dieter's needs to fly" (Herzog 2007) Herzog says "We were very careful about editing and stylizing Dieter's reality. He had to become an actor playing himself. Everything in the film is authentic Dieter, but to intensify him it is all re-orchestrated, scripted and rehearsed." (Herzog & Cronin 2002, p.265)

I wasn't very interesting in the re-orchestrating and scripting of the events, rather more in the Idea of representing a moment that is artificially reconstructed, to fabricate and reproduce emotions and feelings that belong to that moment.

The key point Herzog make however is this "It was my job as the director to translate and edit his thoughts into something profound and cinematic." (Herzog & Cronin 2002, p.265)

Which is why I think this is best achieved in post-production without pushing the character about during production too much.

### **3.1.7 How does the educational plot not apply**

Angus is still going to swim next year, so he did change his mind about the feasibility and reasons of doing it with a broken wrist, but also he persists in wanting to cross it, which is something not addressed in the film to leave the focus on his sudden realization of the nonsense of crossing the channel with a broken wrist.

### **3.1.8 Distortion of actuality and the "creative treatment of actuality" (Grierson)**

However there are ethical issues around the concept of aesthetic truth.

which might have its origins in Grierson's definition of "documentary as the creative treatment of actuality" [quote needed?]

Brian Winston (2008) however argues that once the creative process starts there's not much actuality left.

However I decided to resolve it the way described it in the previous section as him asserting that he'll swim in 2011, in my opinion creates a less powerful narrative than capturing and representing that moment in time, where he realizes he is not a superhero.

## **4. Technical and theoretical notes on Paper edit workflow in post production**

Through seminars and lectures I was introduced to the traditional paper edit workflow.

### **4.1 Old school**

everything shot on film or tape, was then transferred to VHS with time-code overlaid on the images.

Then for interviews a transcript was written transcribing the time-codes as well, while for scene where no one is talking a log script was done, where a brief description of what's happening on screen or the cutaway was written next to the time-code.

The interview transcript were then printed, and cutting paragraphs or sentences into stripes, reassembled with tape deciding the order of the narrative, sometimes the final version was photocopied as it had been cut too many times to adjust for changes. Once that was working smoothly on paper the log script was introduced and roughly decided where to have certain cutaways to enrich the interviews.

## 4.2 digitalized

Now that is a very insightful process, however technically very tedious, I came up with a digital variation of it, which updates it to the present.

A transcription program can be used on a computer to transcribe the interviews, this has got a window with the video file and column for transcribing, every time the line is changed it stamps a time-code. If you decide to go back to particular time-code, when you hover the time-code with the mouse it turns into a button that you can click and brings the window of the video back to that time-code of the video.

A word processor can then be used to format the transcriptions into columns ie speaker, time-code and speech transcribed, to help skimming through.

Excel can be used to assemble the paper edit. Copying and pasting the paragraphs from the word processor to the excel cell.(including the beginning and end time-code in the selection).

Furthermore if you need to move sentences and paragraphs around, with excel you can drag and drop them where you prefer them without having to do copy and paste (equivalent of cutting with scissors and reassembling with tape in the old school workflow).

## 4.3 Theory behind paper edit

However the paper edit key value is that of being able to isolate the content, working with transcripts, concentrating on the meaning, removing non verbal communication.

This is common practice in social sciences and psychotherapy where they work with transcripts on a daily basis. And have developed all sorts of techniques to analyse them, ie how many times a certain word is repeated in a certain context might indicate certain things rather than others.

In other words a paper edit is “a script upside down”, as we start from material we have already collected (transcriptions) rather than making up new once.

However as in a film script best practice is to be “writing from the outside in, rather than the other way around.”(McKee 1999, p.410) which means to work out the outline first and then filled that in with the dialogue and descriptions rather than the other way around.

Once you have a paper edit, you would then either pass it on to your editor, or ingest into final cut yourself to see how that assembly looks on screen.

## 5. A final note on Poetry

If we agree that film is an emotional medium implying that “when an idea wraps itself around an emotional charge, it becomes all the more powerful, all the more profound, all the more memorable.”(McKee 1999, p.112)

In one of my tutorials I was suggested to look into film poetry, I found in McKee some interesting considerations on story poetics.

First of all of what poetry is not. As “Poetic does not mean pretty. Decorative images of the kind that send audiences out of disappointing films muttering “but it's beautifully photographed” are not poetic.”(McKee 1999, p.400)

## 5.1 Theory on Poetry

According to McKee poetic means the enhanced expressivity, a good story well told, plus an enrichment and deepening of the work's expressivity through a symbolic system of images.(1999, p.401)

The audience reacts to images symbolically in the “sense that each object has been selected to mean more than itself and so we add a connotation to every denotation” [...] “ Like all works of art, a film is a unity in which every object relates to every other image or object.” (McKee 1999, p.401)

Furthermore the “Image System is created one of two ways, via External or Internal Imagery. External Imagery takes a category that outside the film already has a symbolic meaning and brings it in to mean the same thing in the film it means outside the film.[...] External Imagery, I must point out, is the hallmark of the student film.” (McKee 1999, p.402)

“Internal Imagery takes a category that outside the film may or may not have a symbolic meaning attached but brings it into the film to give it an entirely new meaning appropriate to this film and this film alone.”(McKee 1999, p.402)

Last but not least “a film's poetics must be handled with virtual invisibility and go consciously unrecognized.”(McKee 1999, p.402)

## 5.2 Poetry in practice, applied to hating the moon

In post-production I was implicitly influenced by the principles that McKee explicitly describe in the previous section on poetry. I tried to apply them to the film building an image system where water is a reflection of Angus' mood.

Here is a few examples:

- 1.Asides from the obvious real story of wanting to cross the water of the Channel to bring fresh water in Africa through building up a water pump (which in the film is downsized to slowly let it enter in the audience minds with the picture of the water pump at the end).
- 2.the first time the audience sees Angus' face, he is talking about the moon's gravitational pull on the sea, holding it responsible for its misfortune.
- 3.He is having poached eggs in water using a frying pan.
4. Watering the plants, Angus introduces the theme of the change of season “most of these plants are going to be dying right back for the winter”.
5. Angus and his parents telling the anecdote of his first near death experience, when playing with ice (which is water ultimately).
6. The water of swimming in the swimming pool
7. The calm water when swimming in the sea,
8. The water of the rain.

9. The rough water of swimming in the sea with a broken cast
10. The water in the newspaper picture of Phelipe Croizon.
11. Also the wanting to use a jar to collect sands, miming the movement of scooping up sand as if it was liquid, reminds of water.
12. Turning up the tap, filling up the pint glass and drinking a glass of water (as we can still see the jar behind the ball he just posed on the counter) in the last sequence as he exits the room sipping the water.
13. Last but not least the water pump he found raised for after the credit in the still has got a tag with his name "a gift from Angus MacFayden".

"Symbolism is powerful, more powerful than most realize, as long as it bypasses the conscious mind and slips into the unconscious. As it does while we dream. [...]. Sound doesn't need cognition, so music can deeply affect us when we're unconscious of it. In the same way, symbols touch us and move us-as *long as we don't recognize them as symbolic*. Awareness of a symbol turns it into a neutral, intellectual curiosity, powerless and virtually meaningless." (McKee 1999, p.407)

The image system listed above attempted to give another dimension to the audience highlighting the complexity of Angus character deepening the experience of his mood swings.

## Conclusions

In this report you've seen how the theory has radically changed my practice. What you've read in the previous sections is the fruit of a journey not only of the protagonist but also of the director and the result of divergences and convergences of aims and objectives of them both.

In the first section I have assessed the development of the film, while in the second section I tried to make explicit the thought process behind major decisions, in relation with theoretical influences, while in the third section I've concentrated on the relationship between storytelling and documentary.

I then conclude with two final notes on how I applied the paper edit and the concept of poetry in the film.

Looking at the development of the film, I've discussed how in pre-production stages I was initially inspired by "Touching the Void", and how then going through production and weighting consideration on choices torn between Verité and Direct Cinema, I then decided in post-production to reevaluate the material in the light of "Grizzly man".

Looking at the thought process, I showed how I reached the conclusion that technique is at the basis of the creative input. I then focused on considerations about "above and below the line" roles in documentary making process looking at my experience of the skills necessary directing a crew, weighting that against being a self shooting director.

I then examined the relationship between storytelling and documentary, considering scriptwriting theories that have their origins in Aristotele's poetics, as well as McKee's considerations on story structure.



I also discussed how these principles have helped me to shape up the film, recurring to the principles of the "educational plot", where the story mainly arcs within the mind of the protagonist.

In conclusion, in my experience, I found that the learning of documentary film-making is best grasped when it is grounded on explicit principles and techniques that are implicit within industry practitioners, despite they are rarely talked about as such.

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