Xuan Huang

Professor Hoang Nguyen

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Film Project Reflection *The Door*

Overall the film is designed as a narrative fiction. So the first thing we consider when arranging the shots is continuity. And because of our decision to shoot only feet, the camera has to stay on ground level or high angle, otherwise upper body will appear in frame. For the same reason camera distance has to be reduced, and the subject we are observing is simple, thus the most natural choices are close-ups. The only two long shots are tilted slightly down or shot under stairs below ground level. This organization allows the sense of intimacy to form, too, further emphasizes how little and private this interaction is by showing mostly subtle movements.

Editing follows the same principle - to keep things coherent as much as possible, as we have a time limitation - each cut will be short and has quite a big jump in time or space with one another. We try to make graphic or motion match between images, like we did by connecting a scene ending with the senior getting down stairs, with the following scene starts with her stepping right downstairs. Subjects stays in the center while we also shot from different positions and angles to avoid boredom. Two scenes are selected deliberately for playfulness – the shot when the one of them is totally blocked by door, and the shot they pass an umbrella in rainy days.

Rhythm of sound is crucial here as well. The sound of opening the door is a repetitively appearing element that could be organized to imply the rhythm of visual information. The interval between two sounds of door suggests the time the two characters spend on each meet, and when they speed up, audience get the idea that they’ve been more and more used to this activity.

As for Mise-en-scène, Costume changes frequently to indicate the pass of time, otherwise the series of jump cuts in middle will seem confusing, whereas shoes keep the same to help identifying figures. Because of our choice of subject being shot, difficulty in acting is reduced and thus most of the performance needs only to provide basic yet fundamental information to let our story progress logically, like the action of propping the door, movement when looking for card detector, or the feeling of hesitation when encountering a stranger. Selection of dialogues must be careful as well to make sure it the actions happens naturally - enough background knowledge is extracted in this fast pace story so that audience keep up with characters’ thoughts and behaviors.

Besides lower the dependence of our project on performing skills (which is hard to find just among friends), having the focus singularly on feet adds the sense of anonymous, which contributes to our concept of representing warmth and welcome between generations of students. For the same purpose the sound is eliminated and intertitles are included instead. The inspiration comes partly from Battleship Potemkin, where voices of “individuals” are combined and been emphasized as a group of people with similar ideas.

In all we try to make the video smooth and fun within limited space and subjects, to form a story conveying the idea of warmth between groups of people by depicting a daily subtle event.