

... safe out, ...  
dog barking and Richard looked thru  
the animal thrust up on ... legs at t  
s taut, and he hoped it might be a netna  
side a pie of the ... once that had a latticed  
he remembered. ... being it was ... her cor  
critter in the woods that roused the dog, I  
portion. But then everything was out  
at at the she ... making it shiver a  
edly the crawling nest form of substance at  
ade over time.  
ing a tie," Bud said, "how to take this, peering  
used, wary about ...  
ip, a possible remark  
"om work," he said, "I went home from work  
? To check out groceries?"  
lation, stateside, pretty much.  
c.  
thing ... said, which she's right  
a guy that wears glasses. Except you d  
we weren't ... we said, "Does he or doe  
Richard said.  
walked in the house and Bud barely no  
sley of dying. It was the empty hollow  
mile drive intr ... g transparent.

# SMYRTNEY

... You ... out to Bud's?"  
ahead and do it."  
ren't we supposed to all about the ne  
booth had a talk ... he said.  
"okout and for ... where you talk  
said, "but he's not there."  
e answering ser ... and they'll tell me he  
to call," he said.  
"she said, "and you do the ointment."  
ner he did the ointment."  
the bed with the stubb ... on his fath  
ject of the island ... for his eye  
ing for time. Richard spread the on  
ajama tops ...  
would have to ... thought about  
e in them. He lived in their historic  
newspaper, he ... in the memor  
ctims, lived on, merged, twin  
figures.

# MUSIC

... one's innocent ...  
e I thought of Jimmy. Th  
corated posts and bright oddn  
7-Up bottles and blue of Milk ot  
d in cement ... by on ... man, alor  
at we ... m ... ably illit ... e, who l  
ewhere near Naples, p ... sure, ... an whos  
maybe they left him, I wa ... he ends  
k spaces, date of birth unce ... steel rods  
ree years building this thing out of steel rods  
pebbles and ... sacks of sand ... hand  
ed, three ... necks crusting ...  
ears with gl ... snow-washer.  
eyes as he hang ... dusty fedora, face burnt  
overall and a ... night, m  
radial ... below.  
o on the gramop ... inferring ...  
edge-seeker, a palm ... one da ... could l  
l, but he looked at his ... a man who dc  
nd it was blank. And did ...  
y eccentric? In a way, yes, a man who  
othes, bummy looking, talks to himself o  
ay, maybe, I could imagine art that has n  
c to produce a rambling art that has n  
ken wire. ... Jimmy's future clc

# POPP

worked on the ...  
on circuit boards, Bud said, for the  
ought he was half in love with Bud's wi  
and went, secret and sort of semipathetic,  
ne cotton ... If Aet ... had a clu  
she think ... ear this qu ... carried  
physical s ... a h ... tush acr  
at the throa  
of some ... else to say.  
aders, I read the ... day." And  
e formal sen ... in the ... row colum.  
which I am not ... of, live ... cally shorter.  
Right-handed men ... ten years longer th  
believe ...  
ing ...  
die typically at age, I think, s  
they ... off facing the North Pole."  
I could not analyze ... of co  
ned Bud pry nails o ... the o ... doorboar  
g around for a claw ...  
ard."  
les to tell me my phone's not wo  
if this was a setup for a scaf'  
just an ordinary thank-

# 2014



# INTENTION

In my video I intend to explore the concept and issue of the importance of freedom of expression and self expression as well as touching on the surrounding idea of freedom of speech. My video will show how without creative license, with limitations or barriers an individual can feel oppressed, restricted or trapped. Self expression can take many forms such as writing, dancing, art, protesting, and it is a way for people to use their voice for a cause or simply to show the world who they are.

In many places in the world, censorship restricts people's ability to express their ideas and beliefs through many mediums, whether this be due to a corrupt government, a strict religion or lack of opportunity.

In my video I intend to focus on three main ideas coming under the 'freedom' umbrella. These are progressive and lead to one and other. They are:

- Hopelessness when the individual or party is restricted and can not express themselves or their ideas.
- Their struggle as their freedom is being taken away or the desperation to reach freedom/free themselves. (The film will be seen in reverse, so both of these are relevant interpretations.)
- The happiness, freedom and power that comes with the ability to express themselves without constraint.

The film will have an experimental appearance and will actually be seen in reverse, meaning that characters will appear to be walking or moving backwards. With this effect, I aim for it to be able to be interpreted in different ways. It could be seen both positively or negatively depending on whether the viewer visualizes the video playing forwards or simply taking its full meaning from the fact that it is backwards, perhaps depicting that our society is moving backwards.

In making this product I want people to think about the importance of expression and everyone's right to have an opinion and their ability to put that forward if they desire.

I want my audience to feel connected with the characters in the film. I want them to think about the limitations that are on the characters when they cannot express themselves and how the characters might be feeling. After watching my film, I want the audience to come away with an experience or a respect for their right to free speech (if they have it). I also want them to come away with an understanding of the importance of free expression and to acknowledge that some people in the world do not have this or the ability of expression due to other personal factors.

# AUDIENCE

My film is targeted specifically at 18-30 year olds, both male and female who may have an interest in freedom of speech, censorship or self and free expression. As a secondary audience, the film also aims to have the capacity to entertain others of all ages who are prepared to stand up and actually fight for a cause, wanting to make the world a better place. Viewers will need to have a level of maturity and background knowledge in order for them to see beneath the surface and understand the deeper messages within the film. As it is a film medium, it is easily circulated and shared on the internet. According to a 2013 study by the Pew Research Centre, 90% of 18-30 year olds use the internet compared to only 46% of people above 65. This means that the majority of people in my target audience have the means to come across my video and be engaged by it. The audience may partake in using their voice to express opinions in an online space and then bring that into the real world. In events such as rallies or protests, or they may simply express themselves through a creative outlet. As well as believing that it is a human right to express oneself freely, they may also actively defend this right. It is possible that members of the audience may have been restricted or repressed before and have been unable to speak freely. My audience may be politically informed or have a will to learn more about current issues and struggles that members in both our national and global society face on a day to day basis. They may be the type of people who enjoy being updated on the news and current affairs. They may also be people who enjoy watching films and getting something meaningful out of a film. Members of the audience might be fans of the experimental genre and want to watch this film to see something a little bit different to lots of other films out there. For the audience to gain the full experience of their film, they will need to speak English relatively fluently and a level of education may also aid them as some words in the soundscape will be quite advanced.

# TECHNIQUES OF ENGAGEMENT

When my audience watches my product, I want them to be engaged and entertained. I will need to use a combination of story and production elements to achieve this. My film will switch between multiple story lines (4). Each character is different and people will be able to relate to them in different ways, some more with particular characters than others. By having multiple storylines, the film keeps a faster pace which doesn't allow any time for the audience to become bored.

Each story will be told from the point of view of the character in that the audience can clearly gauge their emotions and sympathise with them.

In terms of editing techniques to engage the audience, I will be editing my film so it is seen in reverse. This adds to the experimental genre and also will make my film fairly original, making the audience think harder about what is happening. This backwardness also creates a slight danger for confusion among the audience, but I feel it is necessary in order to keep the film as open as possible for interpretation.

I will use camera angles such as low and high angles to make the characters look in control and then lost, respectively, as they are seen in situations with and without their freedom. I will also use close up shot types to bring the audience closer to the character. I will use long shots to communicate to the audience when the character is feeling isolated or hopeless. A close up shot which gauges emotion will also communicate the feelings of hopelessness and frustration to the audience.

The sound will also work to engage the audience. There is great potential within the spoken poem (see 'Script') for the audience to create their own interpreted imagery. Along with this, there is a soundscape which will incorporate different noises and layered voices which will contribute to the intensity, tension and mood which will further engage the audience and make them potentially recognise and associate with what the characters are feeling.

# STORYLINE

The film follows four individuals, each with a different way of expressing themselves. There is a dancer, a goth and a storyteller/orator. The film is in reverse, but what the audience will see is ordered as follows: the audience will be introduced to each character, clearly being able to see that they are unhappy and lost. They are being oppressed and have no way to freely express themselves. Slowly they will become less and less restricted and be able to use their self expression which allows them to be free.

The dancer in the film practices Bharatanatyam (an Indian traditional dancing.) She is seen bound in ropes and in plain clothing. She looks lost, frustrated and restricted. She is seen throughout the piece struggling to gain her freedom of expression and she then becomes dressed in her sari and headpiece as well as other signature items which she identifies by and is able to dance freely and expressively.

The storyteller and orator in this film has a lot to say and a lot of ideas. He is seen with his mouth and hands taped and bound, feeling disempowered, bottled up and hopeless. He tries to struggle against the tape and rope, desperate to become free, and eventually the tape and rope come off. He still looks distracted and worried, speaking but with little expression. He soon begins to speak passionately with fervent facial expressions and hand gestures. He is expressive and passionate and wants to share this with the people who he communicates with.

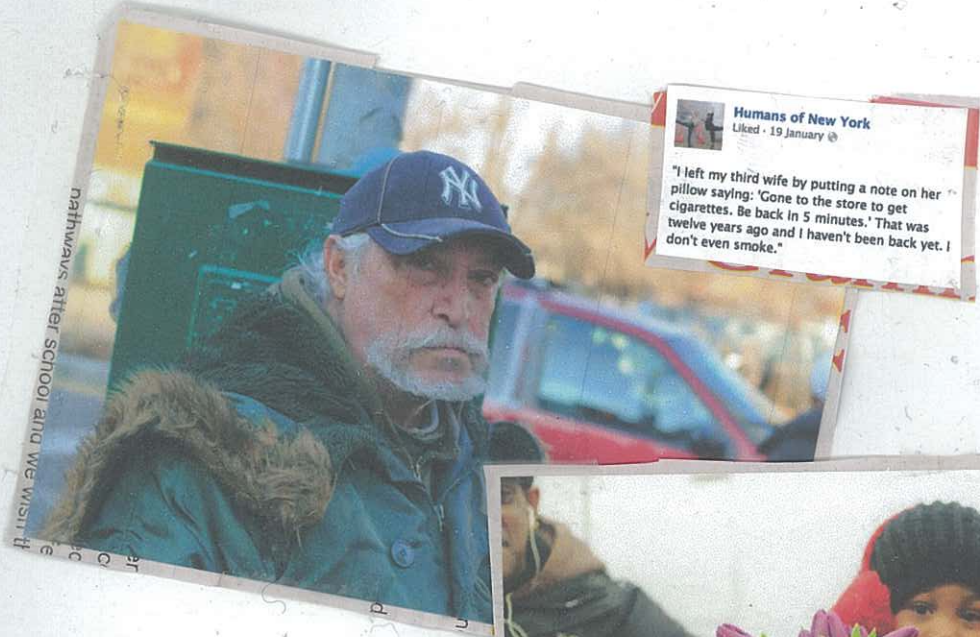
There is also a teenager who expresses herself through her appearance as well as creative writing and journaling and she has an alternative gothic look about her. She is initially seen looking pale, plain and dull. She looks lost, disoriented, unsettled and a little bit scared. She slowly begins to lose this unsettledness and the make up which had run down her cheeks reverses and she begins to transform into a dark looking, yet expressive and content character. The books and artwork which were in neat piles around her become opened and the photos and artwork are spread over the floor, allowing her to be inspired by them. She becomes her alternative, gothic self and is seen subtly smiling, showing amusement and absorbed in her work.

There is a young boy who has great creative potential and expresses himself through his imagination and innovative ideas. He is initially seen looking disinterested and withdrawn. He has creative tools around him but is not using them and does not appear to want to. Bruises are evident on his face and arms. The bruises begin to disappear and he becomes happier and he engages in imaginative creative play.

*As I was developing my film during production and post-production I wanted to have messages in different layers of my film. The very surface message means that the audience acknowledges the change from restriction to freedom, but if it is further read into they will see lots of layers and submessages in the storylines and entire film. Deeper understanding will develop with each viewing.*

*I have also included some subtle crossovers between storylines. The Bharatanatyam dancing represents fire and dancing flames. When my dancer becomes repressed it is as though the fire is being extinguished. In the background of 'the speaker', there is a fire which dies when he is repressed. The script is narrated by the actor who portrays 'the speaker', further enforcing his wish to verbally express himself.*

# inspiration



Humans of New York  
Liked · 19 January @  
"I left my third wife by putting a note on her pillow saying: 'Gone to the store to get cigarettes. Be back in 5 minutes.' That was twelve years ago and I haven't been back yet. I don't even smoke."



Humans of New York  
Liked · 26 January @  
"I got some purple ones because my yellow ones weren't feeling too good."

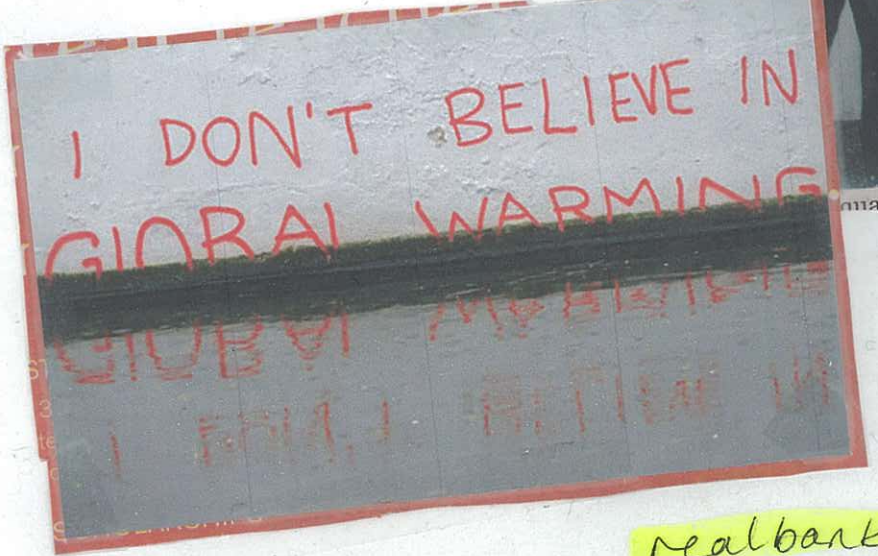


Humans of New York  
Liked · 5 January @  
"When I was 19, my girlfriend and I were going to study in Paris. Our boyfriends came to the docks to see us off. Right as we were getting on the ship, my friend's boyfriend said to her: 'If you go, I won't wait for you.' So she turned around and decided to stay. My fiance saw this and told me: 'I won't wait for you either.' I said: 'Don't!'"

Brandon Stanton is a photographer in New York who posts his images on social media as well as his blog. He has recently made and published a book titled 'Humans of New York'. He manages to capture so much character in some of his images and adds even more to the story with a short quote. It inspires me that one photo can capture so much quirk and personality.

([www.facebook.com/humansofnewyork](http://www.facebook.com/humansofnewyork))

The 'anonymous' street artist going by the name of Banksy creates many controversial and political pieces which have great ~~pot~~ potential to challenge the opinions or perceptions that people may have as well as encouraging them to consider new ideas and open their minds. In my product I would like to focus on an important issue and portray it in such a way that will make people think.



[realbanksy.tumblr.com](http://realbanksy.tumblr.com)

# Inspiration



**Missy Higgins' video, 'Everyone's Waiting'** is fairly simple at the beginning but gets more intense and complicated as the music picks up. This adds to the 'overwhelmed' feeling she is singing about. At the middle section, the viewer may become confused as the volume of the music lowers and **diegetic sounds** such as the ocean and crashing waves can be heard as she is under the water. When she finally surfaces, the video is in much brighter colours compared to the more dull colours previously. The end is left hanging and is **open to interpretation** for viewers. This inspires me I think the simplicity of it adds to the power of the lyrics. As it gets more intense, the cuts get shorter and faster as the volume increases which adds emphasis. I find the use of diegetic noises very effective and want to consider this idea for my own film.

## 'Breezedocks' - Alt-J



This is one of my favourite videos and I love that it can be **interpreted in so many different ways**. Every time I watch it, I see something else that could be picked up and analysed. It is all in **reverse** and mainly **slow motion** which makes you focus when you watch to try and figure out what is happening. The video depicts the female as the victim, but when played backwards (appearing the right way around!) the male is depicted as the victim, who did rap in the end, killing the woman who was his aggressor. He comes home to see his wife tied up and while helping her he is attacked from behind by another female, possibly an ex or a mistress. There are lots of layers in the video which could be pulled apart. **Different viewers would gain different viewing experiences**. I really love the backwards effect and think that it would be good to incorporate into my video, either for the whole duration or just parts of it. It allows for viewers to interpret just what they see or to imagine it in reverse and gauge that story as well. ([www.youtube.com/watch?v=rVeMiVU77wo&feature=Kp](http://www.youtube.com/watch?v=rVeMiVU77wo&feature=Kp))

## 'Rabbit in your headlights' - UNKLE



This video shows a man walking through a tunnel on the road for its entire duration. The video is in dull colours but the headlights of the cars are bright and startling. As the car passes, some hit the man and this continues through the video until he is being thrown around on the road, constantly being hit again and hitting the road and the audience can sympathise with the man. I think the use of diegetic sounds is really effective and I ~~also~~ also love the use of editing as the man is thrown around more and more to show the **intensity** of it.

([vimeo.com/9572603](http://vimeo.com/9572603))

www.youtube.com/watch?v=LiFKGbH4N3E

# INSPIRATION



# loveactually

Love Actually is one of my favourite films. Every character is genuine and can be related to by different people. Even if you can not relate specifically with the character, you see aspects of them which you can warm to easily in order to like them. This film also uses multiple storylines to tell the story. I like this idea and it is something I would like to use. It allows for development of more characters and several stories so that the audience will not get bored.

<http://www.michaeldvd.com.au/CoverArtUnverified/10759.jpg>

We Exist

[http://www.youtube.com/watch?v=hRXc-c\\_9Xc](http://www.youtube.com/watch?v=hRXc-c_9Xc)



The video for 'We Exist' by Arcade Fire shows a cross dressing male who initially appears to be lost, lonely and isolated. The video follows him on his journey to finding himself and a community where he is accepted fully for who he is and the choices he makes, fully allowing him to express himself. I think that the message showing the importance of acceptance is strong, but so is the message of self expression and its role in the life of an individual.

# BRAINSTORM

ideas  
(themes)

technology and reliance

online censorship

environment

women's rights

human rights

education

war

race

disability

gender

barriers = poverty financial

language

sexuality

marriage

freedom of opinion

human rights

freedom of expression

self expression

freedom of speech and censorship

homelessness

poverty

body image

parental influence (children see, children do) (www.youtube.com/watch?v=KH12dxSP9hw)

murder

freedom of the press

seeking refuge

addiction

gambling





# BRAINSTORM

= dancer   
 ↳ bound in chains/ropes   
 ↳ ripped clothing   
 ↳ Vasuki?   
 ↳ Simone?

= artist   
 ↳ street artist?   
 ↳ pens snapping   
 ↳ hopelessness   
 ↳ eisel side view   
 ↳ smashing eisel   
 ↳ ripping?   
 ↳ pouring water

= Kid drawing   
 ↳ Jake?   
 ↳ Toby?   
 ↳ start carefully, colourful   
 ↳ happy   
 ↳ bruises appearing   
 ↳ symbolises repression   
 ↳ angry thick black scribbles

= speaking   
 ↳ Pop?   
 ↳ nana?   
 ↳ eye contact, gestures, facials   
 ↳ speaking   
 ↳ tape on mouth / struggle   
 ↳ slowly zooms closer to face

= sign language   
 ↳ combine?   
 ↳ gestures / emotive?   
 ↳ hands become bound

= appearance   
 ↳ kanna?   
 ↳ Vasuki?   
 ↳ nose   
 ↳ colour in hair   
 ↳ nails / piercings / makeup   
 ↳ clothes, choker, necklace   
 ↳ eye contact, posture   
 ↳ loses these ↑ as style / individuality is taken away   
 ↳ teased hair   
 ↳ eyes   
 ↳ dark lips   
 ↳ losing personality

- writing music? journal?

- parkour?   
 ↳ rong?

- internet censorship?

- religious repression   
 ↳ death penalty

- women?   
 ↳ education / lack of.



# RESEARCH

## Attorney-General George Brandis ill-informed on people's 'right to be bigots'

Updated Wed 30 Apr 2014, 12:34pm AEST

Proposed changes to water down the **Racial Discrimination Act** have captured the attention of the nation.

Earlier this year federal Attorney-General George Brandis announced plans to repeal section 18C of the Act which makes it unlawful to "offend, insult or humiliate" another person because of their "race, colour or national or ethnic origin".

In a heated exchange in parliament, Senator Nova Peris - the first Indigenous female senator - asked Senator Brandis: "Won't removing 18C facilitate vilification by bigots?"

He responded: "People do have a right to be bigots, you know. In a free country, people do have rights to say things that other people find offensive or insulting or bigoted."

Labor Senator Penny Wong interjected.

Senator Brandis said: "Well, do you know, Senator Wong, I think a lot of the things I have heard you say in this chamber over the years are, to my way of thinking, extraordinarily bigoted and extraordinarily ignorant. But I would defend your right to say things that I consider to be bigoted and ignorant. That is what freedom of speech means."

In an interview on radio station 2GB the following day, Senator Brandis was asked why it was important to repeal section 18C. He replied: "In Parliament we offend each other all day. In the media, and on talkback radio, your listeners always talk about being offended by what someone says. We don't ban free discussion because somebody might be offended by it so it was important to do that to reaffirm the centrality of freedom of speech and freedom of expression in Australian democracy."

ABC Fact Check investigates whether Senator Brandis is correct in asserting that people do have the right to say things that other people find "offensive".



PHOTO: The Attorney-General's claim that people have a right to be bigots is ill-informed. (AAP: Stefan Postles)

RELATED STORY: Is it a crime to offend someone under the Racial Discrimination Act?

MAP: Australia

- **The claim:** Attorney-General George Brandis says people have a right to be bigots and to say things that other people find offensive.
- **The verdict:** Senator Brandis's view is ill-informed. There are many laws in Australia which stop people saying things that other people find offensive, insulting or bigoted.

Oxford Dictionaries defines being bigoted as "having or revealing an obstinate belief in the superiority of one's own opinions and a prejudiced intolerance of the opinions of others".

HOWEVER, free speech comes with responsibility

ABC NEWS



source

Attorney-General George Brandis ill-informed on people's 'right to be bigots' - Fact Check - ABC News (Australian Broadcasting Corporation) 10/05/14 3:02 PM

# RESEARCH

## Causing offence in federal and state laws ②

There is a range of laws in Australia that stop people saying or communicating things that other people find offensive. Four examples follow:

### **The Sex Discrimination Act**

The Sex Discrimination Act defines sexual harassment as unwelcome sexual behaviour which makes a person feel offended, humiliated or intimidated.

Section 28A, which defines the meaning of sexual harassment, says a person sexually harasses another person if:

"(a) the person makes an unwelcome sexual advance, or an unwelcome request for sexual favours, to the person harassed; or

(b) engages in other unwelcome conduct of a sexual nature in relation to the person harassed;

in circumstances in which a reasonable person, having regard to all the circumstances, would have anticipated the possibility that the person harassed would be offended, humiliated or intimidated."

Katherine Gelber, an Associate Professor in public policy from the University of Queensland, tells Fact Check the **Racial Hatred Act - which includes section 18C and was incorporated into the original Racial Discrimination Act - was based on sexual harassment law.**

### **Offensive language in public**

In the NSW Summary Offences Act section 4A says "a person must not use offensive language in or near, or within hearing from, a public place or a school". The same Act includes a criminal provision for offensive conduct. Comparable laws are on the books in every Australian state and territory.

The offensive language charge was enforced 5,000 times last year in NSW, according to a recently published article co-authored by Professor Luke McNamara and Dr Julia Quilter from the University of Wollongong's school of law.

The paper says: "In a typical year, NSW police lay more than 5,000 charges for offensive language, and, in addition, issue a similar or larger number of 'on the spot' fines for these crimes."

The law does not define what constitutes "offensive language", and the test is "that of a reasonable man".

### **Postal service law**

The Criminal Code Act prohibits using a postal or similar service in a way that is menacing, harassing or offensive.

It was used in 2011 to convict a NSW man, Man Haron Monis, after he sent letters to parents and relatives of soldiers killed on active service in Afghanistan. The letters called one **soldier a murderer of civilians, and compared him to a pig and dirty animal.**

including speech



Section 471.12 of the Act states a person is guilty of an offence if:

③

"(a) the person uses a postal or similar service; and  
(b) the person does so in a way (whether by the method of use or the content of a communication, or both) that reasonable persons would regard as being, in all the circumstances, **menacing, harassing or offensive.**"

The chief justice, Robert French, summed up the central question this way: "No Australian parliament can validly enact a law which effectively burdens freedom of communication about [government and political] matters unless the law is reasonably appropriate and adapted to serve a legitimate end in a manner compatible with the maintenance of the constitutionally prescribed system of government in Australia."

The three judges who found the section valid said in a joint judgment that section 471.12 "relates to a degree of offensiveness at the higher end of the spectrum, although not necessarily the most extreme" and involved communication "**likely to cause a significant emotional reaction or psychological response**". "The former may range from **shock through to anger, hate, disgust, resentment or outrage**, and the latter may include **provocation, anxiety, fearfulness and insecurity**," they said.

## Causing offence under the Racial Discrimination Act

Associate Professor Gelber says the controversy around repealing section 18C of the Racial Discrimination Act is not the first time the federal parliament has disagreed on **racial vilification, or hate speech**.

In 1975 when the Racial Discrimination Act was brought into law, parliament was unable to agree on racial hatred provisions.

It took another 20 years before the Racial Hatred Act 1995, which included section 18C, was incorporated into the original Racial Discrimination Act and there was also debate then.

The digest for the bill prepared by the Parliamentary Library said the Human Rights and Equal Opportunity Commission stressed the threshold for racial vilification must be higher than **"expression of mere ill will"**.

The attorney-general of the day, Michael Lavarch, said: "**The bill places no new limits on genuine public debate. Australians must be free to speak their minds, to criticise actions and policies of others and to share a joke. The bill does not prohibit people from expressing ideas or having beliefs, no matter how unpopular the views may be to many other people. The law has no application to private conversations.**"

Professor McNamara tells Fact Check offensiveness is a key standard in relation to a range of existing Australian laws. "**Offensiveness is used in legal definitions precisely because it is vague and can be applied with a degree of discretion**," he said.

"This can be hugely problematic, especially in a criminal law context. But handled sensitively, in a civil law/human rights context it can be a useful

reference point for starting an evaluation of the acceptability of someone's conduct."

# RESEARCH

## Telecommunications law

④

There is a similar prohibition on using telecommunications services in an offensive manner.

Section 474.17(1) of the Criminal Code Act says a person is guilty of an offence if:

- "(a) the person uses a carriage service; and  
(b) the person does so in a way (whether by the method of use or the content of a communication, or both) that reasonable persons would regard as being, in all the circumstances, **menacing, harassing or offensive.**"

The explanatory memorandum to the bill introducing section 474.17 defined using a carriage service as "making a telephone call, sending a message by facsimile, sending an SMS message, or sending a message by email or some other means using the internet".

The bill "removes the requirement that the recipient be in fact menaced or harassed and replaces it with an objective standard," the memorandum said. "The proposed offence provides that reasonable persons must regard the use of the carriage service, given all the circumstances, as menacing, harassing or offensive. This allows community standards and common sense to be imported into a decision on whether the conduct is in fact menacing, harassing or offensive."

## Do Australians have the right to free speech?

Laws that ban offensive speech often raise an apparent inconsistency with the principles of free speech.

Professor McNamara says Australia has very few explicitly enumerated legal rights compared to countries that have a bill of rights or equivalent.

"Therefore, it is frequently a moot point as to whether there is a 'right' to X or Y,"

## The verdict

There are many laws in Australia which stop people saying things that other people find offensive, insulting or bigoted.

Senator Brandis's view is ill-informed.

- from reading this article I realised that there are different types of freedom.
- There is freedom to do and say what you like, but freedom also means the right to be free of something such as abuse. For example, someone may feel free in a jail where they do not have many rights as they may feel safe and free from the outside world.

think, of our b  
it's not a question  
RESEARCH  
ve. He knew Eleano  
nt near  
buy, fast, small er  
palding Oriental N  
aseball, many year  
old us, the red ball  
Hung on, all was  
er what's her name st  
on an  
ma in ag pusher  
ent on  
mm of the future  
es of  
dge a prachas?  
hat p  
althe not sick  
ving i  
ces in the w.

(5)

After reading this article from the ABC, I read through the comments and found a variety of opinions.

**stranger777** 5:28 PM on 30/04/2014

I don't understand what everyone's issue is with having a law in place to protect people from being publicly humiliated, insulted and discriminated against based on their skin colour, race or religion.

If you want to be a racist, you can do so privately. Set up your own little Brandis-Bigot foundation and you & all your racists bigot buddies can all share racist comments all day everyday, noone will mind and it is within Section 18c of the Racial Disc. Act.

I agree with this comment and believe it is everyone's right to be protected from being humiliated or discriminated against due to skin colour, race or religion.

**miowarra** 5:13 PM on 30/04/2014

Senator Brandis is correct in claiming that every one of us has the right to be a bigot.

None of us, however, has the right to ACT in a bigoted manner towards another person.

The essence of "being" a bigot exists about three inches (7cm) behind your eyeballs and as long as that's exactly where you keep your bigotry, then you have no problems under the law. Bring it out in public or try to use it against somebody else and you have contravened the provisions of the act and regulations.

**stevepol** 2:50 PM on 30/04/2014

vkgavg, you're quite right and I thank you bringing those issues to my attention. As a society we either create a dialogue with an intention to create better outcomes for all or, in failing to do that, become more insular, an insularity which minorities also share and which leads to further marginalisation.

**liberalatheist** 4:25 PM on 30/04/2014

The issue is whether showing yourself to be an ignorant bigot should be illegal. Sure if you are vilifying or harrassing someone because of their race you should face the full extent of the law, but not just for expressing your ignorant opinion.

Perhaps this article should have disentangled these statements a bit more. Perhaps, there is a right to be a bigot, a limited right to say bigoted things, and no right to vilify.

**dannj** 12:28 PM on 30/04/2014

The problem with any law that relies on someone taking offense is that 'offense' is entirely subjective. If someone makes a comment and no-one within earshot is offended by it, then apparently no law is broken. Yet it only takes one person within earshot to take offense and suddenly it becomes a legal matter, despite the content of the comment being identical in both instances.

**markjuliansmith** 11:01 AM on 30/04/2014

Bigotry is the state of mind: someone who, as a result of their prejudices, treats or views other people with fear, distrust or hatred on the basis of a person's ethnicity, race, religion, national origin, or other characteristics.

Clearly cultural foundation codex (textual and exemplar (messianic) templates inform cultural behavioral variances which may or may not inform terror and major schism.

Now the question is 'who' decides the fear is irrational, for instance being a Copt in Egypt who decides their view Islam is an inherent risk to their survival and their view is bigoted? This also applies to those demonstrating in the streets of Turkey or the Nigerian parents grief stricken as their school daughters are abducted. It could be determined socialists are murderers as a granddaughter proclaimed fleeing from a party in England after telling a socialist socialism murdered her parents.

**colmery** 10:50 AM on 30/04/2014

What matters in this debate is the notion of rights. Mr Brandis does not seem to understand the logic of liberal philosophy on rights. He, and conservatives like him just want the unfettered capacity to exploit the most vulnerable.



# RESEARCH

form of self expression

# FREEDOM OF EXPRESSION: A RIGHT AND A RESPONSIBILITY

http://www.brainyquote.com/quotes/quotes/t/tariqramad531547.html

www.goodreads.com/quotes/tag/self-expression  
www.goodreads.com/quotes/tag/freedom-of-expression



"Only when I'm dancing can I feel this free."  
- Madonna  
tags: dancing, self-expression



"I have no desires, save the desire to express myself in defiance of all the world's muteness."  
- Vladimir Nabokov  
tags: self-expression



"I may not agree with you, but I will defend to the death your right to make an ass of yourself."  
- Oscar Wilde  
tags: freedom-of-speech, paraphrased, self-expression

relates back to 'right to be bigots' article.



"If you could say it in words, there would be no reason to paint."  
- Edward Hopper  
tags: art, inadequacy-of-words, painting, power-of-words, self-expression

alternate ways to express that are not speaking.



"Everyone has to scratch on walls somewhere or they go crazy"  
- Michael Ondaatje, *In the Skin of a Lion*  
tags: graffiti, self-expression

without the ability to express ourselves we can feel lost and helpless.



"Freedom of the press belongs to those who own one."  
- A.J. Liebling  
tags: capitalism, censorship, freedom-of-expression, opinion

MURDOCH



"If we don't believe in freedom of expression for people we despise, we don't believe in it at all."  
- Noam Chomsky

When I looked up quotes about free speech and expression, found that it was an issue that many people were passionate about and it has many components within it. It is not purely a black and white issue. It comes with a responsibility and can be used in a variety of ways to express a variety of things.

http://www.brainyquote.com/quotes/quotes/m/mohammedmo456110.html

Freedom of expression is not absolute. Countries have laws that define the framework for exercising this right and which, for instance, condemn racist language.

(such as the Racial Discrimination Act)

Tariq Ramadan

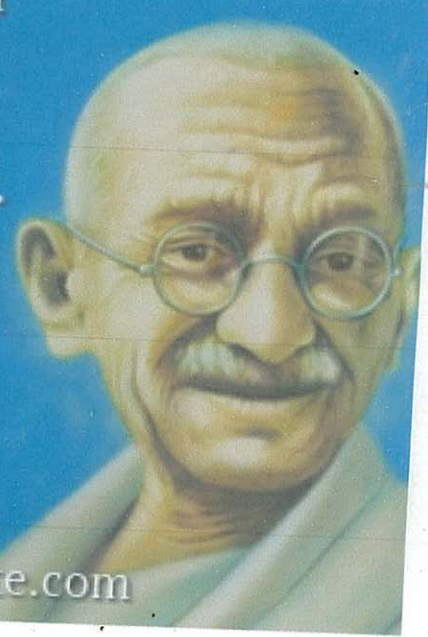
Freedom of expression comes with responsibilities, especially when it comes with serious implications for peace.

Mohammed Morsi

http://www.brainyquote.com/quotes/quotes/t/tariqramad531547.html

I want freedom for the full expression of my personality.

Mahatma Gandhi



www.quote-coyote.com

http://www.quote-coyote.com/freedom-quotes/

# RESEARCH

## The Goth Way Of Self Expression

by Catherine Harvey, Cat

[http://www.streetdirectory.com/etoday/print\\_article.php?articleId=ewcpww](http://www.streetdirectory.com/etoday/print_article.php?articleId=ewcpww)

GOTH ARTICLE #1

One of the great things about today's society is that we are not all hemmed into feeling like we have to follow one trend. There is room for self expression and pretty much anything goes. In fact, the more you can make yourself look different the more widely you will be admired. This is in total contrast to the experience of many young people while I was growing up.

You don't have to go far back when looking at fashions and trends to get to a time when literally everybody in particular age groups looked identical. They all wore the same style of clothing and they all thought that anyone that didn't was odd. They would be ridiculed and made to feel odd, which was always unfair if your parents couldn't afford the height of fashion.

Of course, there were always the fringe elements of society that would indulge in some way out stuff but they were few and far between and were seen as something of a social outcast. That has all changed now. There are kids in tracksuits, kids in goth clothing, punks, emos and those who like to follow your average high street fashion. However, all are accepted as normal forms of expression.

The goth clothing scene in particular has really taken a hold in the last few years. It is by no means new though. As far back as 1910 it can be said that a certain actress by the name of Theda Bara had her own sense of style and was a forerunner in goth clothing styles. Famous for her dark eye make-up and smouldering on screen appearance, she pretty much epitomises everything that Goths now stand for.

Although considered quite controversial at that time with her slightly vampire looking ways, Goths today have taken the goth clothing fashion to the next level. They have embraced the Victorian look that oozed sex appeal with the tight corsets for women and both sexes have a penchant for the contrast of harsh leather and spikes with the softer, more sensual aspects of lace, velvet and silks. *can use*

These elements bring a slightly romantic touch to goth clothing and shows that the image of Goths having some sort of death wish are undeserved. Many of them do have a fascination for the darker side of life. They often experience feelings of alienation from general society but the goth scene is a heady mix of eroticism, vampires, other worldliness, sexuality and alienation.

For those who feel this way, there is now an outlet and this exact outlet also brings with it a sense of belonging. They now have a much broader group of people with similar feelings and who express this in a similar way and as such, this brings that sense of belonging.

The goth culture has room for different types of self expressionism but a typical goth can be seen often with pale faces, either natural or made up and wearing black as a base. The hair is dyed in the extreme - either black of luminous pinks, reds or greens. They also favour extreme black make up and black nail polish. *blue?*

Clothing that accentuates such as corsets or tight trousers are commonplace as are fabrics such as leather and lace. Attention is often drawn to themselves with piercings that look like spikes and frequently from the less than usual orifice!

Whatever the choice that a person makes in their fashion statement it is a good move that anything goes.

GOTH ARTICLE #2



To all non-goths visiting my site. I will bet that when you hear the word Goth, you think of this. But Marilyn Manson is not the only thing that is Goth, just like the CEO is not the only representation of a white man, nor a gangster on death row the only representations of a black man. There are of course, white men who ARE CEOs of companies, and there are gangsters on death row who are black, I am sure. There are Goth's like Manson, and there are Goth's that differ from Manson. *stereotype*

I consider myself Gothic. I don't tend to dress with eyeliner, I don't paint my nails, and I don't wear all black (though it is my second favorite color) often. What makes me Gothic then? I am gothic because I understand that most other people are ignorant of anything besides what they were brought up to understand. I understand that it doesn't matter what others think of me, and I have a damn fun time scaring people who think I'm a freak. *→ self expression to challenge opinions of others.*

Maybe that doesn't make me Gothic, but I think it does. I'm soft-spoken as well, I won't be the Goth that walks into your party with forty other people to crash it. (Well... I might if I really didn't like you...) But today, a goth has been reduced to little more than a person who wears dark clothing and is a generally dark or scary person. But you see, the problem with this description is a majority of punks I know fall into this category too. Punks are to Goths as Cat is to Tiger. Related, perhaps. But vastly different.

Punks are just that. Punks, they spend their time trying to shock people and be the one who goes down in the history books by being the most outrageous. Of course, everyone has done something like that. Ozzy Osbourne bit the head off a dove in front of record executives after he left Black Sabbath. But a punk band will continue to use their entire time in the spotlight to scare people and try to make statements. I could tell you more, but we're talking about Goths, not punks.

A goth is about self expression, in my eyes. (By the way, everything I say is from what I believe to be true... if you haven't figured that out yet). Self expression, so why black? Why not? I'm sure you've noticed that most Goths tend to be between 14 and 25. I became goth also to partially rebel against my parents, I know. But, that age group is often depressed, black and blue both represent depression rather well, but as some Goths are fascinated by death, black just became the norm.

picture & article from:

<http://www.ssn.net/bandit/gothmod.html>

# RESEARCH

**ART CLASSES TEACH KIDS TO:**  
**RESPECT OTHERS START A DIALOGUE**  
**EXPERIMENT WITH MATERIALS OBSERVE**  
**FIND THEIR VOICE SELF-EVALUATE**  
**MAKE CONNECTIONS EXPRESS THEMSELVES**  
**LEARN FROM THEIR MISTAKES**  
**CLEAN UP REFLECT ON THEIR WORK**  
**EMBRACE DIVERSITY PERSEVERE**  
**HAVE AN OPINION APPRECIATE BEAUTY**  
**BREAK AWAY FROM STEREOTYPES**  
**ENVISION SOLUTIONS VALUE AESTHETICS**  
**SEE ANOTHER POINT OF VIEW INNOVATE**

[http://opd.mpls.k12.mn.us/the\\_elements\\_of\\_dance/](http://opd.mpls.k12.mn.us/the_elements_of_dance/)

## The Elements of Dance

### What is Dance?

Dance is the art form in which human movement becomes the medium for sensing, understanding, and communicating ideas, feelings, and experiences. Dance provides a way of learning—one that develops communication abilities, problem solving techniques, and creative and critical thinking skills along with kinesthetic abilities. At its core, the goal of dance education is to engage students in artistic experiences through the processes of creation, performance and response.



I feel like these images show that dancing and art is more than purely movement of the body and images on paper. The words in the images show the ways people use these forms of expression and how it helps them in their daily lives when they are not engaging in this creative form, such as being able to reflect, innovate, be creative as well as things that I highlighted in the images.

think outside  
 provide a platform for civil dialogue  
 remember mourn  
 reflect the times in which we live  
 express unifying responses generate profits  
**WHY ART?** to heal mirror society  
 anticipate what's coming next celebrate emotions  
 disrupt societal norms  
 spread knowledge make a living  
 make beauty present predict changes in society  
 entertain criticize society  
 be a medium for ritual and civic engagement  
 build common experiences and ties  
 express a belief system  
 make meaning of life

I think criticizing society is really important and people need to have the freedom to do this. I want to express this in my script.

<http://www.danceadvantage.net/blogging-why-dance-matters/>

### BLOGGERS SHARE WHY DANCE MATTERS:

twirling for the first time  
 Dance is the love of my life  
 I'm who I'm supposed to be  
 take a risk empowering the right brain  
 Children are counting on me  
 emotions  
 It's who you are  
 and everyone in-between  
 we have something to say  
 memories we create together  
 dancers your community needs you  
 lots of dance books in touch with bodies  
 Dance Matters: it touches people  
 minds more than a job  
 problem-solvers  
 innovators  
 non-dancers  
 spirits

whydancematters.org

happiness different thing everything dancing together things escape brings away fact  
 rom heart life happy movement est joy like place positive  
 matters passion Dance feel expression world every  
 something left love release expression  
 helps people whydancematters world every  
 reality language keep free  
 dance/movement without  
 one expressing express fun emotions  
 Healing good comfortable universal just beyond whole gives kind  
 go lets La

'pain', 'emotion', 'helps' stood out to me and it shows how dance is not only used to express something, but also such as a message but it can also help individuals (or groups) deal with 'pain' or 'let off steam' or 'emotion'. It can be a helpful coping mechanism.

<http://thedancebuzz.com/2012/07/27/this-is-why-dance-matters/>

# RESEARCH



"No man has the right to dictate what other men should perceive, create or produce, but all should be encouraged to reveal themselves, their perceptions and emotions, and to build confidence in the creative spirit."  
— Ansel Adams



"There is a vitality, a life force, an energy, a quickening that is translated through you into action, and because there is only one of you in all time, this expression is unique. And if you block it, it will never exist through any other medium and will be lost."  
— Martha Graham



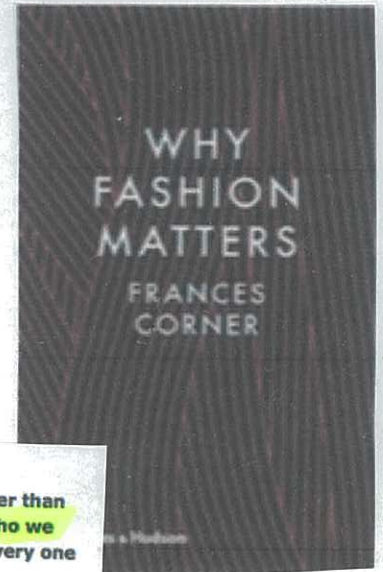
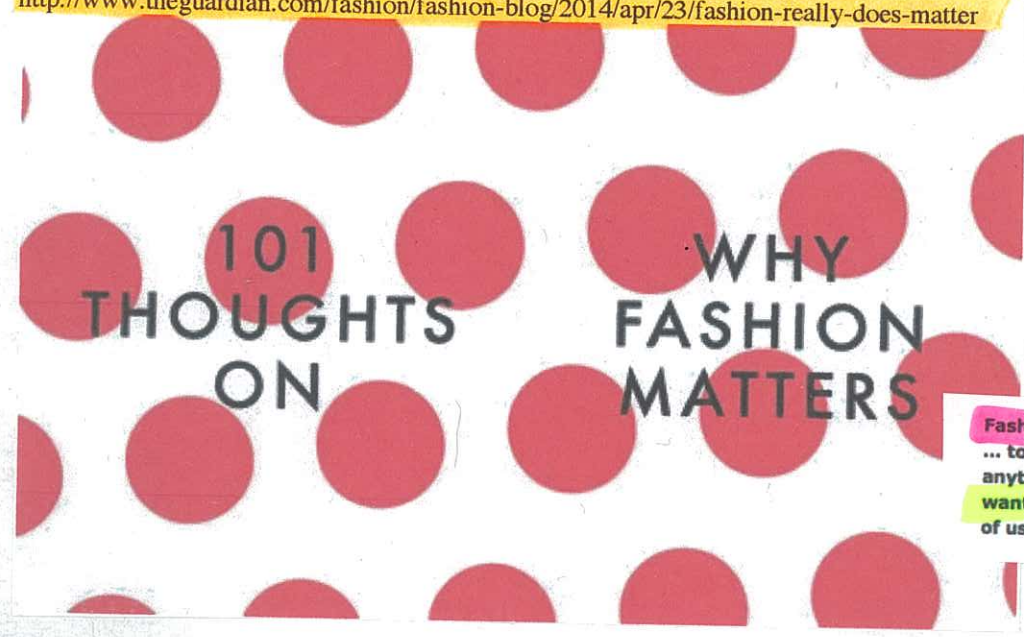
"Everyone has their own ways of expression. I believe we all have a lot to say, but finding ways to say it is more than half the battle."  
— Criss Jami, *Salomé: In Every Inch In Every Mile*

tags: creativity, self-expression

142 likes

## Fashion really does matter

<http://www.theguardian.com/fashion/fashion-blog/2014/apr/23/fashion-really-does-matter>



**Fashion matters**  
... to the economy, to society and to each of us personally. Faster than anything else, what we wear tells the story of who we are or who we want to be. Yet even as fashion touches the lives of each and every one of us, it can seem mysterious

## Bharatanatyam

It is a classical Indian dance which originated from the temples of Tamil Nadu. It is known for its grace, purity, tenderness and sculptural poses. Lord Shiva is considered the God of this dance form. It is one of the most popular and widely performed dance styles practiced by male and female dancers worldwide. It is considered to be a 'fire dance' – the mystic manifestation of the metaphysical element of fire in the human body. The movements resemble that of a dancing flame. In most solo performances, the dance involves many split characters by switching roles through a swift turn.



Photographer: Vasuki Ambekar  
& Photos by: Thomas King  
2012.

### 1. Tell us what you think: [Star-rate and review this book](#)

Why Fashion Matters, which comprises 101 statements and questions, is, in itself, provocative. Almost every week in the comments on this column there is a remark along the lines of: "Why are you writing about fashion when there's so much war/famine/disease/poverty in the world?" Well, obviously these are the fashion pages so of course I'm going to write about ... hang on ... oh yes, fashion. The simple fact is that fashion, or more accurately style, infiltrates every life, wherever we live, and whatever we do. It always has. From the design of a tea towel to the floor coverings in a Mongolian ger – fashion, design, style, art – it's all linked. Fashion generates billions of pounds, dollars, euros and yen in a never-ending cycle of consumerism. It also provides millions of jobs. So yes, it matters. On the subject of employment, this week sees the anniversary of the collapse of the [Rana Plaza factory](#), which shocked us into taking a long, hard look at cheap manufacture. This and other important questions are raised in Why Fashion Matters. Is it a good thing that fast fashion and a six-week turnaround in stock is convincing companies to move production closer to home? What will happen to those balancing on the knife-edge of poverty who rely on the income that overseas production generates? We should be improving conditions and wages rather than pulling out altogether. But then what about the carbon footprint of shipping clothing halfway around the world? Apparently "the clothes of the average British household have produced carbon emissions equivalent to driving the average modern car some 6,000 miles and consumed enough water to fill 1,000 bathtubs to capacity". The Holy Grail is something called closed loop manufacture, where everything made is biodegradable and recyclable and creates no waste. In the meantime we need to break the cycle of the quick-fix purchase. "I am a feminist and a fashion enthusiast" is another statement frequently tossed about the comment thread. [Djurджа Bartlett](#) asks: "Why has the left historically had such a hostile relationship to fashion?" That's a good question because femininity, fashion and feminism are not mutually exclusive and neither are politics, intellectual engagement and fashion. Wherever you position yourself politically, fashion, or style, still matters. Style and colour of dress are used to signify what you stand for – the purple, white and green of the suffragettes, the scarlet flags of communism, true blue Toryism or the (falsely) optimistic yellow of the LibDems – and they can also signify where you come from. National dress is often easier to identify than a national flag. We choose to dress ourselves in a way that makes us happy and expresses who we are. That is why I object to special clothing ranges for older people, because those clothes are not (necessarily) our choice. It is hard to express yourself in beige. Two-thirds of the way through and my brain is fizzing like Alka-Seltzer, but this book isn't just about mind-boggling statistics and worrying predictions. For instance, I didn't know that red high heels signified you were in favour at the court of Louis XIV. Meanwhile, Yohji Yamamoto asserts that "scars, failures and disorder ... advance creativity and originality" and that "perfection is ugly" – certainly true of the anodyne airbrushed look everyone is told constitutes beauty in 2014. Whatever you think about any of this, Why Fashion Matters applies the mental jump leads and makes you think about what you wear, how you wear it and where it came from.

# INTERVIEWS

## how do you express yourself?

I express myself through blogging and having discussions with other people on relevant topics. I love wearing quirky, fashionable pieces and things that nobody else wears! Music allow me to fully express myself within a different avenue. Also, dancing has created an environment where I am free to explore and connect with my culture and develop in a artistic way. - Vasuki (3-25)

I express myself through various platforms - in educated conversations and social media. - Simone (3-25)

I express myself in many ways on a daily basis - I talk to people, I engage in a little social media, I occasionally post views on internet media sites, I talk about politics with those I'm close to. I also express my thoughts and creativity through writing stories. And I think I express myself through reading - I choose what I want to read, and my books are displayed in my bookcase to show what is important to me! - Kim (45)

I wear t-shirts that represent something that I'm interested in rather than a brand like Adidas. I'd rather advertise Hulk Hogan or Richmond. I dress the way I want. - Phil (38)

The way I move and talk and what I say to people and sometimes what I wear - Hannah (13)

Through piano and music - Rory (15)

That's a question I find difficult - Facebook and discussion with people. - Mike (40)

I guess from a creative point - mainly through writing. Pre kids - when I did more theatre - that was an outlet for me, an opportunity to do a play I loved, step into someone else's shoes and understand them better. I was never one for the curtain call - I'd prefer not to do that if I had a choice - it wasn't the recognition of performing that was important, just the joy of doing it.

I guess there is also an aspect over the last few years of expressing myself through facebook as well. I am part of a community of Abbot haters [!] and sharing those political messages attaches me to that community and consoles me when I feel frustrated with the world. - Kylie (42)

By words. I'm comfortable with them. I love the precision of the written word and the spontaneity of voice. I used both equally in my professional life but the vocal dominates now. I am constantly aware that I make choices about whether and how I should "express myself" - Max (71)

As a child I was very frustrated as, being a girl, I was told not to behave in certain ways, - not to play football, not to climb trees, not to be noisy, not to participate or play with "boy" things, and not to be 'argumentative'. I think I rebelled against this, and still do when I see others so restricted, but now I have the freedom to express myself more through the things I get involved with, or show or influence others in, through action and example. - Margaret (70)

By doing lots and lots and lots of actions like inventions. That is stuff that I like doing. The inventions end up being things that I can use like making air into electricity and making inventions that carve wood but it didn't work out so well. - Jake (8)

## what does freedom of expression mean to you?

Freedom of expression means that I'm able to say anything I want and do anything I want without being prosecuted or threatened for my opinions. I have the right to agree or disagree with other people and not be scared to do so! - Vasuki (18)

Freedom of expression means being able to exhibit my thoughts and opinions on different situations without barriers as well as creating a love and hate towards the things that I choose. - Simone (16)

To me, freedom of expression means that I can express the inside me on the outside! My thoughts, feelings, joys, fears, worries, dreams - if I choose to, I can express these. I think it is not just about the expression, it is also about being listened to/acknowledged. Talking about something to an empty room is not self expression if no one is there to listen! - Kim (45)

Means the ability to dress to talk to be and act the way you want to. - Phil (38)

That people can dress up and wear what they want and be able to say what they feel and have a right in what happens and the way things run like in government. - Hannah (13)

Freedom of expression to me, means being able to share my opinions openly without putting myself in any danger - Rory (15)

Means you can express yourself how you see fit - as long as it doesn't intentionally offend someone else. - Mike (40)

I guess it's having the ability to be able to believe and talk about what is important to me. If I have a certain view - I should have the right to express that in a way of my choice so long as the expression of that view doesn't impinge on the rights of others. Whether I choose to use my Facebook account to express my political views [which some people give me grief for] or whether it is to explore ideas within my writing - it is an opportunity to put my views/ideas out there to contribute to a society wide discourse which hopefully sees society grow, change and improve. I think this became more important to me after I had children [or perhaps it was the content of my expression that changed?] - Kylie (42)

Honestly, I take freedom of expression for granted. Perhaps I shouldn't and I've become complacent. I have always linked all freedoms with the notion of responsibility. --- and no freedoms are absolute. - Max (71)

I think with me, I express myself more in actions, things I do, and things I get involved with. I do not just think of expression as just freedom of speech, as such. - Margaret (70)

Well, I think that it is speaking freely. Also, the expression part, means that you do an action like inventing things. - Jake (8)

interests and passions

# INTERVIEWS

how would you feel if your right to express was taken?

Pushed down, threatened, fear for my safety and wellbeing. - Vasuki (18)

If I could not express myself, then I would feel restricted and "bottled up". I would feel like I was being subjected to an ordinary self. (Like not being able to "be yourself" or something.) - Simone (16)

If I didn't have the right to express myself, I would feel disempowered. I would be angry, frustrated... this would probably lead to a sense of hopelessness if I was unable to fight for my rights. I think for some people, it isn't so much that their right to self expression has been taken away, as that they may not have been given the opportunities to learn how to express themselves in the first place. Poverty, lack of education, disability - these conditions may, for some, stop them from ever really being able to express themselves clearly. - Kim (45)

It would be a basic human right that I'd be denied. I wouldn't be happy about it - I'd be angry, feel ripped off. I would find it difficult to conform. - Phil (38)

I would feel like something that I should have a right to has been taken away from me by someone who should have no say in what I do or probably doesn't even know me. - Hannah (13)

I would feel isolated - Rory (15)

I'd get very frustrated and closed off from the rest of the world. You'd have to accept that some other people in the world would have views based on factually incorrect pieces of information and you didn't have the ability to correct that, or challenge that. - Mike (40)

Definite frustration. I got really mad when the thing about public servants not expressing anti-govt views came out [and posted more as a result of it!]. Interestingly though - sometimes aspects of our lives that we choose for ourselves prevent us from expressing ourselves in other ways. Eg - having kids, a choice, and one I would never change, limits the ways I can express myself, but opens up other avenues instead. Work, which I love, but is all encompassing, also limits me in some ways, but extends my expression in other ways.

I really feel for those who live in areas where they cannot have that freedom - imagine not being able to be yourself, [religion, culture, love, sexuality, etc]. Perhaps that's what some people need to think about when they quash the freedom of others. I wonder what the asylum seekers on Manus island and other places feel about their 'freedom of expression'!! - Kylie (42)

Miserable. It would tell me that the community/country I grew up in had changed significantly. You can see it happening today. Oppressive community norms can make it difficult to freely express yourself. How comfortable is it to speak really freely about the appalling treatment of asylum seekers? - Max (71)

I would feel very frustrated whether through physical limitations, loss of eyesight, or some outside influence, that I couldn't be involved in things which interest me. I do think though, that I would always look for some other way around all that, to still express myself this way. Otherwise it would not be "me". - Margaret (70)

Really really really really really sad. I'd be really upset and I'd probably just sit back and watch TV instead. - Jake (8)

## SUMMARY

My interviews were from potential members of my primary and secondary audience. I asked them several questions about my theme and read through their answers. I have incorporated their answers into my film among the characters. Lots of people said they would feel angry if their ability to self express was taken away. This can be seen in 'the speaker' as he is angry when he is restricted. People also said they would feel hopeless if their freedom was taken away. This is represented in all of the characters. People also said they express themselves through clothing, speech and creativity. This is incorporated throughout.

↓  
Lacking / Limiting

# PROS & CONS

## film → CONS

The film making process is a very lengthy process and requires lots of organisation and patience.

Time is consumed by things such as using the camera, costume, locations, script, lighting, sound and editing.

Combining these elements is difficult and I think it will be difficult for me as I can be indecisive and change my mind a lot. Combining these elements well will be difficult. There is also a <sup>potential</sup> issue of actor availability, poor acting, location unavailability or unwanted weather.

There may also be difficulties in the post production process with technology or software. Time needs to be allowed to deal with this, hence why organisation is so important.

# genre → CONS

## EXPERIMENTAL POLITICAL DRAMA

For some people, having a very broad genre and especially an experimental aspect may be confusing and they may not be able or willing to put the effort into interpretation. Political viewpoints can be subjective.

Basing a film on these ideas may be confronting for some people, while for others it could cause offense or be outright rejected.

# genre → PROS

## EXPERIMENTAL POLITICAL DRAMA

This genre encompasses a variety of ideas and categories. By not having one definitive genre that the film is labeled as, it may increase the audience size as the genre is broad and the audience may be interested ~~in~~ by this and want to see what it encompasses. The drama and <sup>experimental</sup> aspects of this genre allow me to be creative and create an appealing film which addresses a very real issue through fictional characters. The experimental genre is established through the backwardness <sup>and</sup> of the soundscape of the film and allows the audience to freely interpret the film based on their own understandings and experiences.

## film → PROS

From watching a film, the audience can gain a greater understanding of the story or the messages that are being communicated than they might from seeing a photo. From watching a film, there is a great chance that a more powerful emotion could be sparked. The internet is also a modern platform where videos can be shared on social media reach a wider audience and create a widespread message. If a lot of time and effort is put into creating a film, this can often be seen when a film is viewed so it pays off.

In film, the combination of both visual and audio allows for a full sensory viewing experience and may make interpretation clearer and easier.

# CALENDAR

Sun	Mon	Tue	Wed	Thu	Fri	Sat
27	28	29	30	1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23 PRODUCTION EXERCISES DUE!!!	24
25	26	27	28	29	30	31

may ↗

↘ june

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2	3	4	5	6	7
8	9 Queen's Birthday NO SCHOOL	10	11	12 FOLIO DUE	13 NO SCHOOL	14
15	16	17	18	19	20	21
22	23	24	25	26	27 END OF TERM.	28
29	30	1	2	3	4	5



# CALENDAR

Sun	Mon	Tue	Wed	Thu	Fri	Sat
29	30	1	2	3	4	5
	MON: Filmed Hannah	FILMING			Thu: Filmed Jake	
6	7	8	9	10	11	12
		AND SOUND RECORDING				
13	14	15	16	17	18	19
	TERM STARTS		Tue: Filmed Vasuki	WED: Filmed Max + voice rec		
20	21	22	23	24	25	26
27	28	29	30	31	1	2

july →

↘ august

Sun	Mon	Tue	Wed	Thu	Fri	Sat
27	28	29	30	31	1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
					DRAFT DUE!!!	
17	18	19	20	21	22	23
24	25	26	27	28	29	30
					DUE	
31	1	2	3	4	5	6

grown par  
pants grubbing in  
ar. Edgar watched  
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ung and quic  
he, a b  
ing.  
e girl slipped throug  
: reached the ndc  
ruins, an direh  
o's out there in the  
of them piped up, :  
ined  
e her moth 's a  
d and then ten tothe  
books.  
now, predictable."  
r school. Edgar wanted  
en buzz their heads  
'hem in the le

# SCRIPT

Page one.

to be read by Max Rackham, however, there is potential that a few lines will be recorded by other actors if the script fits their storyline at that time.

if my own voice falters, please don't waste yours.

use it.

scream, exhausted, breathe in, out, in in in.

gasp.

choke.

repeat.

freedom will begin when this ends.

we will make it

you can't take anything more away

they tried

but they can't take what we haven't.

they left us with perceptions, idealisms

something to strive for

pretty freedom, petty, fawning

sugarcoated. glorified.

no.

freedom isn't free.

don't speak of freedom to those who

lament the bodies of the fallen

those with empty eyes, hollowed

the ones whose screams are stifled by trepidation

if this is freedom then who *wants* to be free?

it is a responsibility

a right, that *you* use to

mock, daunt,

transgress,

contravene

demean, patronise. keep going.

unattainable

I recorded my script with numerous people, rather than just one. I decided that a variety of old, young, male and female voices would add more texture to the product, rather than just one voice which may depict only one perspective. It improved my product as I think the variety of voices can symbolise a variety of perspectives and I feel as this has enhanced the positive and negative moods of my final piece.

er curled b,  
pstate. "You cou.  
: flo... me... he  
pstate. This was  
me... sh  
:ri... of the... tee  
else would she do l  
el... M...  
: was ou... my... at l  
The... of  
aw the girl, Esmer  
Vall... Cracie-mover  
rt. She romew... th  
in traffic. The touri  
them... in u  
g sky.  
urists. You tra... som  
war. Emerger... ve  
/. She saw workers pry  
and she knew she oug  
ears' indulgence, but  
torsos began to eme  
taws skewed or-

**SCRIPT**

page two.

lay out the crumbs,  
the yellow brick road,  
roll us a carpet,  
dangle a carrot,  
watch us follow,  
chase.  
stampede.  
unhook us gently  
from the barbed wire  
please  
tease, torment  
unravel the only clothing we have left  
bind mouths and shackle hands  
coil our hearts in twine  
tighter  
it only rips them further apart.  
it digs and cuts and spills over the edges  
bursting  
bruising  
shame on us, crush our pride  
or the remnants of.  
laugh at our despondency,  
i dare you.  
take another step up.  
higher.  
look down.  
can you see me?  
or is your own shadow blocking the view.  
can you hear me?

ng to find the magazin  
ed certain words of r  
ound  
inally went to the side  
it started, a wild hur  
ted, noise and rode on  
y to read in the single  
since travel the day  
razin' was in mis  
e bath, n, st ned  
glossy fashion boo  
sh, contoured as  
en your bo?

# SCRIPT

page three.

or is your own voice too loud.

but can you touch me?

you're too far away.

too damn far.

you did this yourself,

you backed yourself into this corner

compulsion, coercion

confusion.

you turned the tables on yourself

fool

you can't close this gap.

but you can try

we will let you try.

you could speak a little lower

a little slower

if you tried.

learn.

listen.

watch us dance

dance with us

breathe in, out, in, in, in.

repeat.

trace your fingers along these lines

the ones you retracted

the ones we retraced, painted, drew, breathed, inspired

and lived.

balanced on precariously until we could

step down

and still stay stable

# SCRIPT

e'd be to tal  
ng for business trips,  
rise, m that s  
lk on the c ipate  
-you began hea  
o the airport le w.  
stained, drea that n  
3 about a mo n. H  
basket that Mari?  
every shadow b  
rumble and y  
and yor

page four!

hear the rise and fall warbles of children  
their voices as they sing  
the children sing now  
they laugh and they play  
moats and tunnels  
they make houses in the mud  
when it falls, the base becomes wider  
it goes back up  
it becomes stronger  
and sturdy  
they will show them to you with pride  
praise them  
or nod and smile if that's all you can  
clench, brace, clench, in, in, in, out.  
until it's natural  
they are not oblivious  
they are everything but  
don't deny them that  
show them how to make their muddy homes stronger  
until they have a fortress  
give us liberty  
freedom  
to speak, seek, see  
let us question why  
question you  
ourselves  
question everything  
if my own voice falters, please don't waste yours.  
use it.

it's what str  
ar things. And the  
conferen e, this mo  
d started opening  
ds we  
ent to the living ro  
nder ne  
ds are okay."  
ryb  
long ago. Made me th  
ines shoe  
with a slot d  
hat."  
s feet and the ne k  
was, what. The stop  
er at the top of the d  
te was a fluorosc  
e and intr

# SCRIPT

page five.

scream, exhausted, breathe in, out, in in in.

gasp.

choke.

repeat.

freedom will begin when this ends.

Some of these sounds were used in the places which I had thought was potential. Some did not. Overall, I put everything in a place where the audio suited the visuals or where the audio could build, ~~and~~ contribute and develop the story and messages.

# SOUND

potential = visuals to accompany

## potential sounds to record:

- Voices (different ages, ethnics)
- Inside of piano (echo)
- Strings (cello)
- Birds
- Running water
- Piano keys
- Snapping of chalk (with Rode mic?)
- Breathing
- Sobbing
- Laughter
- Coughing
- Slamming door
- Gun shot noise
- Screams
- Running feet
- Chains
- Bursting balloon
- Banging

a huge amount of the emotion and understanding of my film. them as well as other layered voices and sound will assist the film regarding self expression and freedom. The volume will rise and fall depending on the intensity desired at that moment and different sound effects will be placed over some tracks. This will be done in editing.

At this stage, it is difficult to pinpoint exactly which sounds will be occurring at which times. Due to the experimental genre of my film, lots of this decision making will occur during the production stage as I am editing and as I match the soundscape to the film. I do, however, have several ideas as to some of the sounds which I will record and some places throughout my script where I want specific noises to be heard. There will be a couple of diegetic noises throughout but the rest are non-diegetic. (Annotated on the script copy in this section).

- cello at start with credits as it was intense  
- banging at start as it created tension

if my own voice falters, please don't waste yours.  
use it.  
scream, exhausted, breathe in, out, in in in.  
gasp.  
choke.  
repeat.  
freedom will  
we will make  
you can't take anything more away  
they tried  
but they can't take what we haven't.  
they left us with perceptions, idealisms  
something to  
pretty freedom  
sugarcoated, glorified.  
no.  
freedom isn't free.  
don't speak of freedom to those who  
lament the bodies of the fallen  
those with empty eyes, hollowed  
the ones whose screams are stifled by trepidation  
if this is freedom then who wants to be free?  
it is a responsibility  
a right, that you use to  
mock, daunt,  
transgress,  
contravene  
demean, patronise. keep going.  
unattainable

lay out the crumbs,  
the yellow brick road,  
roll us a carpet,  
dangle a carrot,  
watch us follow,  
chase.  
stampede.  
unhook us gently  
from the barbed wire  
please  
tease, torment  
unravel the only clothing we have left  
bind mouths and shackle hands  
coil our hearts in twine  
tighter  
it only rips them further apart.  
it digs and cuts and spills over the edges  
bursting  
bruising  
shame on us, crush our pride  
or the remnants of.  
laugh at our despondency,  
i dare you.  
take another step up.  
higher.  
look down.  
can you see me?  
or is your own shadow blocking the view.  
can you hear me?

or is your own voice too loud.  
but can you touch me?  
you're too far away.  
too damn far.  
you did this yourself,  
you backed yourself into this corner  
compulsion, coercion  
confusion.  
you turned the tables on yourself  
fool  
you can't close this gap.  
but you can try  
we will let you try.  
you could speak a little lower  
a little slower  
if you tried.  
learn.  
listen.  
watch us dance  
dance with us  
breathe in, out, in, in, in.  
repeat.  
trace your  
the ones you  
the ones we  
and lived.  
balanced on precariously until we could  
step down  
and still stay stable

inserted audio of crying child as it is the most morbid end of the film. The cry represents the suffering and also matches up with the visuals of the abused child

running water here to build intensity, layers and texture.

door slam here - dramatic effect.

showed girl here drawing as it tied in to the audio. I used a scribble noise to clearly express her actions and add another layer and more texture.

chalk snap?

eyes of a character

G/R/L?

# SOUND

hear the rise and fall warbles of children  
 their voices as they sing — *tune*  
 the children sing now — *birds*  
 they laugh and they play — *laugh.*  
 moats and tunnels — *boy.*  
 they make houses in the mud  
 when it falls, the base becomes wider  
 it goes back up  
 it becomes stronger  
 and sturdy  
 they will show them to you with pride  
 praise them — *light piano*  
 or nod and smile if that's all you can  
 clench, brace, clench, in, in, in, out.  
 until it's natural — *breaths.*  
 they are not oblivious — *piano*  
 they are everything but — *barging*  
 don't deny them that — *computer recorded voice.*  
 show them how to make their muddy homes stronger  
 until they have a fortress  
 give us liberty — *running feet*  
 freedom — *speaker*  
 to speak, seek, see  
 let us question why  
 question you — *voices*  
 ourselves  
 question everything  
 if my own voice falters, please don't waste yours.  
 use it.

scream, exhausted, breathe in, out, in in in.  
 gasp. — *breathing*  
 choke.  
 repeat. — *laugh*  
 freedom will begin when this ends.

*quiet but determined*

→ did not use birds as they seemed out of place and did not fit with any storyline, especially the dancer who featured during this time

through the whole piece, I included a track of layered whispering. This helped to add an intense effect to the piece and add texture. Without the whispering, the scape would have sounded very empty.

I asked my auntie to listen to and watch the piece and record her reactions or relevant responses at the story/actions occurring. I matched this up with the scape and adjusted volumes if necessary. This improved my film as it was another layer. It also captured her expression and interpretation, which encompassed the message of the film.

→ I used piano through the whole product. ~~Rory recorded pieces~~ Layered pieces of different and contrasting moods and I layered these to make it more dramatic in places or sad in others. I think that this extra sound engages the audience and ~~lets~~ suggests how they should feel.

*intensity*

~~speaker~~



# CHARACTERS

## GIRL

**■■■■** a teen who expresses herself visually through an alternative gothic style. Her gothic and dark appearance does not mean she is unhappy. She appears quite content and vivacious. Her personality has an edge and she comes across as quite quirky. It is obvious that she feels satisfied and as though she has a place in society. However, her unique style is stripped away and she becomes quite distressed and feels hopeless and lost.

→ as well as her journaling and art, showing her creative side.

## BOY

**■■■■** a happy child aged 9 who enjoys creative play. He uses the tools and resources around him to play imaginary games, showcasing his imagination and innovation. However, **■■■■** begins to face issues at home regarding abuse which then impact his imaginative play and his ability to express his creativity, resulting in a boy who is withdrawn and disinterested.

## DANCER

**■■■■** a young adult who is quite serious about her Bharatanatyam dancing. She uses it to express herself as well as to communicate and explore the cultural messages behind it. She has a very emotive face and this expresses her feelings and culture as she dances. She is very passionate about her dance and the intensity of her dancing is powerful. **■■■■** faces barriers such as her sari being stripped away and a restriction of movement which results in the inability to dance which leaves her desperate but unable to do anything about the feeling.

## MAN

**■■■■** an older man with lots of stories to tell. He is enthusiastic as he tells these stories and speaks with great facial expression and hand gestures to further tell the story, wanting to share his enthusiasm, tales and opinions with those who will listen. His ability to share these stories is taken away as his mouth becomes taped and he is unable to express himself as fully and passionately as he could before, leaving him feeling frustrated and irritated.

and his hands bound

# ACTORS



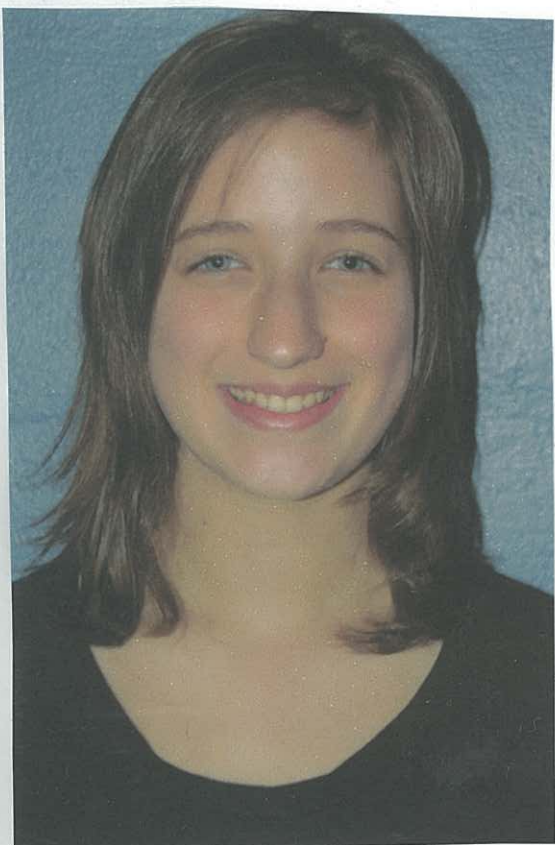
**Max Rackham**

Hair Colour: Dark grey  
Eye Colour: Blue  
Character: Max  
Experience: Amateur theatre  
Relation: Grandfather



**Vasuki Ambekar**

Hair Colour: Black  
Eye Colour: Dark brown  
Character: Vasuki  
Experience: None  
Relation: Friend



**Hannah Smyth**

Hair Colour: Medium brown  
Eye Colour: Blue  
Character: Hannah  
Experience: Has acted in a previous video of mine.  
Relation: Sister

**Jake Storer**

Hair Colour: Blonde  
Eye Colour: Blue  
Character: Jake  
Experience: Junior theatre  
Relation: Cousin



# actor instruction.

Vasuki is 'the dancer' in my film. She has offered to choreograph a dance especially for my product, which is fitting with the theme as dancing is one way which Vasuki expresses herself. As she is doing choreography, I will not be responsible for the majority of what she does on set and I needed to give her some instructions on what she needed to include in her choreography. Email below ↓

Courtney Smyth

To: vasuki.ambekar@gmail.com  
Media

9 June 2014 12:36 pm

[Hide Details](#)

6

Vasuki!

Script (what is done so far) is attached as promised!

You might not understand it all just yet because I've written it with the visuals of the film in mind so everything written will relate to an aspect of the video or to one of the story lines which it switches between! It will make more sense when it is matched with the footage! I will go over it with you tonight.

But basically in the script they start off oppressed, repressed and unable to express themselves. They challenge this and struggle for the right of freedom and in the end they overcome the oppressor find a way to speak out and to use their self expression which, in turn, creates a better self and community.

However, my film is in reverse so your acting will be the other way around.

I will film it so that all the characters are free in the beginning (such as being able to dance freely and expressively) but you will be seen slowly losing this freedom and become less and less able to express yourself (through loss of costume, headpiece, restricted movement etc etc) until you are depicted as completely hopeless, dull and lost. This aims to show the importance of self expression and what can happen when it is taken away. There are four story lines. Yours is one of them.

When you choreograph or choose your dance moves to be included, you will need to make sure at the beginning of your dance you look free and then gradually lose this freedom/become a more refined and less expressive character. I would like you to use lots of facial expression at the start, but you will be angry and lost and then expressionless as this freedom is lost. Your ankles will likely become bound so it might be good if you think of some moves which use your arms before you completely lose your expression. Ultimately I want to leave the rest up to you based on how you interpret the script and what meaning you gain from it.

When we film the sequences, I will ask you to do a run through of the dance before I film. This will let me gauge where I move the camera and what moves would be better to film than others to get my message across as best I can. I have left the storyboards fairly for your storyline fairly open ended to allow for your own moves. I will then run through the dance with you step by step with the camera. I may ask you to repeat some moves so I can get different angles of them and to capture your facial expressions as well. So bear with me!

During editing, I will reverse all the footage so that the visuals are seen backwards to match the audio being read out. You will start off repressed but you will be fighting and seen gaining back the freedom!

In terms of costume, wear one of your saris which can be most easily taken off (revealing plain clothing) as this will be part of you losing your identity. (Are you able to send me a photo of this prior so I can include it in my folio?) Also bring your accessories to wear such as bracelets, rings and piercings. (These will also come off as your identity is lost.) If you could also apply henna or marker to look like henna on your hands and feet, that would be fabulous!

The script will be accompanied by a soundscape so there will be layered sounds and voices in the background such as cries of children "shown by green asterisks".

Hope this gives you more of an idea of what you're getting into!

Again, the script is not finalised! I'll still have to do a bit of tweaking, so some of the wording may change, but ultimately it will read the same message.

You're the best.

Thanks! :)

Courtney

## RINGWOOD SECONDARY COLLEGE MEDIA DEPARTMENT Photographic / Video Consent and Release Form



Ringwood Secondary College  
Bedford Road Ringwood 3134

I do hereby consent and agree that ..... of Ringwood Secondary College has the right to take or use photographs or record video of myself (and / or my property) and to use these in their media product.

I understand that this product may be displayed as part of the RSC Arts and Technology exhibition, or may be entered into local film and photography competitions.

I agree that I have read and understand the foregoing statement, and am competent to execute this agreement.

### Contact details

Name: .....

Address: .....

Phone number: .....

Signature: .....

Parent / Guardian signature (if under 18 years of age): .....

Waver forms



All of my actors will sign a permission form.

# permission and waiver forms. from participants.

**RINGWOOD SECONDARY COLLEGE MEDIA DEPARTMENT**  
Photographic / Video Consent and Release Form



Ringwood Secondary College  
Bedford Road Ringwood 3134

I do hereby consent and agree that COURTNEY SMYTH of Ringwood Secondary College has the right to take or use photographs or record video of myself (and / or my property) and to use these in their media product.

I understand that this product may be displayed as part of the RSC Arts and Technology exhibition, or may be entered into local film and photography competitions.

I agree that I have read and understand the foregoing statement, and am competent to execute this agreement.

**Contact details**

Name: Hannah Smyth  
Address: 11 Ruthven Way, Ringwood East  
Phone number: 9870 1905  
Signature: Hannah Smyth  
Parent / Guardian signature (if under 18 years of age): [Signature]

**Courtney Smyth** 25/08/2014 12:46  
Hey Vasuki,  
This is just a quick message to get your written permission (I will print these screenshots and put in my folio) to use you in my film, as well as your voice recording. The film may be used as part of the RSC Arts and Technology exhibition, and may be entered into film competitions. The waiver forms asked for your written permission (which you can give in your response), as well as:  
Name:  
Address:  
Phone Number:  
(I will black these details out before putting in the folio for submission, but I need the formal written consent for any protection reasons!)  
Thanks in advance!  
Courtney

**Vasuki Ambekar** 25/08/2014 12:48  
Hey Courtney,  
I give my formal written consent for the above conditions.  
Name: Vasuki Ambekar  
Address: [Redacted]  
Phone: [Redacted]  
From,  
Vasuki Ambekar

**Margaret Rackham** 28 August 2014 9:04 pm  
To: Courtney Smyth  
Re: Media Permission  
1

Courtney  
I enjoyed the filming and look forward to seeing the finished product. Of course you have my permission.  
Max Rackham.  
See More from Courtney Smyth

**Courtney Smyth** 28 August 2014 8:58 pm  
To: mrackham@bigpond.net.au  
Re: Media Permission  
Sent - Hotmail

Hi Pop,  
This is just a quick email to get your written permission (I will print these emails and put in my folio) to use you in my film, as well as your voice recording. The film may be used as part of the RSC Arts and Technology exhibition, and may be entered into film competitions. The waiver forms asked for your written permission (which you can give in your response), as well as:  
Name:  
Address: [Redacted]  
Phone Number: [Redacted]  
(I will black these details out before putting in the folio for submission, but I need the formal written consent for any protection reasons!)  
Thanks in advance!  
Courtney

**Kylie Rackham** 25 August 2014 9:56 pm  
To: Courtney Smyth  
Re: Permission  
1

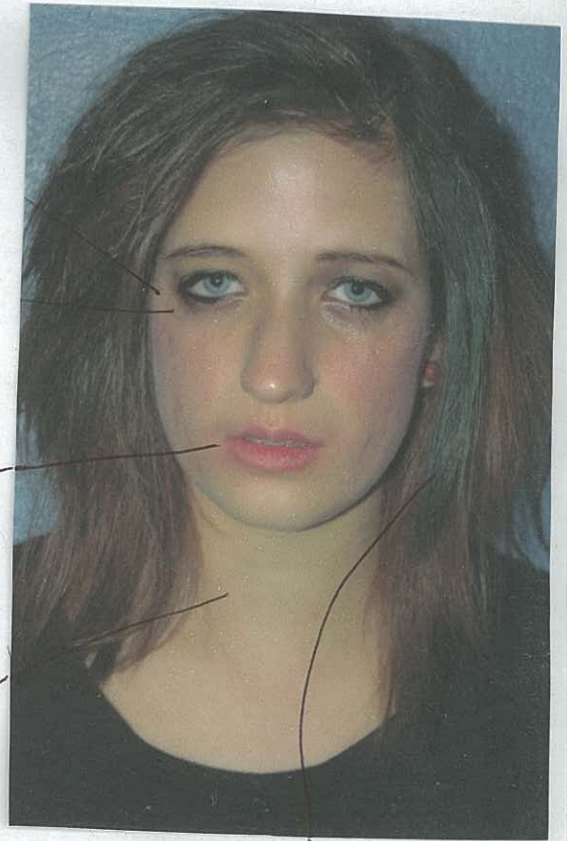
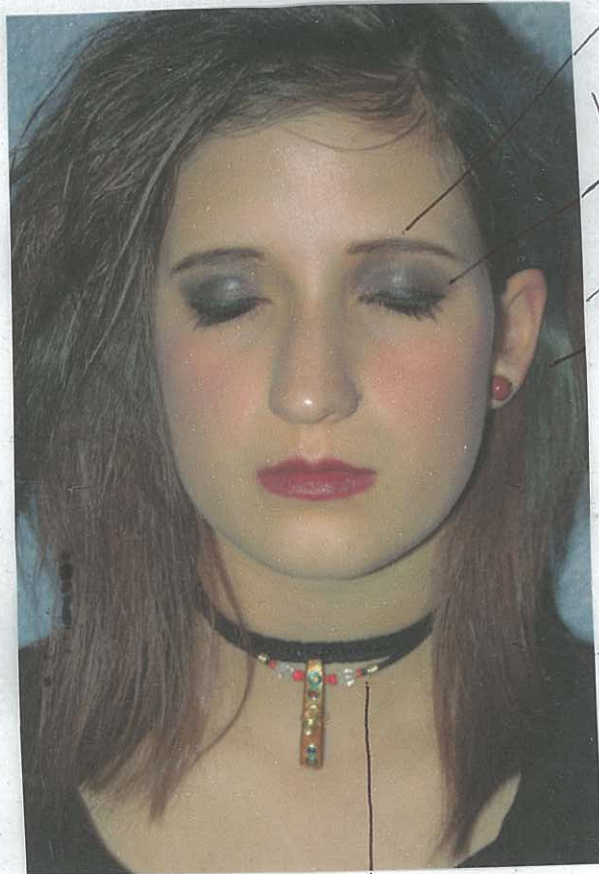
To Whom It May Concern,  
I give my permission for Courtney Smyth to film my son, Jake Storer and use this footage in her Year 12 Media Studies film. In addition, I give my permission for my voice, and the voices of my other two children, Toby Storer and Beth Storer to be used also.  
I understand that this film may be shown as part of exhibitions and competitions.  
Yours Sincerely,  
Kylie Storer  
[Redacted]  
See More from Courtney Smyth

**Courtney Smyth** 25 August 2014 7:31 pm  
To: Kylie Rackham  
Re: Permission  
Sent - Hotmail

Hey Kylie,  
This is just a quick email to get your written permission (to print and put in my folio) to use Jake in my film, as well as the voices of Jake, Toby, Beth and yourself. The film may be used as part of the RSC Arts and Technology exhibition, and may be entered into film competitions. The waiver forms, which I forgot to bring up on the weekend, asked for your written permission (which you can give in your reply), as well as:  
Name:  
Address:  
Phone number:  
(I will black these details out before putting this screenshot in my folio for submission, but I need the formal written consent for any protection reasons!)  
Thanks in advance!  
Courtney

# MAKE UP AND COSTUME

HANNAH



simple yet bold red earrings

I will buy a clip on nose ring to use in my product.

dark coloured lipstick, however I will buy a darker colour to use when I film so it is bolder.

necklace has a unique design and adds more colour which adds to her personality.

The ribbon makes the necklace more pronounced.

Hannah's character is dark, alternative and slightly gothic. I used black gel eyeliner and black mascara. Dark grey eyes shadow will also be used. This helps create a relevant dark heavy look. I will buy a darker lipstick for filming. Red lip balm helped make her look warmer when it was rubbed into her cheeks. It contrasted with the light foundation when it was stripped off, showing she had lost her spark.

Her hair was straight, teased, coloured with chalk and hairsprayed



hair ties spaced out



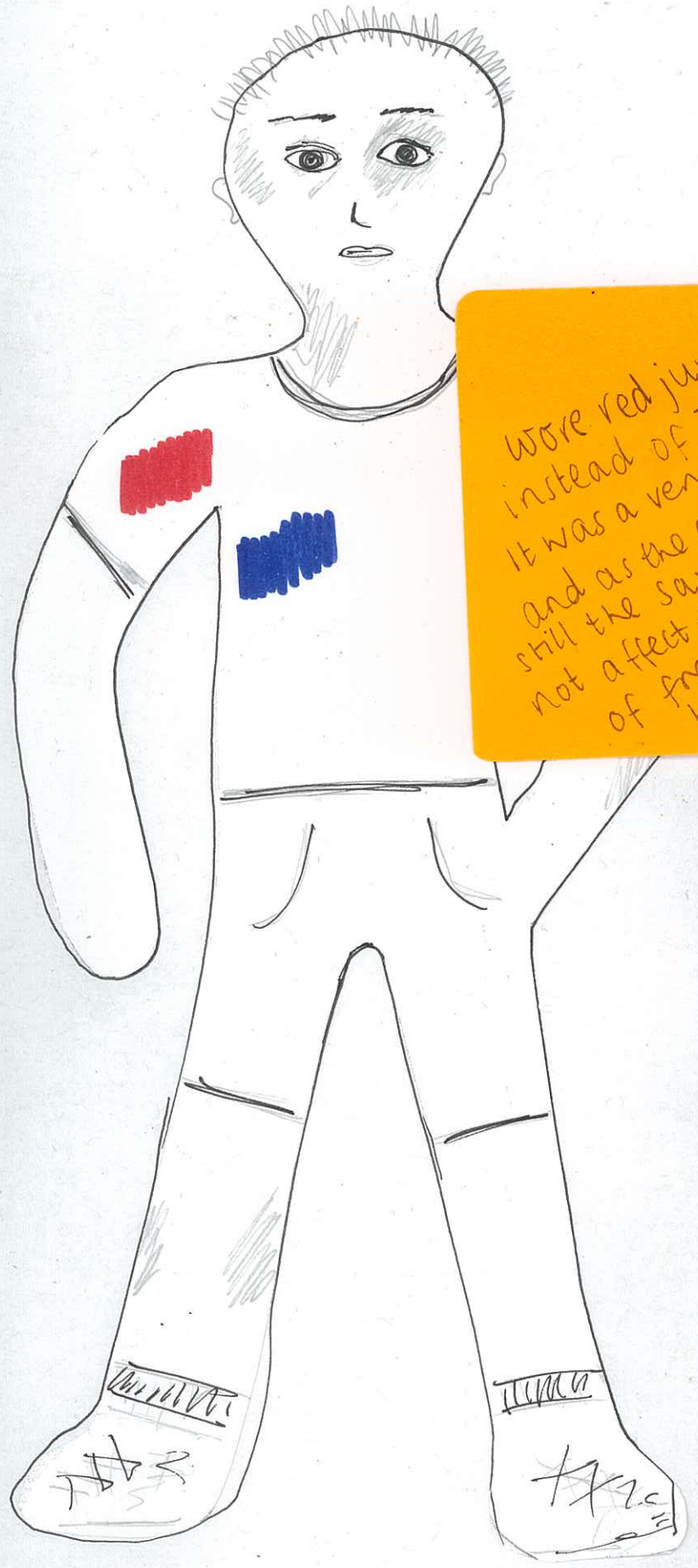
water was used to remove hair chalk and decrease plume.

pale shade of foundation was used to make her a little lifeless ok.

I also trialled taking the make up off as this will be seen in the video. The make up remover worked well, but I will do my filming with non waterproof mascara for more dramatic effect. However, a dark smudge around her eyes will still look good at the end, making her look drained and tired.

JAKE

# MAKE UP AND COSTUME



Wore red jumper instead of T-shirt. It was a very cold day and as the colour was still the same it did not affect the messages of freedom or hopelessness.

For my costuming for Jake who is acting the young boy, I have pictured a plain red or blue t-shirt. These colours can represent a bold freedom as well as anger or hopelessness. This means that the shirt colour will reflect his state at each end of the film. I do not want it to have logos or patterns. I have pictured the shorts to be a plain colour, preferably black or brown. He will wear white socks and runners. This costume will depend on the items which my cousin already owns.

The only make up which Jake will wear is the eye shadow bruises which will be applied throughout the filming process. In the images, I used cheap eye shadow from the Reject Shop. I will need to go out and buy some more as the brand I bought was shimmery and this created a sparkling effect on the bruise which I do not want in my film.

# VASUKI

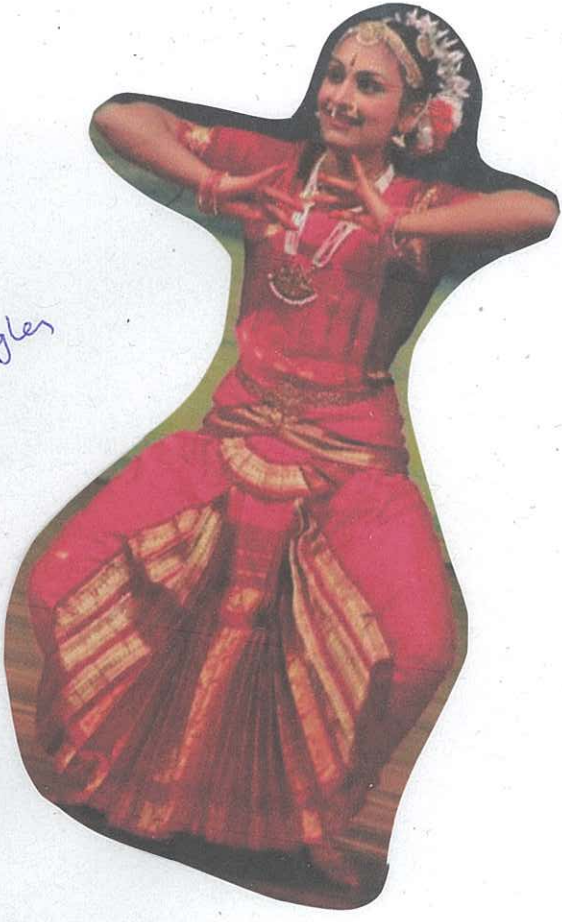
# MAKE UP AND COSTUME

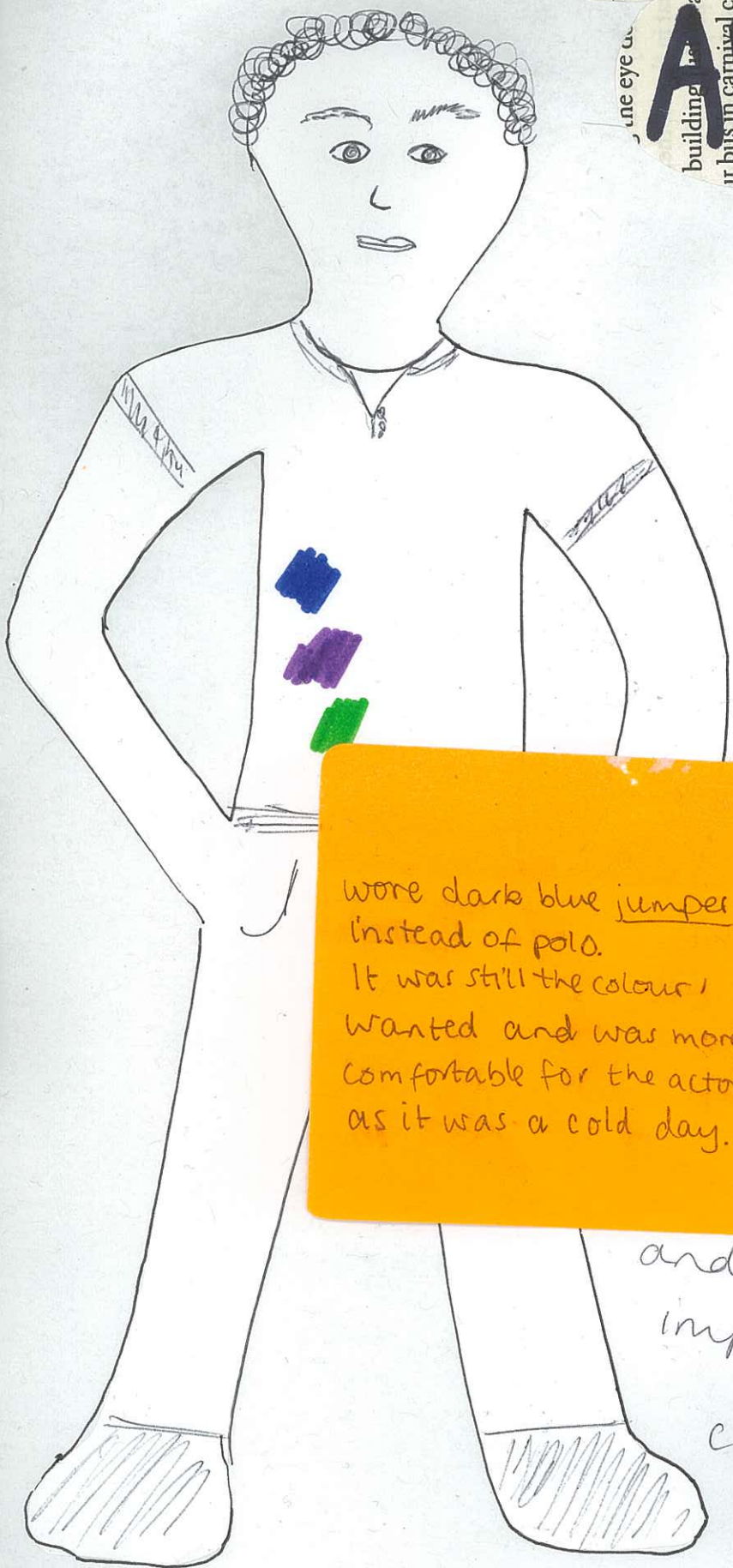
may also need to use foundation to cover henna on her hands if it will not rub off throughout filming

Vasuki will be wearing one of her dancing saris which she uses for her concerts. At this stage there are two options and the final decision will be made when she choreographs her dance and chooses the one most suited. The most likely option is the blue and red sari as this will be the easiest one to take off during filming when she is being stripped of her identity. Underneath the sari she will wear plain black clothes: Leggings and a black t-shirt. She will wear her headpiece, necklace and bangles as part of her costume.

In terms of make up, Vasuki will be wearing natural make up, but slightly heavier eyes. The make up is ~~applied~~ <sup>seen</sup> in the images on this page. She will also have a bindi on her forehead. Her hands and feet will have traditional henna designs drawn on with a marker.

most likely costume





wore dark blue jumper instead of polo. It was still the colour I wanted and was more comfortable for the actor as it was a cold day.

# MAKE UP AND COSTUME

MAX

Max is going to wear a simple polo shirt from his own wardrobe. I would like it be a plain colour, but preferably a dark shade. A navy, purple or dark green would work really well. He will wear long beige pants and black socks. No make up will be worn.

## SUMMARY

Hannah and Vasuki have very detailed appearances. Hannah's make up is very important in portraying her character and Vasuki's sari and accessories are important in achieving full self and cultural expression from the dance.

For these two characters, appearance is very important as it is vital for their form of self expression. The costume and make up needs to be detailed for these characters as when it is stripped away it creates vulnerability and hopelessness.

Take ('the boy') and Max ('the speaker') do not rely on their costume to express themselves like the other characters and their costumes are very simple so as not to distract the audience from what they are doing and their forms of self expression. It is important to use make up on Take however, as the bruises represent the behind 'the boy's' decreasing ability to express himself



# LOCATIONS

Each storyline will have only one location it is filmed at. This means I have four locations total in my film.

## SARAH COURT PRE-SCHOOL - location of 'the boy'.

I, Rebecca Craig (VICE PRESIDENT) of Sarah Court Pre-School give permission for Courtney Smyth to film at this location for her Ringwood Secondary College media product over the holidays. I am aware that this film may be entered in film competitions.

I have received permission from Sarah Court Pre-School to film at the kinda over the holidays. I will be filming Jake's scenes here. At the kindergarten there is an area of concrete which is where he will do his chalked drawings. When he makes his mud piles he will be over at the cubby house (pictured). As this location is outdoors, I will need to ensure I organise to go on a clear day so that weather is not a barrier.

Signature Rebecca Craig

Date 10-6-2014



Sarah Court Pre-School  
PO.Box 35 Montrose  
Victoria. 3765

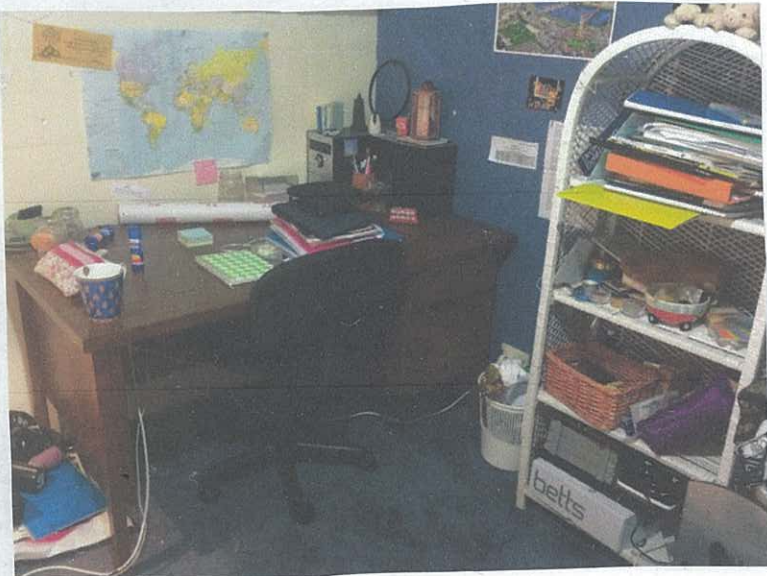
## MY LIVING ROOM - location of 'the speaker'.

I am recording Max's scene in my living room at home in Ringwood East. In the living room he will be on the chair pictured and the fire place will be opened up and burning. This location allows 'the speaker' character to be in a comfortable setting where he would express ideas to people close to him. The location is also indoors so the weather will not affect filming unless it is loud.



# LOCATIONS

## MY BEDROOM - location of 'the girl'



Hannah's scene is going to be filmed in the corner of my bedroom. I will clear the desk and shelf from the room so there is a clear corner to film in. All the viewer will see of the location is a blue wall, a white wall and blue carpet. The location is simple which allows the viewer to then focus on the character and her appearance. It is also indoors so that weather will not affect filming.

## 'THE GEM' - location of 'the dancer.'

'The Gem' theatre in Emerald is where I plan on filming Vasuki's dancer scene. I am yet to receive formal permission as it was a very last minute idea, but I have been in contact with relevant people and it is assumed that I will be going in on the 9<sup>th</sup> of July to film. I will be filming the entire scene on the stage. As the location is indoors, weather will not be an issue.

In the worst case scenario that this location falls through, I have also been in contact with a teacher from Emerald Secondary College and she can organise to open up their school theatre in the holidays. If it comes to this, formal permission will be sought.



<http://www.thegem.org.au/gallery.html>

Changed to 8th as it suited better.

# EDITING

I will be using Final Cut Pro 6.0.6 (FCP) to edit my visuals and Audacity to record and edit my audio. My DVD cover will be edited on Photoshop.

In FCP, I will be using basic tools in the tool bar such as the blade and arrow tool. I will also need to reverse my footage by clicking the 'speed' option in the right click menu and then checking the box for 'reverse'. At this stage, I am planning to edit my movie forwards and then flip the entire sequence to create a backwards film.

I may also use the slow motion in some sections to draw out something so it fits in time with the script or for dramatic effect. Potential scenes for this are Vasuki's dance scenes focusing on specific moves, when Jake knocks down his creation, when Max is struggling against his ropes or using expressive hand gestures, or when Hannah is tugging at her hair. However, this will depend on where my script fits in and its timing. To create this slow motion, I will need to right click and select the 'speed' option and then choose the percentage I wish to slow it down by.

It is likely will also use colour correction if I find that I have not achieved lighting which depicts the free or repressed moods or feel that something is not quite at the level I want it to be. I will need to select the clip > effects > video filters > colour correction > colour corrector > and then I will need to make my adjustments in the tabs which appear in the window.

I will also need to insert text in FCP which I can do by selecting the 'text' option in the 'viewer'. There are then options in a tab in the viewer to change my font, colour and size.

In Audacity, I will need to edit and layer my sounds in multiple tracks. They will also be layered to match with the base poem (see 'Script').

The track with the spoken poem will likely need to be cut in several places and sections moved about to create some gaps in order to fit the audio with the visuals. To do this I will need to use the selection tool and the time shift tool, respectively, in the tool bar. I may need to increase the volume of clips and put filters over the top. I can add these effects and filters in the 'effects' tab in the top bar. In order to edit tracks individually as well, I will need to use the 'mute' function to hear only selected tracks at once.

In Photoshop, I will be editing my DVD cover which will include importing my photos and merging them together to create a cover. I will also need to create a logo and other visuals to meet the codes and conventions of a DVD cover. I will likely need to use the magic wand tool to select specific areas as well as use 'levels' or other effects to alter the images. I will also need to insert text using the text tool.

## PHOTOSHOP

I also used the opacity tool to make the back picture ~~less~~ darker so the audience could read easily and get the full emphasis of all the text.

# EXPORT

- I plan to export my film in high definition (1080p).
- I need to click File > Export > Export using Quicktime Conversion.
- I need to choose the name of my film and the destination where I would like to save my exported movie.
- I need to change the format to 'MPEG-4'.
- I will need to click 'options' and change the format again to 'MP4'. I will change the video format to 'H.264'.
- I will change the image size to 1080HD.
- I will leave my frame rate at the rate which it was filmed.
- In video options, my encoding mode will be 'best quality'.
- I will adjust the data rate until I get to a file size which I would like to export.
- I am now ready to export.

## ACTUAL SETTINGS USED

### USB COPY:

- file > export > quicktime conversion
- options > settings
- compression type = AppleProRes422 (HQ)

### DVD COPY:

- file > export > quicktime movie
- 'current settings'

The export settings I used for my final gave me a higher quality product, improving the viewing experience.

I used 'Logic Pro' to record the keyboard into the laptop as it produced a better quality than audacity, as there was no background noise.

# EQUIPMENT & SOFTWARE

## CANON 60D

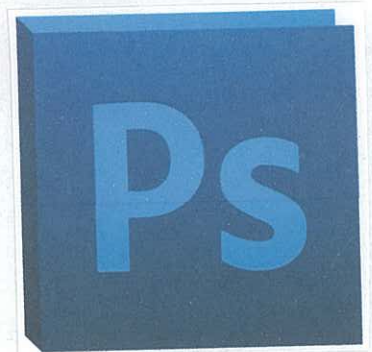


- 18 megapixels
- full HD (1920x1080)
- flip out screen
- has video function

I have used this camera to film numerous times before and am comfortable with it and how to use it.

- I will also use an SD card in this camera.

## PHOTOSHOP



I will use this for my DVD cover. I am familiar with the program and know how to use it to achieve a DVD cover.



Sigma 18-250mm lens.

- fantastic zoom range
- easy to alter zoom.

I have used this to film with several times before and it is comfortable and ~~produces~~ allows me to get a great image.

I recorded my sounds and adjusted volumes on Audacity, but then I exported and used FCP to edit my soundscapes as it was easier to manipulate in accordance with the visuals. It allowed for a faster editing process as sounds could constantly be edited as I went if I needed.

## FINAL CUT PRO



I am using Final Cut Pro to edit. I have used this program before and am familiar with the functions and some potential setbacks such as rendering.



I will edit my soundscape with audacity. I have only used this briefly before so will need to allow time to become familiar with the program.

## RODE VIDEO-MIC



- also allows for an 80Hz setting to prevent background noise.
- I have used this briefly and will only use it during production if I can not get a quality sound from my laptop.

Printer was a Canon Pixma 9500 mark II

I will be using ~~the~~ my computer to edit on if I can get Final Cut Pro. If I can't, I will use the Mac Desktop Computer at school. I will also be using the printer in the media room to print my DVD cover.

Did not use Rode mic as all sounds could easily be accessed well with laptop.

[http://www.dcrsource.com/sites/default/files/imagecache/gallery\\_large/reviews/canon-60d/camera-front-angled.jpg](http://www.dcrsource.com/sites/default/files/imagecache/gallery_large/reviews/canon-60d/camera-front-angled.jpg)

<http://mycamera.co.za/images/detailed/9/Sigma-18-250mm-F3.5-6.3-DC-OS-SONY-3.jpg>

<http://audiocrobat.files.wordpress.com/2011/07/audacity-logo.png?w=470>

<http://www.rodemicrophones.net/wp-content/uploads/2011/03/rode-microphones1.jpg>

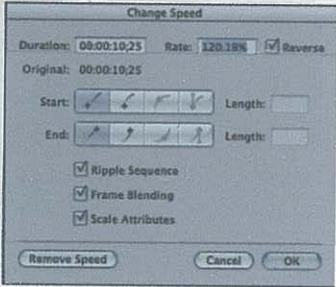
<http://coreod.staticworld.net/images/article/2013/02/photoshop-logo-100025733-orig.jpg>

<http://arave.files.wordpress.com/2013/01/final-cut-pro-logo.png>

# editing details.

(after completion)

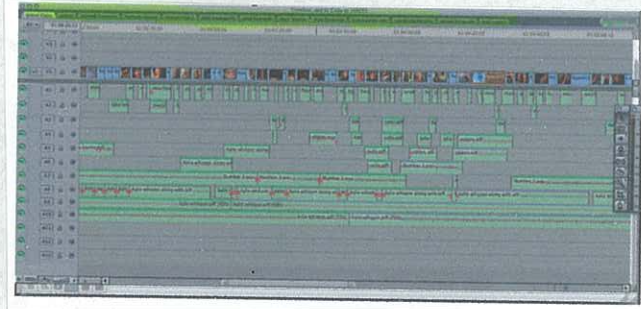
## speed + reversing clips.



- I used this tool lots. Most of my footage is reversed as well as some sounds. I did this by right clicking on the footage/audio and selecting 'change speed'. 'Reverse' was an option and I needed to tick this box. Next to this option, there was an option to speed up or slow down footage or sound. I adjusted the speed accordingly.

## multiple timeline sequences.

- I edited each storyline forwards in a sequence to begin with. I then opened another sequence and flipped and reversed these clips. Once I had done this for each storyline, I crossed all of them over in a final sequence.



## sound and soundscape

- Audacity was great for recording and adjusting volumes of my recordings, however, it was not easy to layer and manipulate according to the footage which I needed to match. In order to continue adjusting alongside the footage, I needed to create the soundscape in FCP. Here I could trim recordings, adjust volumes and layer easily. I also needed to cut between different voices and space them out so the poem would go for the duration of the combined footage.
- I used the sound bar at the side to ensure that all audio clips were at the same volume and not peaking too high. I kept all clips around -12.

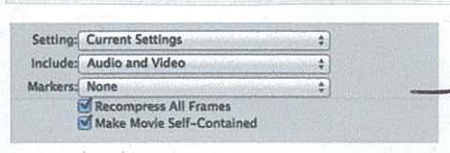


## export.

- See export page for details of export.
- Highest quality export:

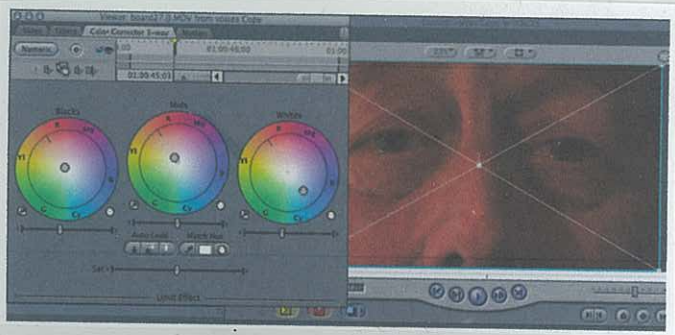


export for USB



export for DVD

## colour correction.



- I used the colour correction tool several times to create more consistent colours throughout the film. I used the 'Colour Corrector 3 Way' tool. This allowed me to select black, medium and white tones and enhance or lower them until I got a colour which I was happy with.

## tools

- I also used the tools and their shortcuts lots. The main tools I used were the arrow and the blade tool.



sound adjustment blade arrow

## FINAL PRODUCT



# LIGHTING

→ used a lamp for 'girl' and 'speaker' scenes. This just added some extra needed light and improved film quality.

The lighting in story lines of 'the boy', 'the girl' and 'the speaker' will be naturalistic. I will use natural lighting of the location. I also have access to a pair of work lights which I will set up if I need to. For Hannah's and Max's scenes, I have a bedside lamp which gives off a bright light and might come in handy. I will need to assess the lighting when I am on set, but these are my readily available options which I can utilise.

Hannah's scenes will also utilise the light of the candles where the light from the fire may contribute to Max's scenes.

For Jake's outdoor scenes, lighting will depend on the forecast of the day. I will bring a reflector with me in case I need to use this. This also means I will need to organise someone to hold the reflector as I film.

In Vasuki's scenes, (regardless of which location we use) it is highly likely that we can use the lighting from the tech box. If spotlights are available this would work really nicely. If we can not access this lighting then we will use the workers lights.



image from partyunlimitedental.com

reflector not needed or used.

→ stage lights AND worker lights used as it provided some more light to light up her body and face whilst still keeping most of the shot dark.

# PROPS

## JAKES SCENES

- chalk
- old bowl (to mix mud)
- wooden/plastic spoon (to mix)
- leaves or tan bark from ground

## HANNAH'S SCENES

- old books, photos, drawings
- candles in jars
- pen to write with
- pen which is running out of ink
- notebook to write in

## MAX'S SCENES

- rope
- chair
- firewood
- tape for mouth

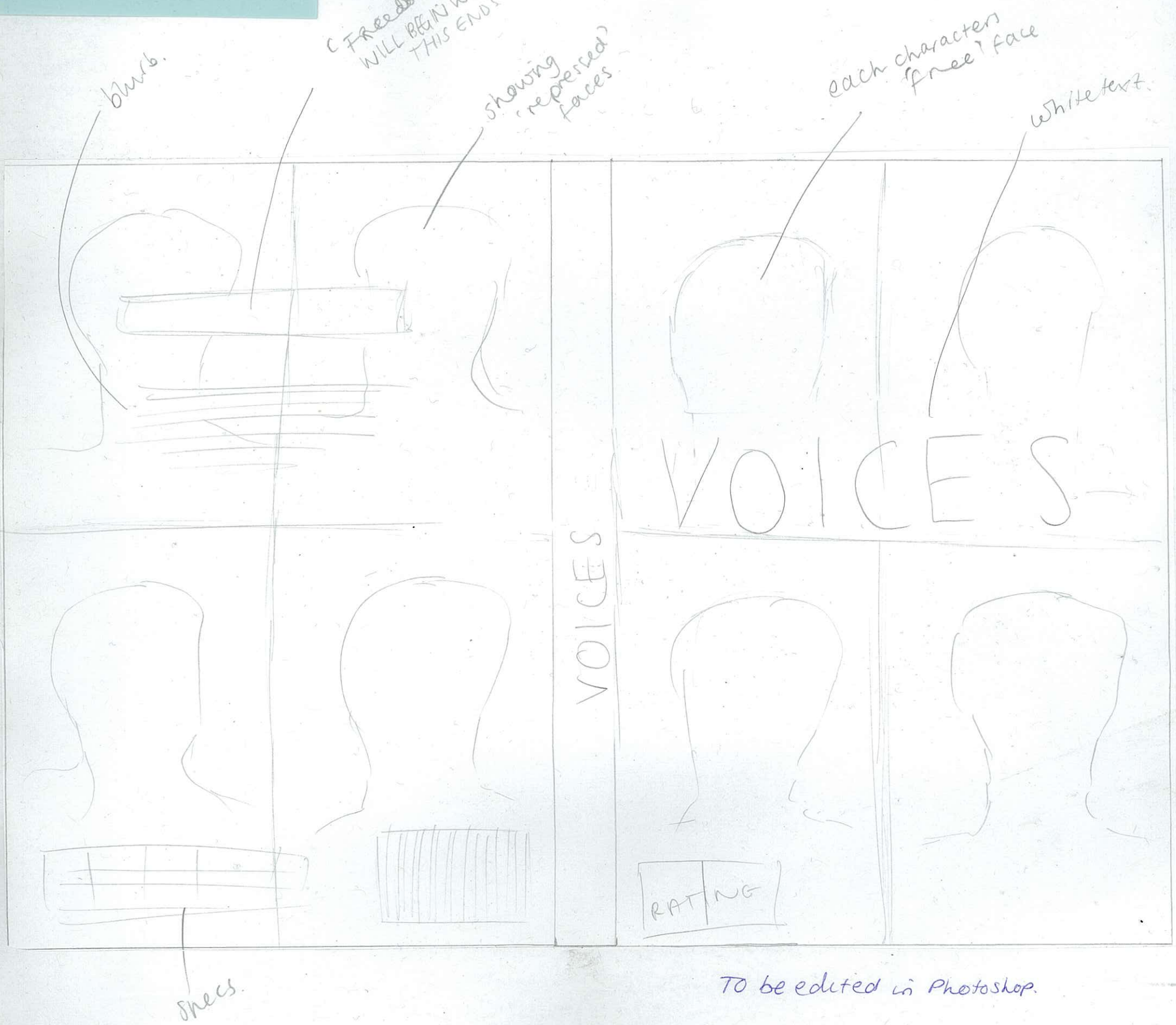
## VASUKI'S SCENES

- rope to bind limbs

I decided that my proposed design was too busy for the simplistic theme which I was aiming for. I did not want as much happening on the cover. I used instead one simple photo for the front, continuing the brick design around the spine and back cover. This allowed the title and text to stand out more, emphasising the word 'VOICES' which encompasses the film. It also made the messages in the blurb stand out more. The image I used was more effective than my proposed idea as it depicted the vulnerability and isolation which was experienced by all of the characters at some stage in the film.

# DVD COVER

Freedom  
WILL BE IN WHEN  
THIS ENDS



This is a likely layout of my cover. I want to show their repressed faces compared to their free ones.

I will take photos at each end of the filming process for each character. The images will be similar to the start and end shots of their faces in my story board.

I will need to adhere to the codes and conventions of a cover such as a rating, barcode, specs.

I ended up using Gill Sans for my product. It was available on FCP and Photoshop. I think it positively impacted my product as the rounded and more even letters created a simplistic look whilst still being bold enough to grasp attention. I really liked the font and it worked really well.



VOICES - voices - Avenir Light

VOICES - voices - Century Gothic

VOICES - voices - Gill Sans Light

VOICES - voices - Eurostile

V O I C E S - v o i c e s - Letter Gothic Std

I want my text to be simplistic. It will also be white. I like Letter Gothic Std, however, Final Cut may not have this font in which case I will use Gill Sans Light. In the case that FCP does not have my second option, I will use Century Gothic, which I know FCP has. All text in the title sequences will have the same text and this text will also be on the DVD cover.

My film is called Voices and this will be the largest word in the title sequences. The cast names and other mentions will be smaller, but the same size as each other.

Everything will be in capital letters except for the DVD case where only the title will be in capitals.

At this stage, I do not know the exact font sizes, as I will need to experiment in FCP and photoshop. It is predicted that 'VOICES' will be about size 40 and the other names about size 20.



My credits design stayed mostly the same as I intended however I did not have a black background as I found it quite boring. I filmed an out of focus candle and used this as a background. I think this added more depth and also tied into an extremely subtle theme of fire seen through the dancer story line (style of dance represents fire) and the speaker story line (dying fire in background).

# STORYBOARDS

In my closing credits I decided to include an opaque image of each character behind the name of the actor. This was not in my plan but I feel that it brought the story more fully circle and you could clearly see a companion of each character again at the end, aiding in understanding of the film.

As my film has multiple storylines, I have storyboarded each storyline individually. Due to the experimental genre of my film, it is difficult to know exactly where they will cross over but I have marked possible cross over times with blue asterisks. At this stage, I also do not know the order of the crossing over. This could change due to the script and the timing of the soundscape in order to match the visuals. My film will be backwards so this makes it even more complicated to cross them over to match the script which is read forwards. In my 'sound' section, I have written notes as to which visuals will be seen and the sound which will accompany it. I aim to match this up and therefore, there is variation in where the storylines will cross over.

In some of my storyboards, I have multiple angles of one action. I have also circled multiple shot types and angles as with the multiple shots of this action, there will be variation. In Vasuki's storyboards, I have allowed for variation due to the nature of her dancing and the fact that she is choreographing it and interpreting the script in her own way.

There is also potential for slight changes in Jake's scenes. He is a young actor and possibly camera conscious. It might work really well to engage him in an activity and then get my shots without giving him too much direction. This also allows him to use his true creativity.

I have also not included a shot list as it is unnecessary for me as my storyboards map out my shots clearly and the location within each storyline remains consistent

## CREDITS & TITLES.

opening

HIGH	INT	HANNAH SMYTH	EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
PAN		SHOT	SCENE	
SOUND:		NOTES: Names fading in and out. centre of screen.		

HIGH	INT	VOICES	EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
PAN		SHOT	SCENE	
SOUND:		NOTES:		

one of these before ~~movie~~ film starts.

HIGH	INT	CAST	EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
PAN		SHOT	SCENE	
SOUND:		NOTES: White text		

scrolling closing credits

HIGH	INT	VOICES	EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
PAN		SHOT	SCENE	
SOUND:		NOTES: (centre) white on black		


most likely this one


\* I did not always swap storylines when there was an asterisk as I swapped storylines according to the soundscape. This improved my film as it flowed better and made more sense.

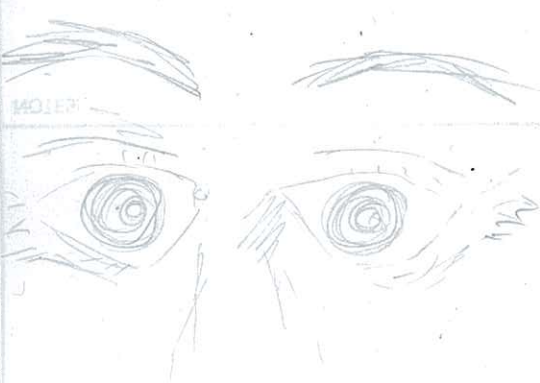
I did, however, swap between face or body shots which is what I had anticipated.


# STORYBOARDS


## SPEAKER #1

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ————— R		SHOT	SCENE	
PAN U				
L ————— R				
D				
SOUND:		NOTES: showing a cheerful man smiling		


HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ————— R		SHOT	SCENE	
PAN U				
L ————— R				
D				
SOUND:		NOTES: hands moving, obviously expressing something as he speaks		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ————— R		SHOT	SCENE	
PAN U				
L ————— R				
D				
SOUND:		NOTES: shot on eyes showing smile creases		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ————— R		SHOT	SCENE	
PAN U				
L ————— R				
D				
SOUND:		NOTES: shot to show speech (of mouth)		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ————— R		SHOT	SCENE	
PAN U				
L ————— R				
D				
SOUND:		NOTES: shows enthusiastic hand gestures and facial expressions		

- multiple angles

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ————— R		SHOT	SCENE	
PAN U				
L ————— R				
D				
SOUND:		NOTES: side view of speech and hands. will pan down from head to get hand movements		

- multiple angles



2M

# STORYBOARDS

## SPEAKER #2

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
PAN			SHOT	SCENE
L ————— R				
U				
L ————— R				
D				
SOUND:		NOTES: still speaking, but hands resting on arm rests of chair - content expression		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
PAN			SHOT	SCENE
L ————— R				
U				
L ————— R				
D				
SOUND:		NOTES: slight side angle, seen nodding and listening with a few single word utterances.		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
PAN			SHOT	SCENE
L ————— R				
U				
L ————— R				
D				
SOUND:		NOTES: hand to head as though to express slightly amused exasperation and disbelief		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
PAN			SHOT	SCENE
L ————— R				
U				
L ————— R				
D				
SOUND:		NOTES: face shown discussing something, obviously giving an opinion or POV. Hands not very noticeable, however still making small movements and may come into frame - multiple angles.		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
PAN			SHOT	SCENE
L ————— R				
U				
L ————— R				
D				
SOUND:		NOTES: Shows slight hand movements on chair arms, but minimal compared to before.		

did not use frame - unnecessary - could not access angle when filming


HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
PAN			SHOT	SCENE
L ————— R				
U				
L ————— R				
D				
SOUND:		NOTES: hand resting arm rest. will pan around the front of arm rest.		


3M

# STORYBOARDS

## SPEAKER #3

13


HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ————— R		SHOT	SCENE	
PAN				
U				
L ————— R				
D		SOUND:		
NOTES:		eyes looking to side and about to speak, eyes then look at camera and refrains from speaking. lips pursed.		


HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ————— R		SHOT	SCENE	
PAN				
U				
L ————— R				
D		SOUND:		
NOTES:		side view of previous shot. will pan down shoulder and arm to show hands on rests.		

extra fine shot. MAY MOVE!


- multiple angles potential change b/w multiple angles

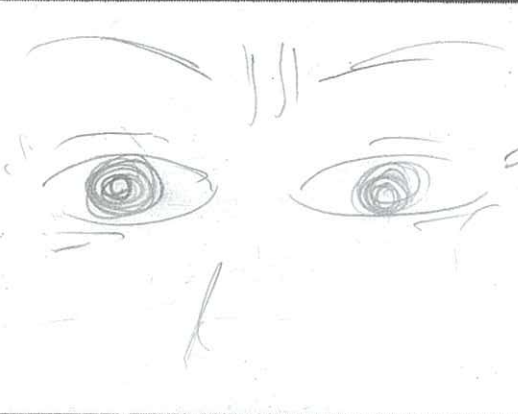
15

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ————— R		SHOT	SCENE	
PAN				
U				
L ————— R				
D		SOUND:		
NOTES:		tape is pressed on to mouth.		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ————— R		SHOT	SCENE	
PAN				
U				
L ————— R				
D		SOUND:		
NOTES:		sitting pressed back against chair, looks trapped		

17

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ————— R		SHOT	SCENE	
PAN				
U				
L ————— R				
D		SOUND:		
NOTES:		slight side view of struggle against tape.		

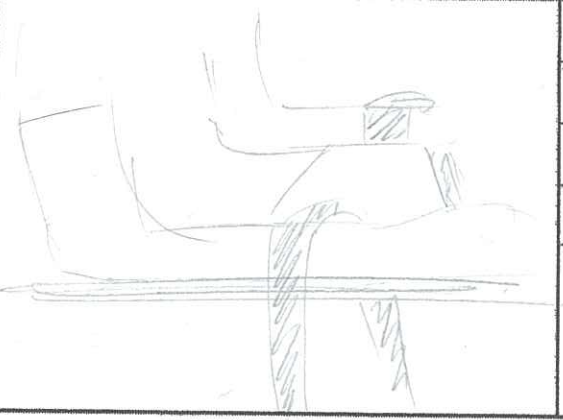
HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ————— R		SHOT	SCENE	
PAN				
U				
L ————— R				
D		SOUND:		
NOTES:		eyes showing struggle of Max as he is not able to speak.		

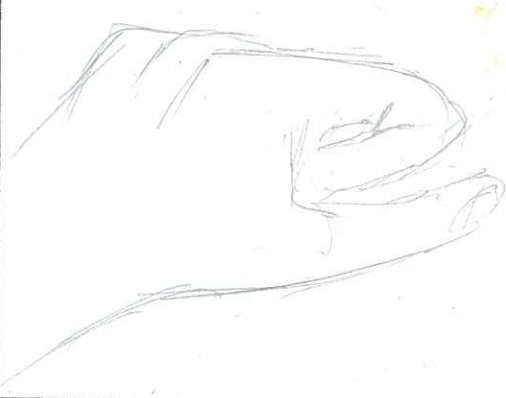
- multiple angles?

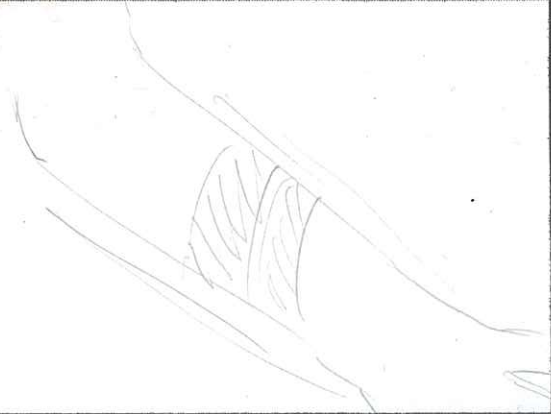
4M


# STORYBOARDS


## SPEAKER #4


HIGH	INT		EST.	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ————— R		SHOT	SCENE	
PAN				
U				
L ————— R				
D		NOTES: ropes hanging loosely over wrists		
SOUND:				

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ————— R		SHOT	SCENE	
PAN				
U				
L ————— R				
D		NOTES: clenched fist		
SOUND:				

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ————— R		SHOT	SCENE	
PAN				
U				
L ————— R				
D		NOTES: shows ropes tightening on arm - fist still clenched - multiple angles?		
SOUND:				

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ————— R		SHOT	SCENE	
PAN				
U				
L ————— R				
D		NOTES: shows struggle of mouth and arms being bound. - fist still clenched		
SOUND:				


HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ————— R		SHOT	SCENE	
PAN				
U				
L ————— R				
D		NOTES: struggling arm, fire fist still clenched distinguishing in background		
SOUND:				

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ————— R		SHOT	SCENE	
PAN				
U				
L ————— R				
D		NOTES: last desperate struggle and head bang, then rests. hopeless.		
SOUND:				


5m

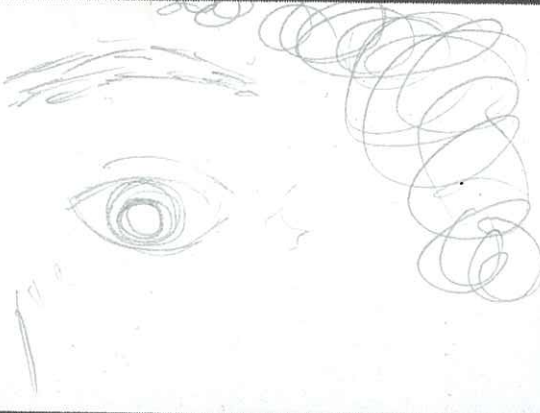
# STORYBOARDS


## SPEAKER #5

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ————— R PAN U L ————— R D			SHOT	SCENE
SOUND:		NOTES: fist slowly unclenching.		

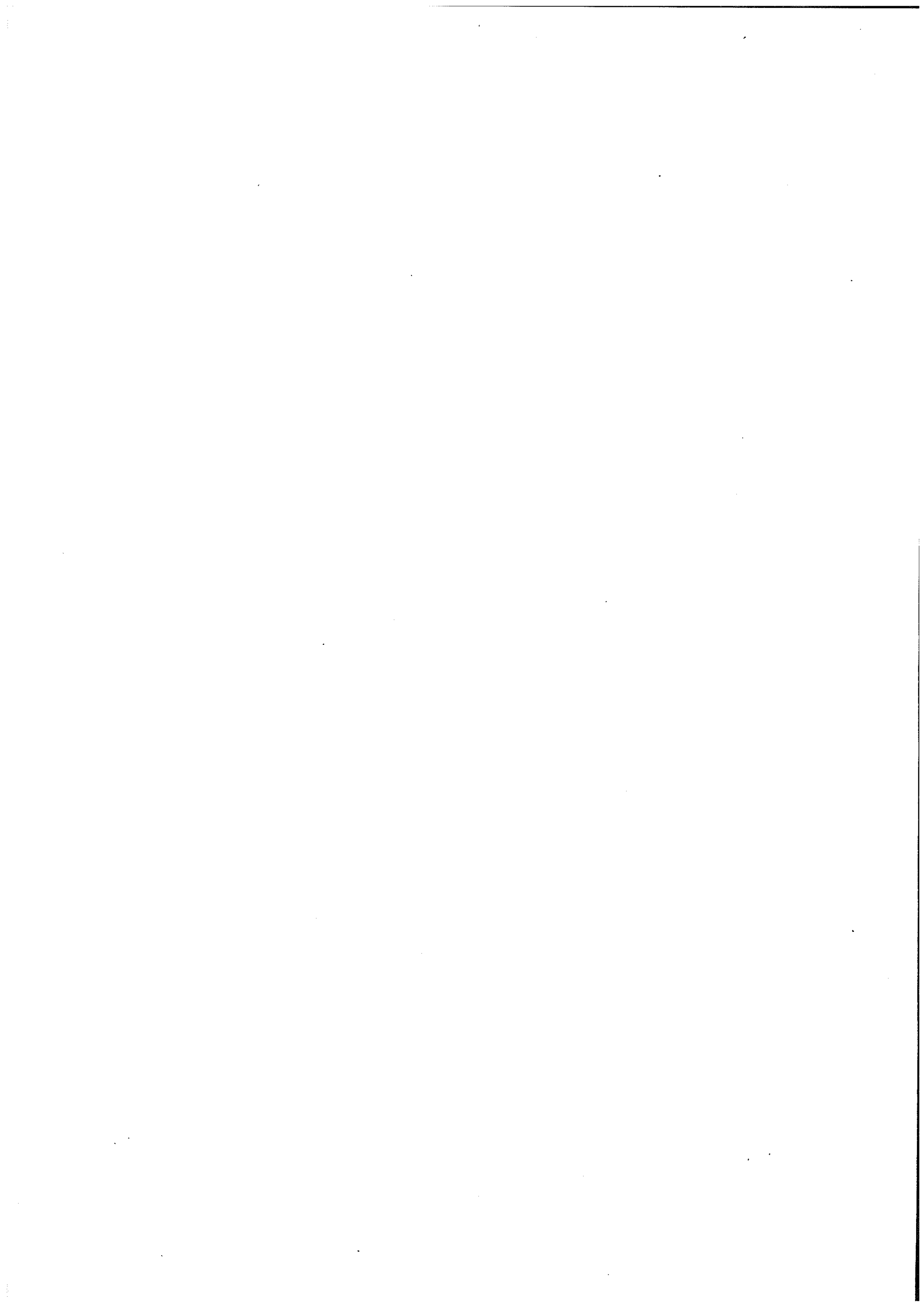
only slightly

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ————— R PAN U L ————— R D			SHOT	SCENE
SOUND:		NOTES: sitting looking deflated, given up. fire is dead.		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ————— R PAN U L ————— R D			SHOT	SCENE
SOUND:		NOTES: eye - blinks. - looking @ camera.		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ————— R PAN U L ————— R D			SHOT	SCENE
SOUND:		NOTES: - can see exhale - eyes close.		





# STORYBOARDS

## BOY #1

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ——— R   PAN U   L ——— R   D			SHOT	SCENE
SOUND:		NOTES: - happy free <del>face</del> <sup>boy</sup> , laugh / smile		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ——— R   PAN U   L ——— R   D			SHOT	SCENE
SOUND:		NOTES: drawing chalk on ground - multiple angles		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ——— R   PAN U   L ——— R   D			SHOT	SCENE
SOUND:		NOTES: close up to see the hand drawing		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ——— R   PAN U   L ——— R   D			SHOT	SCENE
SOUND:		NOTES: close up of concentration face - multiple angles?		

possible storyline change unlikely

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ——— R   PAN U   L ——— R   D			SHOT	SCENE
SOUND:		NOTES: looking up at <del>face</del> <sup>boy</sup> as he tilts his head as though to analyse his work		


HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ——— R   PAN U   L ——— R   D			SHOT	SCENE
SOUND:		NOTES: behind boy looking at drawings		




# STORYBOARDS

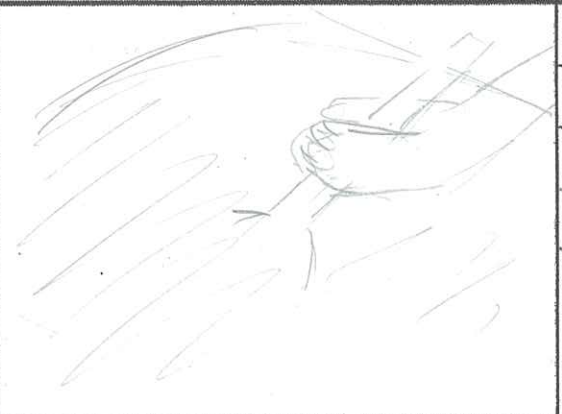
## BOY #2




HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ————— R			SHOT	SCENE
PAN U				
L ————— R				
D				
SOUND:		NOTES: putting chalk shavings over the drawing and decorating.		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ————— R			SHOT	SCENE
PAN U				
L ————— R				
D				
SOUND:		NOTES: behind view of boy squatting stirring mud and water and leaves (shot will pan around slightly left)		

9


HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ————— R			SHOT	SCENE
PAN U				
L ————— R				
D				
SOUND:		NOTES: shows wooden spoon or stick stirring dirt.		

10


HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ————— R			SHOT	SCENE
PAN U				
L ————— R				
D				
SOUND:		NOTES: boy is shown squatting and grabbing bowl to lift as he stands.		

- multiple angles?

11

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ————— R			SHOT	SCENE
PAN U				
L ————— R				
D				
SOUND:		NOTES: of body shown and mixes. capture face as well as neck.		

12

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ————— R			SHOT	SCENE
PAN U				
L ————— R				
D				
SOUND:		NOTES: at bowl stirring/stirring, smile fades slightly.		

This shot was deleted as I edited. There were several similar shots of the same action surrounding it and this shot was repetitive and did not flow as smoothly. Deleting the shot meant the scene was more smooth and continuous and more to the point?

This shot was moved between board 9 and 10. This improved the film as I think that the move put it in a place with more context, and it allowed following scenes to flow more smoothly on. The face also nicely separated the shots of two bowls next to each other



# STORYBOARDS

## BOY #3

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
PAN U			SHOT	SCENE
L — R				
D				
SOUND:		NOTES: puts bowl down and goes inside		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
PAN U			SHOT	SCENE
L — R				
D				
SOUND:		NOTES: comes out carrying tray - multiple shots.		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
PAN U			SHOT	SCENE
L — R				
D				
SOUND:		NOTES: seen making patties from the mud.		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
PAN U			SHOT	SCENE
L — R				
D				
SOUND:		NOTES: rolling mud w hands.		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
PAN U			SHOT	SCENE
L — R				
D				
SOUND:		NOTES: lining up mud cakes on window sill.		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
PAN U			SHOT	SCENE
L — R				
D				
SOUND:		NOTES: hand scratches face, bruise evident. - mud on face.		

# STORYBOARDS

## BOY #4

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
PAN U			SHOT	SCENE
L — R				
PAN U				
L — R				
D				
SOUND:		NOTES:		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
PAN U			SHOT	SCENE
L — R				
PAN U				
L — R				
D				
SOUND:		NOTES:		
		- sad, withdrawn		
		- multiple angles		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
PAN U			SHOT	SCENE
L — R				
PAN U				
L — R				
D				
SOUND:		NOTES:		
		smushes the cakes, pokes sticks into them to destroy.		


HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
PAN U			SHOT	SCENE
L — R				
PAN U				
L — R				
D				
SOUND:		NOTES:		
		frowning with eye contact		
		- multiple shots w slight different distance		

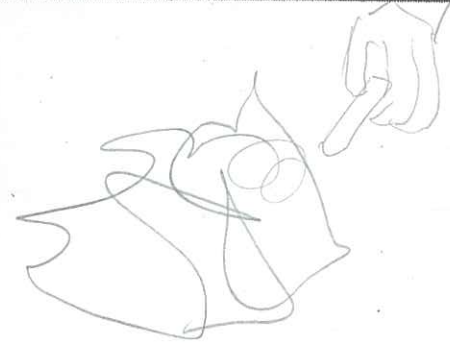
HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
PAN U			SHOT	SCENE
L — R				
PAN U				
L — R				
D				
SOUND:		NOTES:		
		feet walking, slight jog.		


HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
PAN U			SHOT	SCENE
L — R				
PAN U				
L — R				
D				
SOUND:		NOTES:		
		squatting down on concrete		


# STORYBOARDS


## BOY #5


HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ——— R PAN U L ——— R D			SHOT	SCENE
SOUND:		NOTES: scribbles - angry drawings - multiple angles		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ——— R PAN U L ——— R D			SHOT	SCENE
SOUND:		NOTES: angry scribbles		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ——— R PAN U L ——— R D			SHOT	SCENE
SOUND:		NOTES: chalk snaps on concrete		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ——— R PAN U L ——— R D			SHOT	SCENE
SOUND:		NOTES: angry frowning face - slight side view - multiple angles		


HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ——— R PAN U L ——— R D			SHOT	SCENE
SOUND:		NOTES: shows boy stand up and scuff out his 'happy family'. Then foot out of frame and zoom in.		


HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ——— R PAN U L ——— R D			SHOT	SCENE
SOUND:		NOTES: slight side view - slumped shoulders - bruises - multiple angles		



# STORYBOARDS

## BOY #6


HIGH	INT		EST		
EYE LEVEL	EXT		XLS / LS		
LOW	TITLE		MS / BEV		
TRACKING			CU / XCU		
L ————— R		SHOT	SCENE		
PAN					
U					
L ————— R					
D					
SOUND:		NOTES:			
		blinks (one black eye) - looks at camera			

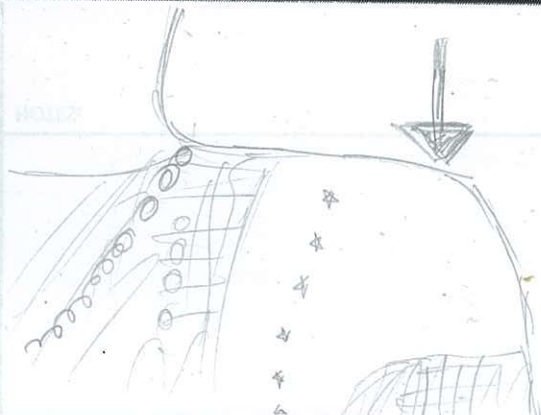
HIGH	INT		EST		
EYE LEVEL	EXT		XLS / LS		
LOW	TITLE		MS / BEV		
TRACKING			CU / XCU		
L ————— R		SHOT	SCENE		
PAN					
U					
L ————— R					
D					
SOUND:		NOTES:			
		- can see eyelid - eyes close.			


# STORYBOARDS

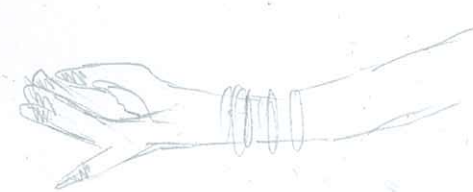
I am flexible with the storyboards of the dancer as Vasuki is choreographing the dance herself and I am not familiar with the particular moves she will be performing. I will need to slightly improvise when we film. I plan on running through the dance before I start filming so I get an understanding of what I exactly plan to film such as moves, angles and shot types. We will then run through move by move and I will get my shots. I know I will capture close ups of hands, feet and facial expressions as well as mid and long shots of whole body movements.

## DANCER #1


HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L	R	SHOT	SCENE	
SOUND:		NOTES: shot on face to see expression and jewellery at start of dance.		


HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L	R	SHOT	SCENE	
SOUND:		NOTES: able to see the sari which vasuki is wearing. start shot at shoulder and pan down body to see full sari.		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L	R	SHOT	SCENE	
SOUND:		NOTES: shot of feet (chenna seen) (she will be holding a pose/move).		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L	R	SHOT	SCENE	
SOUND:		NOTES: hand gestures clearly seen. (chenna seen)		

\* Storyline changes between dance moves

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L	R	SHOT	SCENE	
SOUND:		NOTES: shows a sequence of moves. will capture whole body movements		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L	R	SHOT	SCENE	
SOUND:		NOTES: - side view of vasuki - multiple angles		

There will be a series of shots similar to these two throughout to show her movements and how they are performed.


v2

# STORYBOARDS


## DANCER #2


shots similar to these will be used several times to show the intricacies of the movements.

multiple shots


HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING L ————— R			CU / XCU	
PAN U		SHOT		SCENE
L ————— R				
D				
SOUND:		NOTES: - close up of feet moving - also hands		


multiple shots

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING L ————— R			CU / XCU	
PAN U		SHOT		SCENE
L ————— R				
D				
SOUND:		NOTES: facial expression		

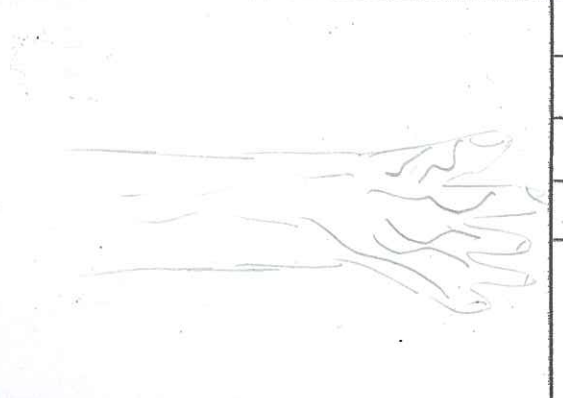
HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING L ————— R			CU / XCU	
PAN U		SHOT		SCENE
L ————— R				
D				
SOUND:		NOTES: hands will be seen with no bangles - henna still on - multiple shots		

multiple

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING L ————— R			CU / XCU	
PAN U		SHOT		SCENE
L ————— R				
D				
SOUND:		NOTES: - sari starting to come off - necklace comes off. *		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING L ————— R			CU / XCU	
PAN U		SHOT		SCENE
L ————— R				
D				
SOUND:		NOTES: - no bangles on feet - henna still on		

story line change between these angles.

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING L ————— R			CU / XCU	
PAN U		SHOT		SCENE
L ————— R				
D				
SOUND:		NOTES: Lenna design strong in some areas but not others depending on how well the henna marker washes off. Make up may be applied to cover it up.		

# STORYBOARDS

## DANCER #3

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ——— R   PAN U   L ——— R   D			SHOT	SCENE
SOUND:		NOTES: - takes headpiece off - looks frustrated		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ——— R   PAN U   L ——— R   D			SHOT	SCENE
SOUND:		NOTES: - headpiece drops from hand. - hardly any henna left		

multiple

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ——— R   PAN U   L ——— R   D			SHOT	SCENE
SOUND:		NOTES: - dancing around rope on floor - sari off more		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ——— R   PAN U   L ——— R   D			SHOT	SCENE
SOUND:		NOTES: - frantic face - looking down - pans down body to see feet bound		

before the rope binds her feet in the next shot, different shots of her dancing will be seen and her sari will come fully off.

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ——— R   PAN U   L ——— R   D			SHOT	SCENE
SOUND:		NOTES: - different angle of feet - slight struggle		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ——— R   PAN U   L ——— R   D			SHOT	SCENE
SOUND:		NOTES: - hand gestures still going		

↑  
A shot was inserted here of Vasuki taking off some flowers that were wrapped around her bun.  
→ This improved my film as it was one more item which contributed to the identity of the dancer. When it was reversed, it had a good effect as it went on Vasuki's expression in the shot was full of ~~the~~ feeling and I really liked the shot.


\*  
Storyline change between angles.





V4


# STORYBOARDS

## DANCER #4

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING L ————— R			CU / XCU	
PAN U L ——— R D		SHOT	SCENE	
SOUND:		NOTES: - angry-lost expression - bindi gone		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING L ————— R			CU / XCU	
PAN U L ——— R D		SHOT	SCENE	
SOUND:		NOTES: - hopeless - sits still grabbing knees - multiple angles. *		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING L ————— R			CU / XCU	
PAN U L ——— R D		SHOT	SCENE	
SOUND:		NOTES: - blinks - looks into and away from cam		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING L ————— R			CU / XCU	
PAN U L ——— R D		SHOT	SCENE	
SOUND:		NOTES: - hair ruffled / scrappy - exhale		

# STORYBOARDS

## GIRL #1

4

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L — R		SHOT		SCENE
PAN		U		
L — R		D		
SOUND:		NOTES: → shot of smiling lips inserted here. I think by moving this towards the end of the video, it reinforces the message that while this character may be solitary and perhaps gothic she is still content and satisfied. I think the smile <del>adds</del> which features coloured lips and a glimpse of her eyes shows that her appearance contributes to her happiness + satisfaction.		

2

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L — R		SHOT		SCENE
PAN		U		
L — R		D		
SOUND:		NOTES: will capture a blink and eyes as she smiles. shows off heavy eyes.		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L — R		SHOT		SCENE
PAN		U		
L — R		D		
SOUND:		NOTES: shows eye and colour in hair		

multiple

3

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L — R		SHOT		SCENE
PAN		U		
L — R		D		
SOUND:		NOTES: can see girl surrounded by books, art and photos. - multiple angles.		

3

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L — R		SHOT		SCENE
PAN		U		
L — R		D		
SOUND:		NOTES: shows writing/doodler and black nails		

2

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L — R		SHOT		SCENE
PAN		U		
L — R		D		
SOUND:		NOTES: concentration / focus face		

- multiple angles



HR2

# STORYBOARDS

## GIRL #2

→ this shot moved (see previous page)

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ————— R		SHOT		SCENE
PAN U				
L ————— R				
D				
SOUND:		NOTES:		
		focus close to mouth to show a smile. Head then tilts as though she is adding to work		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ————— R		SHOT		SCENE
PAN U				
L ————— R				
D				
SOUND:		NOTES:		
		flipping page of old book (can see slightly off other old books also scattered along with photos and various artwork)		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ————— R		SHOT		SCENE
PAN U				
L ————— R				
D				
SOUND:		NOTES:		
		finger touched to lips. will zoom closer to lips and finger to show some came off		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ————— R		SHOT		SCENE
PAN U				
L ————— R				
D				
SOUND:		NOTES:		
		side view of touching lips again and frowning as it comes off		

After this, insert shot of girl glancing from her finger to the oppressor/camera. \*

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ————— R		SHOT		SCENE
PAN U				
L ————— R				
D				
SOUND:		NOTES:		
		picks up pen from in front and is seen chipping nail polish.		


HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L ————— R		SHOT		SCENE
PAN U				
L ————— R				
D				
SOUND:		NOTES:		
		chipping & scratching at nail		


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# STORYBOARDS


## GIRL #3

13


HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L — R		SHOT	SCENE	
PAN U				
L — R				
D				
SOUND:		NOTES: pen runs out of ink as she draws		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L — R		SHOT	SCENE	
PAN U				
L — R				
D				
SOUND:		NOTES: eyes darting, slightly jerky head, distracted, slight frown, awkward. - multiple angles.		

15

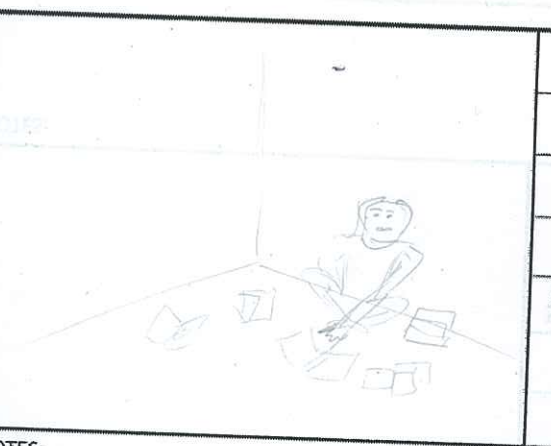
HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L — R		SHOT	SCENE	
PAN U				
L — R				
D				
SOUND:		NOTES: tugging fingers through hair: eyes opening/closing. looks distressed, eyes glance to camera		


x close up of hand

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L — R		SHOT	SCENE	
PAN U				
L — R				
D				
SOUND:		NOTES: eye contact w camera as hair is tugged at.		




17

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L — R		SHOT	SCENE	
PAN U				
L — R				
D				
SOUND:		NOTES: reaches out to shut book		

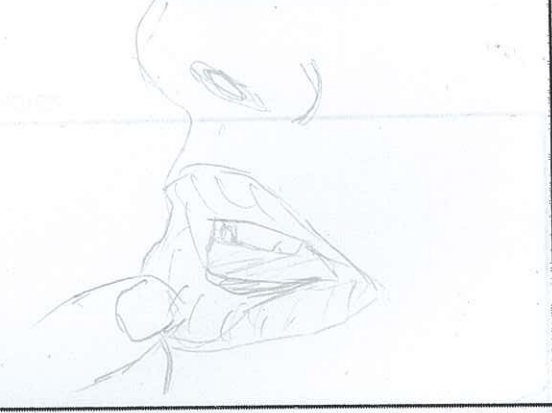
HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L — R		SHOT	SCENE	
PAN U				
L — R				
D				
SOUND:		NOTES: close up of book snapping shut.		

# STORYBOARDS

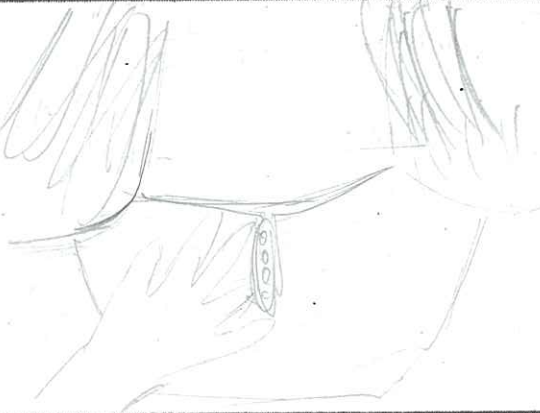
19

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	SHOT
L ————— R				
PAN				
U				
L ————— R				
D				
SOUND:		NOTES: <i>wiping off lipstick</i>		


20 GIRL #4

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	SHOT
L ————— R				
PAN				
U				
L ————— R				
D				
SOUND:		NOTES: <i>wiping lipstick off, slight side angle</i>		

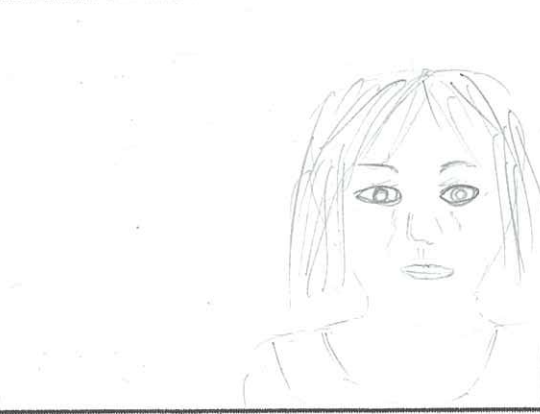
21

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	SHOT
L ————— R				
PAN				
U				
L ————— R				
D				
SOUND:		NOTES: <i>hand yanks necklace off.</i>		

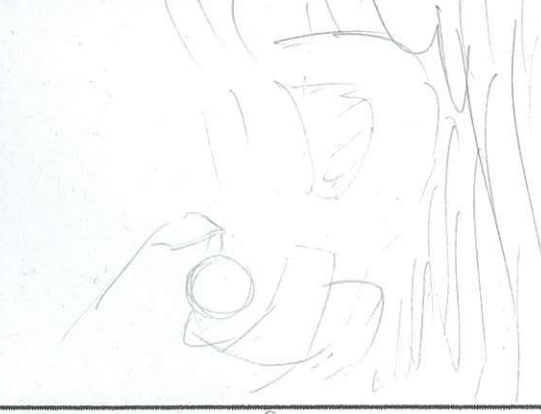
22

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	SHOT
L ————— R				
PAN				
U				
L ————— R				
D				
SOUND:		NOTES: <i>sitting picking at nail. several books and papers/photos are in a neat stack next to her.</i>		

23

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	SHOT
L ————— R				
PAN				
U				
L ————— R				
D				
SOUND:		NOTES: <i>smudged eyes and flatter hair</i>		

24

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	SHOT
L ————— R				
PAN				
U				
L ————— R				
D				
SOUND:		NOTES: <i>tugging earrings from ears.</i>		


- multiple angles  
- see mascara running

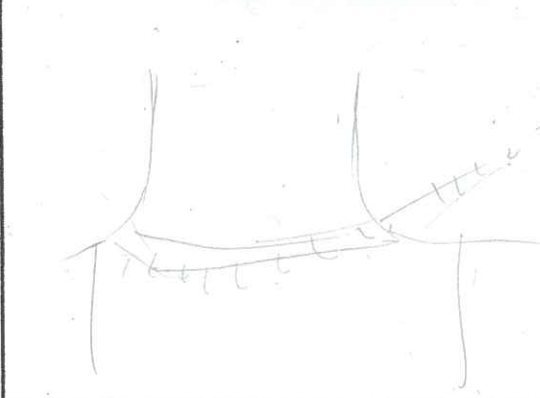
415

# STORYBOARDS

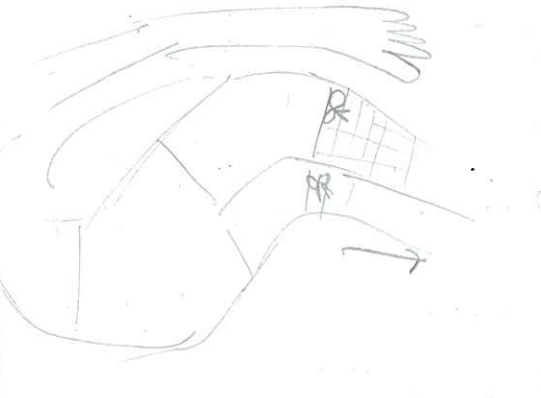
## GIRL #5


25

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L — R		SHOT		
PAN		SCENE		
U				
L — R				
D				
SOUND:		NOTES: quick shot of nearly clean nails		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L — R		SHOT		
PAN		SCENE		
U				
L — R				
D				
SOUND:		NOTES: shows scarf being pulled off neck.		

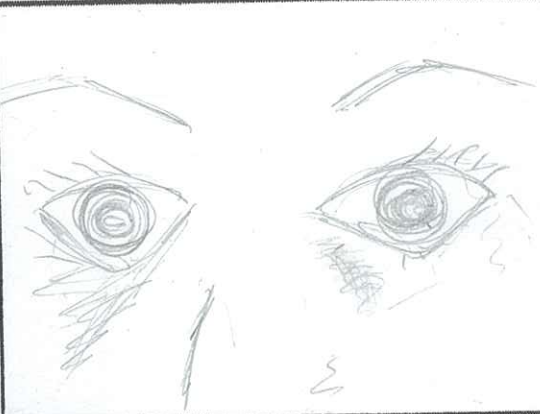
27

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L — R		SHOT		
PAN		SCENE		
U				
L — R				
D				
SOUND:		NOTES: shows socks being peeled off.		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L — R		SHOT		
PAN		SCENE		
U				
L — R				
D				
SOUND:		NOTES: last open book closed and put on pile - nails clean.		

- multiple angles  
 - may transfer between storylines between angle cuts so one of these angles is ~~at~~ at start of next scene with the girl. \*

29

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L — R		SHOT		
PAN		SCENE		
U				
L — R				
D				
SOUND:		NOTES: will make eye contact but then lose it and wipe her eyes. heavily smudged eyes, mascara running.		

HIGH	INT		EST	
EYE LEVEL	EXT		XLS / LS	
LOW	TITLE		MS / BEV	
TRACKING			CU / XCU	
L — R		SHOT		
PAN		SCENE		
U				
L — R				
D				
SOUND:		NOTES: - can see exhale - eyes close		