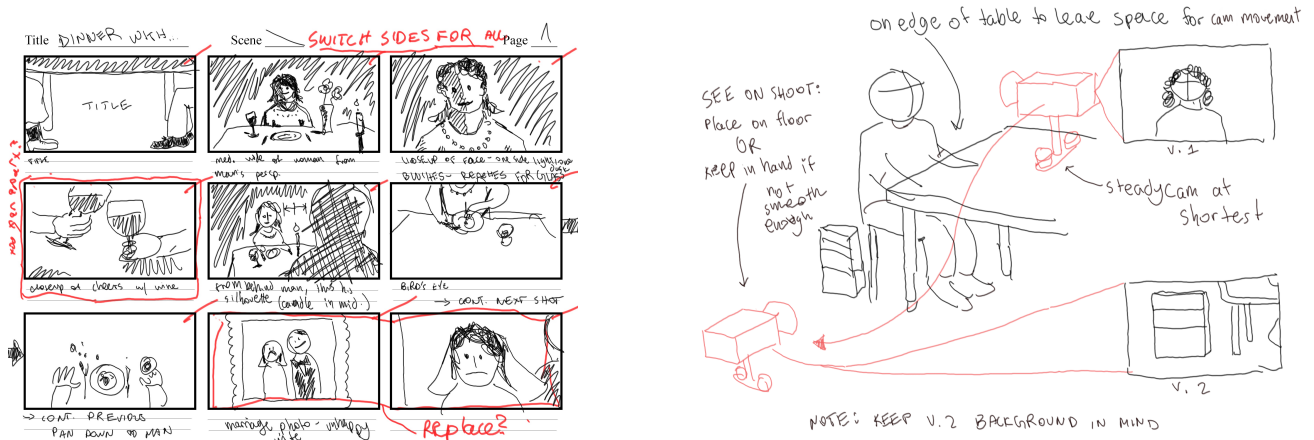


Link to video: <https://youtu.be/dQWpZeoY1a8>

I made the "Dinner with my husband" production to test what I had learned about cinematography, i.e. the framing of a shot as well as its staging, composition, lighting, etc.

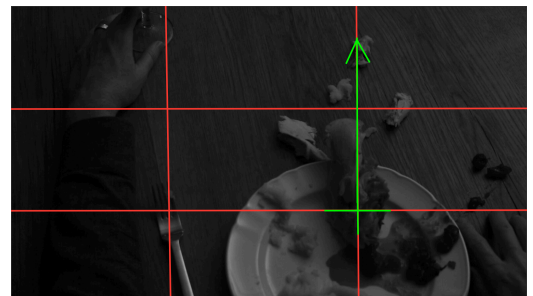
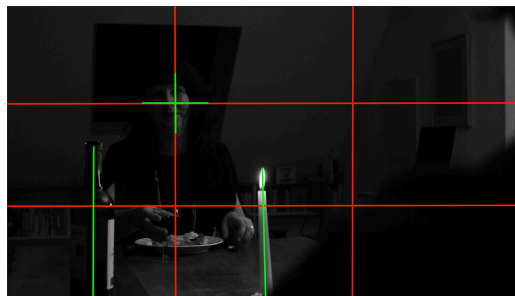
At the beginning of pre-production, I wrote a short script, but quickly passed on to the storyboard as this production was more visual than plot-based. I went back to it during the production as well, when I noticed some potential errors, like a continuity error: the people would be too far apart to cling glasses. (see below to the left.) I therefore had to film another sequence that made sense, i.e. the character raising her glass, and choose which to use in the final cut. I decided to use the clinging glasses anyway, as the shots before and after it did not accentuate the distance between them and so it went relatively unnoticed.



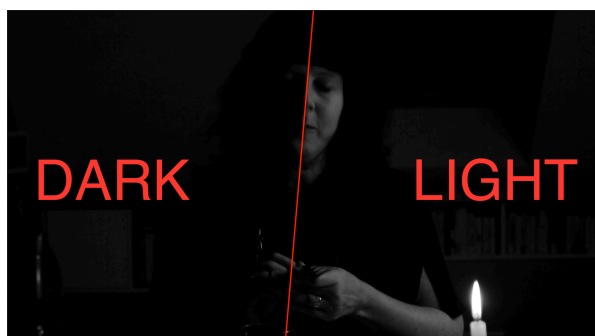
There was a shot that was difficult to make in the end of my film, where I had to use a steady cam to pan around and down the character to reveal the box of poison. Since I didn't want to spend too much time preparing it during the shoot itself, I made a detailed plan (above to the right) of the movement and placement of the objects in the scene.

For the cinematography aspect of the production, I researched quite a few different relevant things, but the one I would like to talk about was the usage of the rule of thirds, which I am also looking at in IB HL Art. Although I used this rule on every one of my shots, below are two examples of my reasoning: on the left, a shot showing the main character over the shoulder of the husband. I placed the main point of interest, the character's face and emotions, on the top left intersection, as this is the place where the eye usually looks first on an image. I then used the candle and the wine bottle to frame the character, giving to a sense of importance, almost like royalty. For the image on the right, I wanted to give a sense of imbalance, so I placed the camera at an awkward angle and put the center of interest on bottom right, while creating upward movement with the spilled food, providing urgency to the shot.

I also concentrated on lighting, both during and post-production, to emphasize the character's moral rights vs. emotions, (the crime of killing vs. being rid of a probably awful husband) I utilized light to make half of the character's face light, and the other half dark, visually representing this split (below):



Regarding the score of the film, I had difficulties finding something that conveyed both the comedy and darkness of my video; I therefore decided to chose traditional dining music, which would complement the eeriness of the main character's casual behavior.



In conclusion, what I learned from this production was, first of all, the importance of the rule of thirds as an unconscious emotional indicator to the audience, which I found through my research. This also goes for lighting, which I had already looked at with films like "Nosferatu" or "Night of the Hunter" (among others). From the physical shoot, however, one of the things I learned was that, during the making of the storyboard, I should consider the space itself as much as the framed shots, as it might later on lead to continuity errors.