

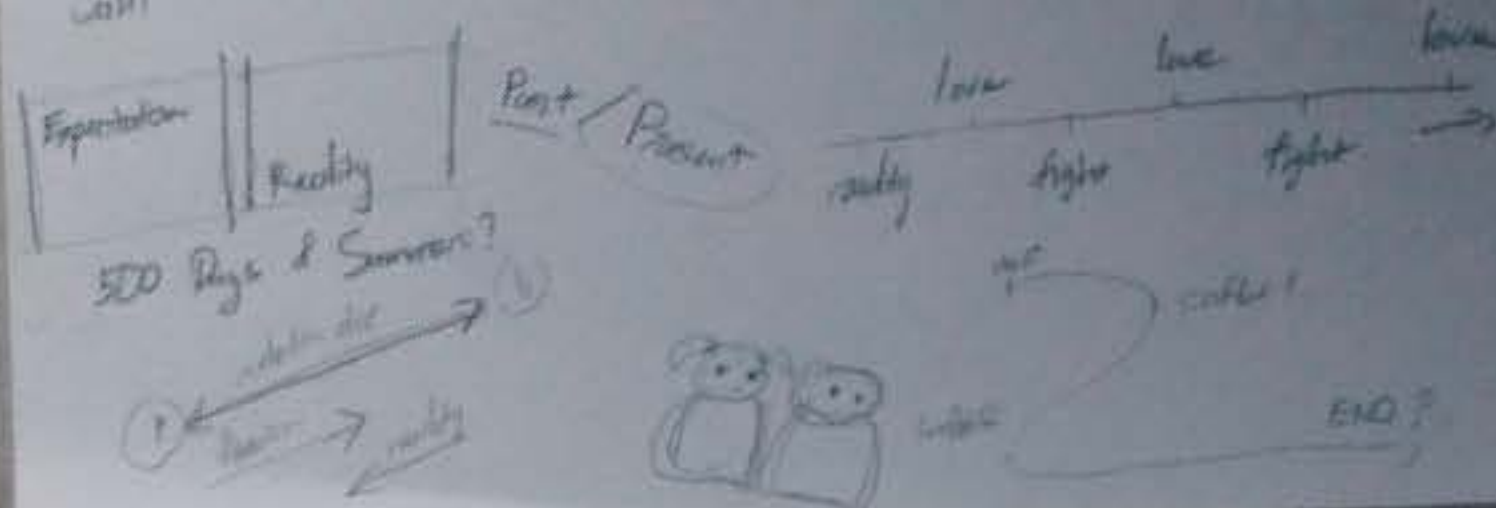
...lấy trần nhà như một tờ giấy vẽ.
"Sau này anh mua nhà rồi mình làm thế." A nói với nụ cười của
một kẻ nói hồng nói hách.
Hai bàn tay đan vào nhau. Thật chặt. |

Digital
Video

A3

Đang làm Anh
Anh loves the concept of being in a relationship
↳ Collet
→ What else?
→ What is more important?
want ~ need

Want To Become



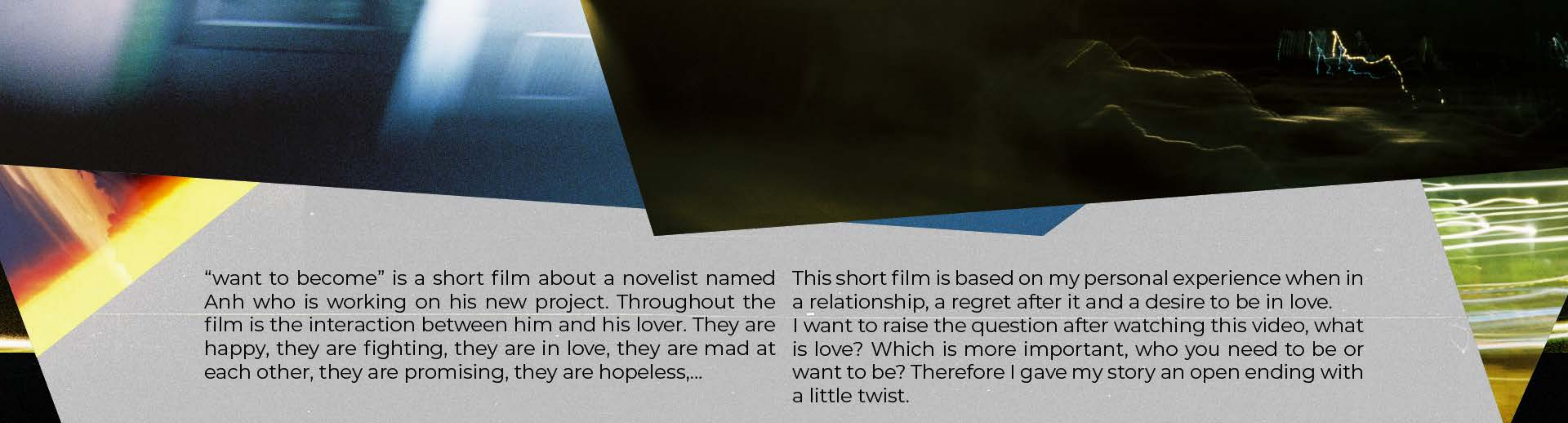
F / B
Anh / Day
[unclear]
[unclear]

Mặt trời cuối năm lặn
đuối. Đánh rơi nụ cười
bồn nhiên, chậm chậm xí
ngày càng nhanh, ... |

Trên chiếc xe cub cùng câu chuyện anh kể
hiều lần, đi cùng là vòng tay
đỡ chiếc cần lái

...ra kéo B lại.
"Anh yêu em?"
Anh lại yêu em?"
Anh lại yêu em, lấy từ không khí mùi hoa sữa thoảng
mùi lạnh hanh nhờ nhẹ.
"Anh yêu em vì em đơn giản là em, và em làm cho anh
chịu khi ở quanh em, thấy bình yên, vậy thôi."

Pham Hung Khanh
S3922414



"want to become" is a short film about a novelist named Anh who is working on his new project. Throughout the film is the interaction between him and his lover. They are happy, they are fighting, they are in love, they are mad at each other, they are promising, they are hopeless,...

This short film is based on my personal experience when in a relationship, a regret after it and a desire to be in love. I want to raise the question after watching this video, what is love? Which is more important, who you need to be or want to be? Therefore I gave my story an open ending with a little twist.

PROJECT OVERVIEW

This is not a love story, but it is for those who have been in love, are in love, or want to be in love.



Ideation

After reading the brief for this assignment I want to make a short film of the topic "the person you want to become" and tell it through a story of two lovers.

My initial concept was for the main character to be in a relationship with the girlfriend he desires, but he always feels lonely because they are not a good match. The terrible thing is he is constantly missing his ex-girlfriend. After breaking up with his recent girlfriend he realizes that the thing he needs is much more important than the thing he wants.

Sketching down the mind map of the story I discovered some points of this are very cliché from other love stories and it is getting further and further from the main topic.

Then I thought maybe I could use some personal experience to write this story so I wrote a script about a man falling in love or falling in his illusion, definition of love; and give the audience a decision to make which is right up to their own loving experience by giving an open ending.

References

Whiplash (2014)

The opening scene in this film shows Andrew Neiman passionately practicing with his drum set while the camera slowly pushes in. He is seated in the center and framed by the door.

WINNER



MILES TELLER
J.

WHIPLASH

THE ROAD TO GREATNESS
CAN TAKE YOU

A SONY PICTURES CLASSICS RELEASE • BOLD FILMS PRESENTS • A BLUMENFELD PRODUCTION
A DAMIEN CHAZELLE FILM "WHIPLASH" MILES TELLER
EXECUTIVE PRODUCERS: TERRY TAYLOR, PHILIPPE BOUAFIA • PRODUCED BY: NICHOLAS BRITELL, ANDY ROSS, JUSTIN HURWITZ
WRITTEN BY: TIM SIMONNEZ, LISA MORICA • DIRECTED BY: DAMIEN CHAZELLE
CASTING BY: JASON RITTMAN, GARY MICHAEL WALTERS, COOPER SAMUELSON, JEANETTE
COSTUME DESIGNER: JASON BLUM • HAIR: HELEN ESTABROOK • MAKEUP: MICHEL UTVAK, DAVID LANCASTER
EDITED BY: DAMIEN CHAZELLE
MUSIC BY: JONAS MEYER
EXECUTIVE PRODUCERS: JASON BLUM, HELEN ESTABROOK, MICHEL UTVAK, DAVID LANCASTER
PRODUCED BY: NICHOLAS BRITELL, ANDY ROSS, JUSTIN HURWITZ
WRITTEN BY: TIM SIMONNEZ, LISA MORICA
DIRECTED BY: DAMIEN CHAZELLE
WWW.WHIPLASH-MOVIE.NET
WWW.SONYCLASSICS.COM

COMING SOON



References

The Graduate (1967)

Benjamin's position and movement to/on the left in the opening sequence foreshadows his impending voyage was not the right way.

JOSEPH E. LEVINE
MIKE NICHOLS
LAWRENCE TURMAN



THE GRADUATE

ANNE BANCROFT DUSTIN HOFFMAN · KATHY
CALDER WILLINGHAM · BUCK HEN
SIMON · GARFUNKEL · LA
MIKE NICHOLS

SAOIRSE RONAN EMMA WATSON FLORENCE PUGH ELIZA SCANLEN LAURA DERN TIMOTHÉE CHALAMET AND MERYL STREEP



FROM
Greta Gerwig
AND DIRECTOR OF
Bird

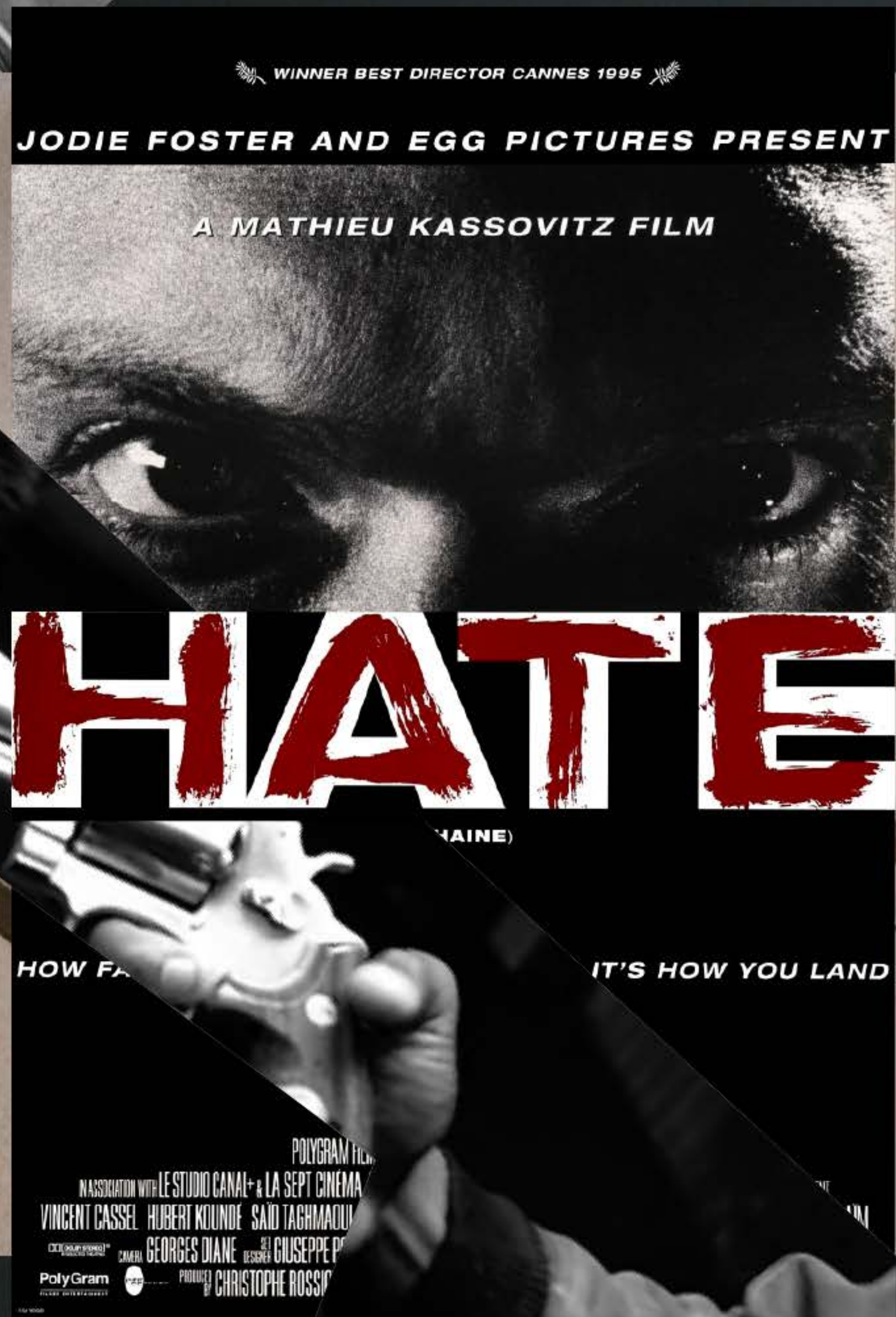
LITTLE WOMEN

Little Women (2019)

References

The color used in this movie separates two different periods of time in Jo March's life by warm and cold tone.





La Haine (1995)

References

Dialogue of three friends
Vinz, Said and Hubert is
done completely by using
one angle and focal length
with the push-in camera
movement.

A MASTERPIECE
OF MODERN HORROR

THE SHINING

A STANLEY KUBRICK FILM

STARRING
JACK NICHOLSON SHELLEY DUVALL "THE SHINING"

WITH
PATRICIA KROTHERS, DANNY LLOYD
BASED ON THE NOVEL BY
STEPHEN KING

PRODUCED AND DIRECTED BY
STANLEY KUBRICK & DIANE JOHNSON

PRODUCED IN ASSOCIATION WITH
THE PRODUCER CIRCLE CO.

R RESTRICTED
UNDER 17 REQUIRES ACCOMPANYING
PARENT OR ADULT GUARDIAN

Warner Communications Company © MCMXXXI Warner Bros., Inc. All Rights Reserved

References

The Shining (1980)

Ending scenes use push-in camera movement and dissolve with bigger and bigger focal length, making a zoom-in effect which reveals the big plot twist of the film.



THE GRAND BUDAPEST HOTEL

RALPH FIENNES

F. MURRAY ABRAHAM

EDWARD NORTON

MATHIEU AMALRIC

SÁOIRSE RONAN

ADRIEN BRODY

WILLEM DAFÖE

LEA SEYDOUX

JEFF GOLDBLUM

JASON SCHWARTZMAN

JUDE LAW

TILDA SWINTON

HARVEY KEITEL

TOM WILKINSON

BILL MURRAY

OWEN WILSON

Introducing
TONY REVOLORI

In a film by
WES ANDERSON



ARCHLIGHT PICTURES Presents In Association with INDIAN PAINTERUSH
Production An AMERICAN EMPIRICAL PICTURE "THE GRAND BUDAPEST HOTEL"
by JINA JAY Costume Designer MILENA CANONERO Original Music by ALEXANDRE DESPLAT
ILLING Production Designer ADAM STOCKHAUSEN Director of Photography ROBERT YEOMAN, A.S.C.
ducers MOLLY COOPER CARL WOESCKEN CHRISTOPH FISHER HENNING MOLFENTER
JUDIM STEVEN RALES JEREMY DAWSON Story by WES ANDERSON & HUGO GUINNESS
WES ANDERSON 2014 Directed by WES ANDERSON
GRANDBUDAPESTHOTEL.COM

References

The Grand Budapest Hotel (2014)

Wes Anderson is master in using panning shots in this movie. He often pans camera between the characters' dialogue and characters' position changing.



References

Better Call Saul (2015-2022)

The montage divides into two frames showing Kim and Saul are living two different lives although they live together and still have little interaction with each other.





Logline

The love story through the line of a romancer.

Synopsis

A novelist who is stuck in his own place and trying to confront reality to save the relationship between him and his lover.

PRE - PRODUCTION

21/11 Finalizing video script

27/11 Making shot list
Scouting location for exterior scene

pictures that I took when seeing potential locations for the outdoor scene



PRODUCTION TIMELINE

PRODUCTION

Exterior Shooting 6/12



PRODUCTION
TIMELINE

Exterior Shooting 9/12



POST - PRODUCTION

PRODUCTION

3/12 Interior Shooting



4/12 Interior Shooting



**PRODUCTION
TIMELINE**

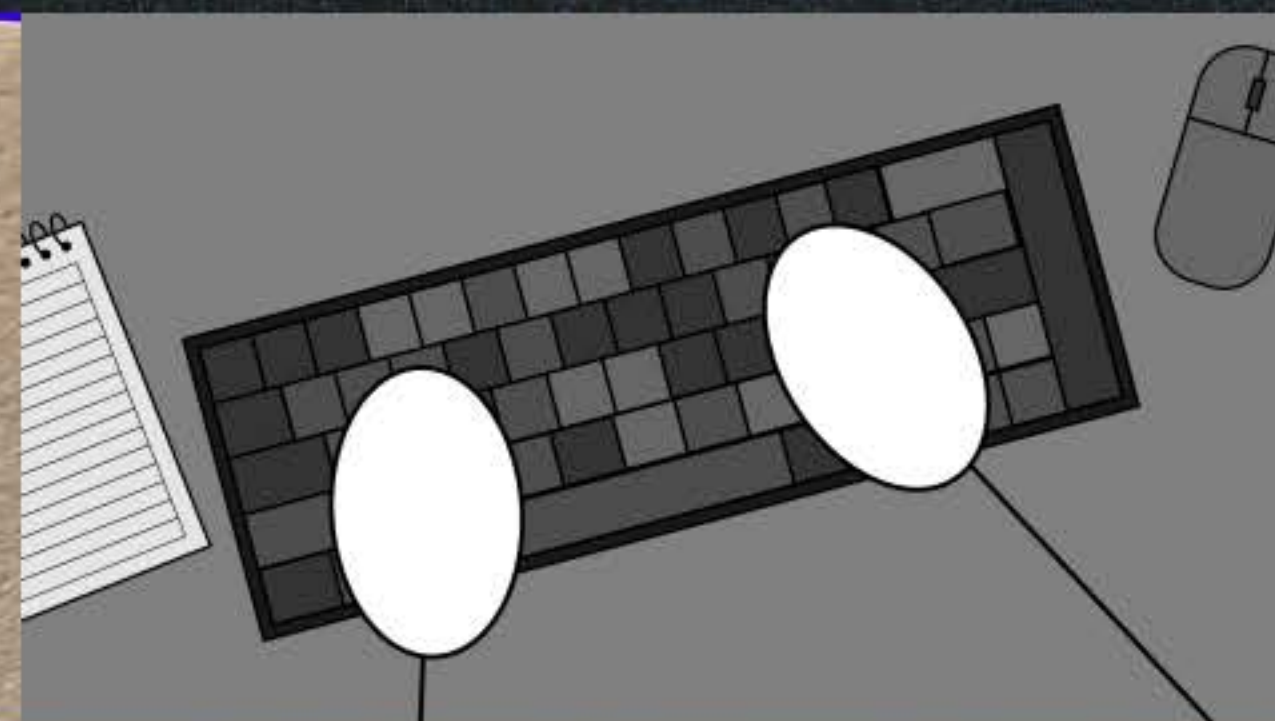
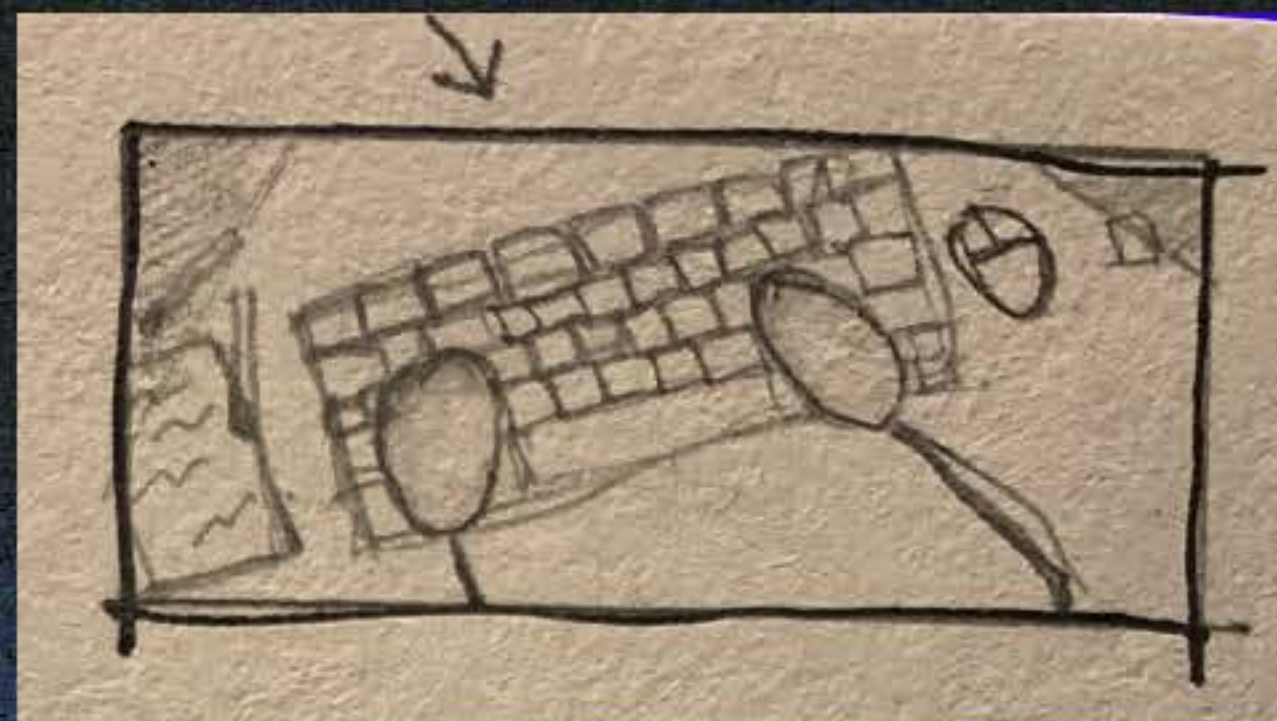
Visual Development

Sketches to Video

From the darkness, Computer throws the blurry light on the face of ANH, a novelist, showing the door on the left of the scene which stands out in the blackness and frames Anh in action.

Again and Again, the keyboard's noise is clicking then
shuffling with the sound of the delete key.

1 INT. BEDROOM - MIDNIGHT



Visual Development

Sketches to Video

From the darkness, Computer throws the blurry light on the face of ANH, a novelist, showing the door on the left of the scene which stands out in the blackness and frames Anh in action.

Again and Again, the keyboard's noise is clicking then shifting with the sound of the delete key.

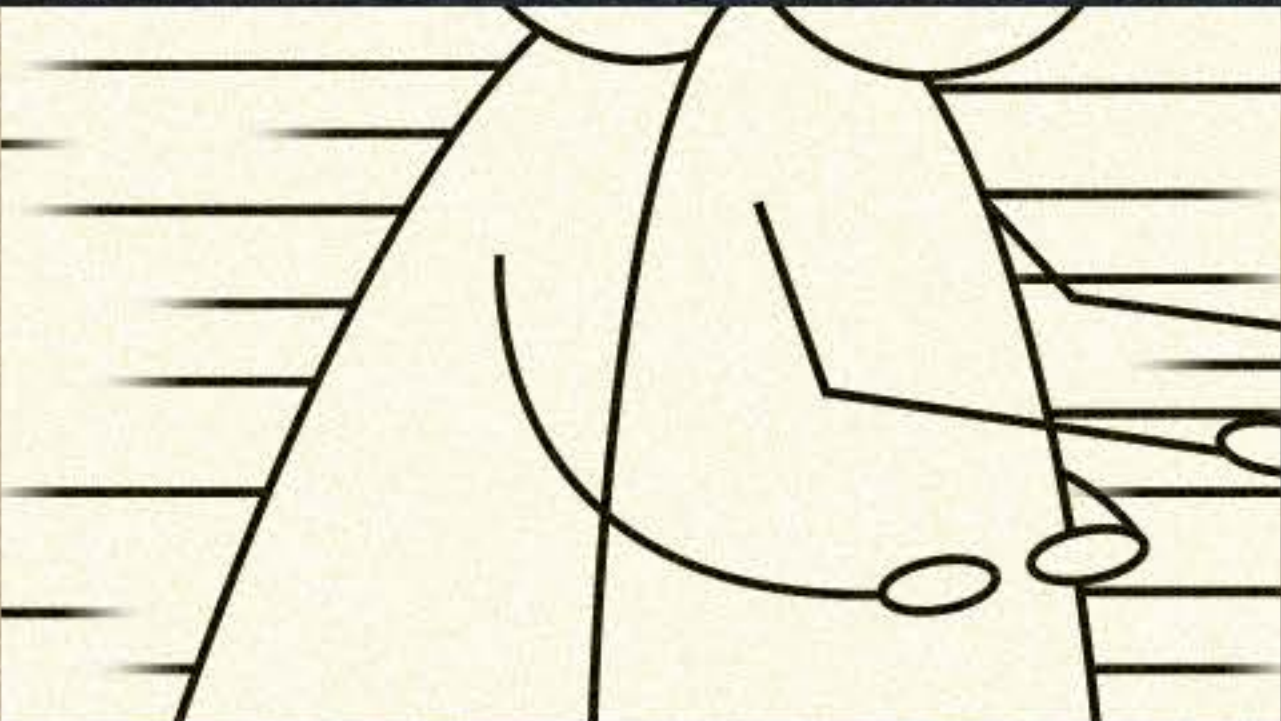
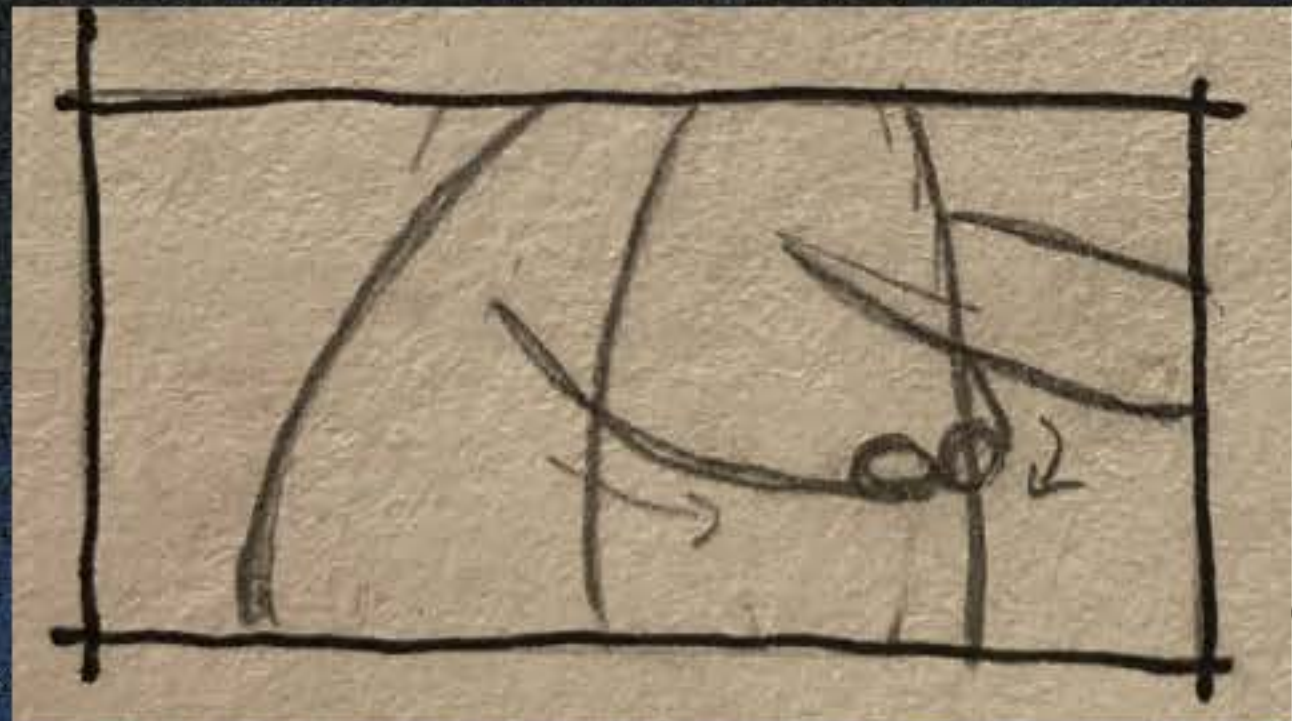
With the light, the space is filled with the light of the day, and the light of the day is the light of the day.

It was a long time ago, but I remember that night so clearly.

1 INT. BEDROOM - MIDNIGHT



2 EXT. ON THE ROAD - AFTERNOON



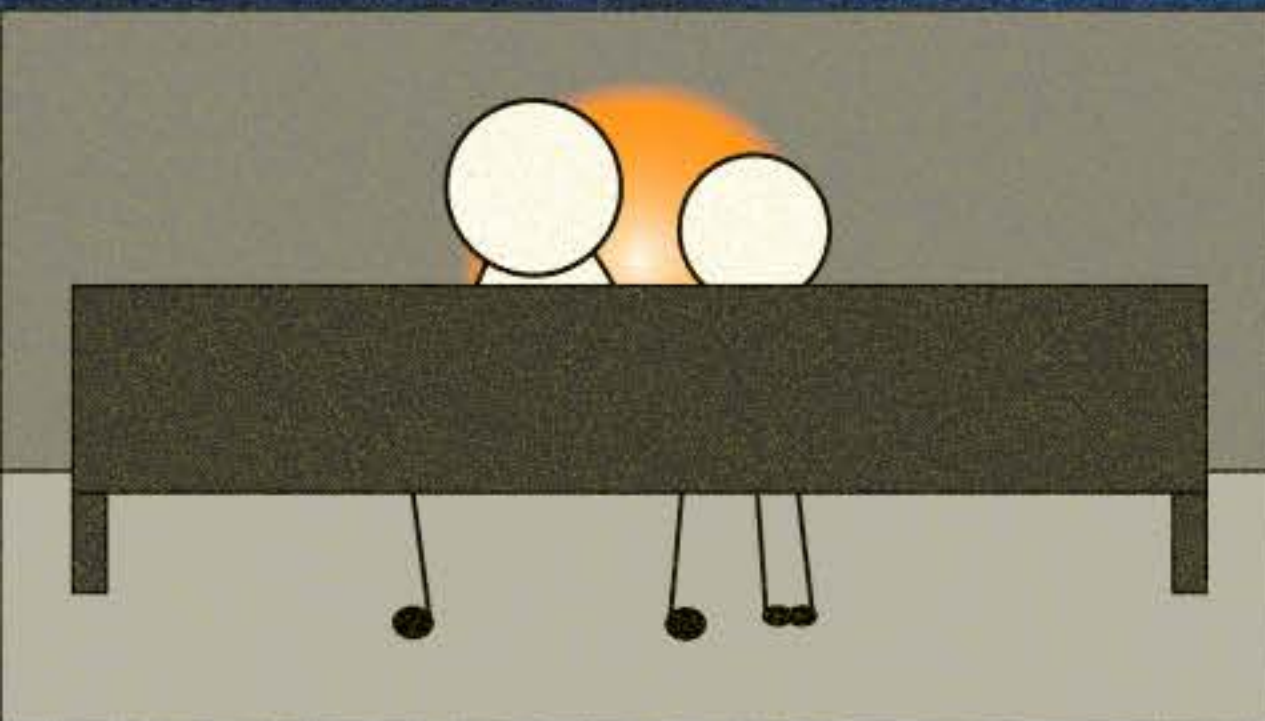
Visual Development

Animatics to Video

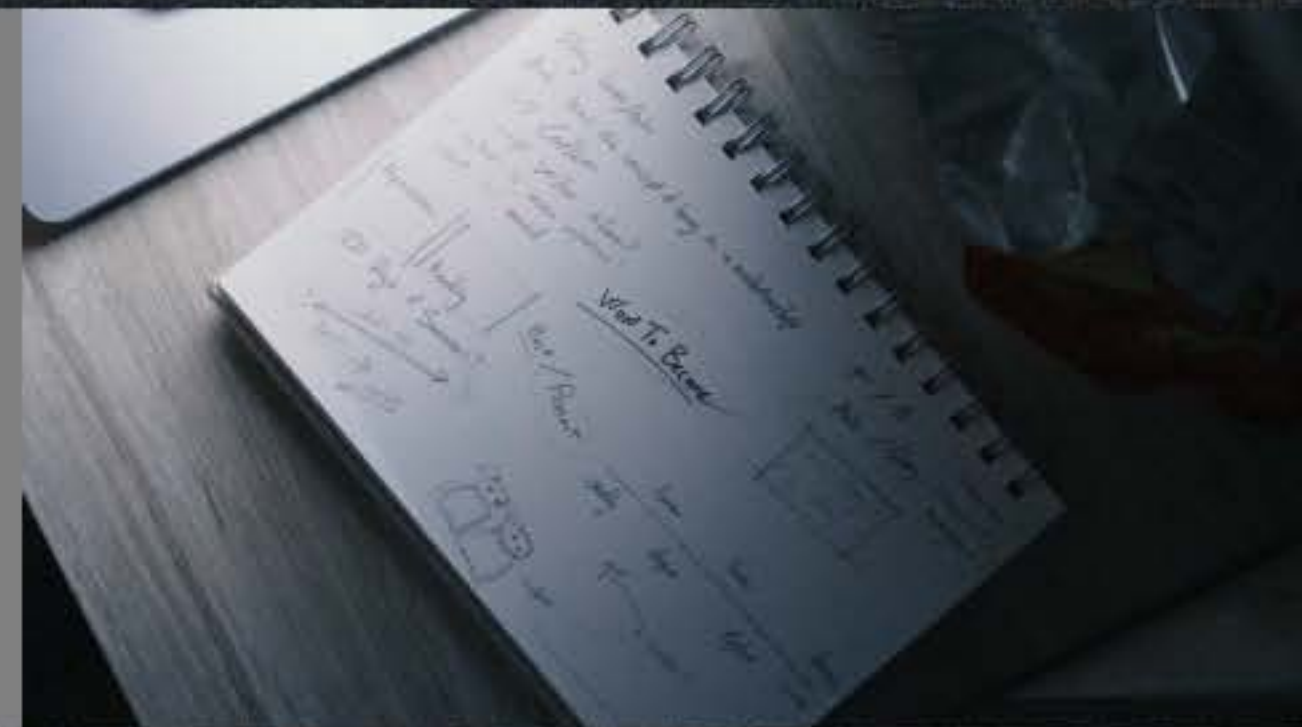
3 INT. BEDROOM – NIGHT



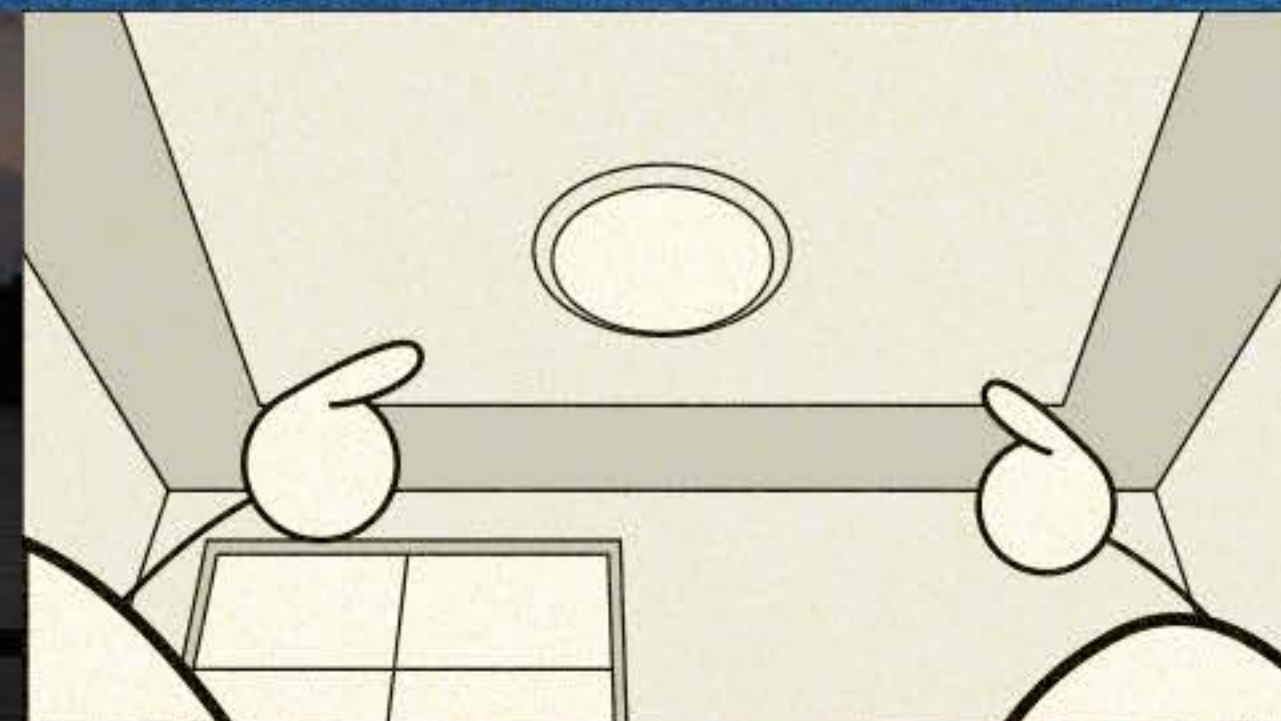
8 EXT. WESTLAKE – DUSK



9 INT. BEDROOM – DAWN



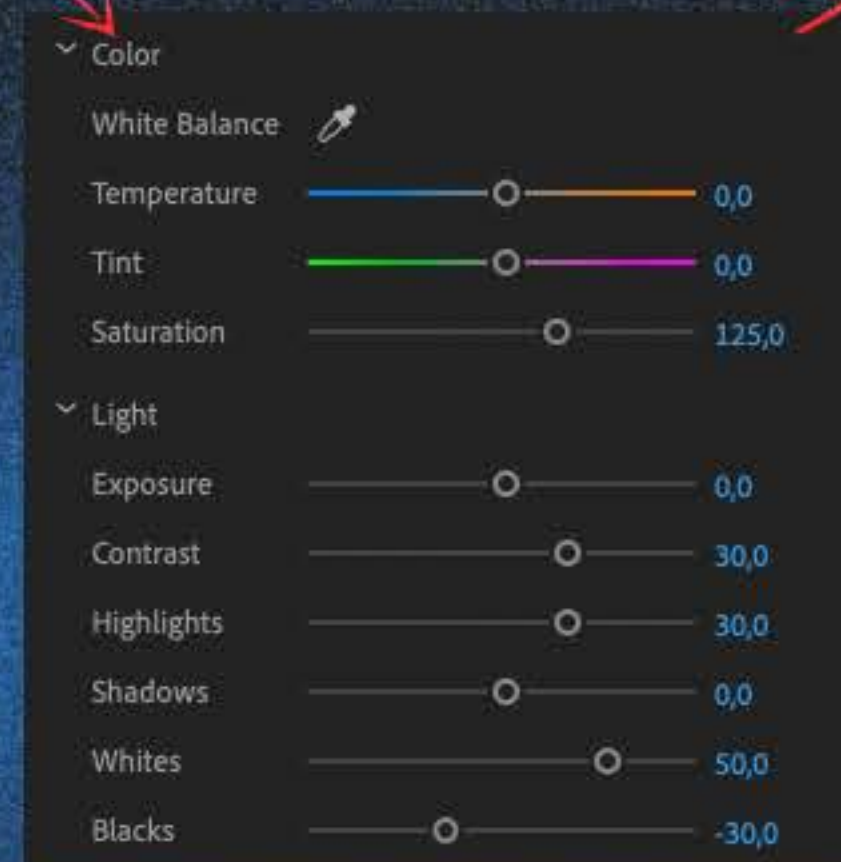
4 INT. BEDROOM – DAYLIGHT



Visual Development

Color Correction Color Grading

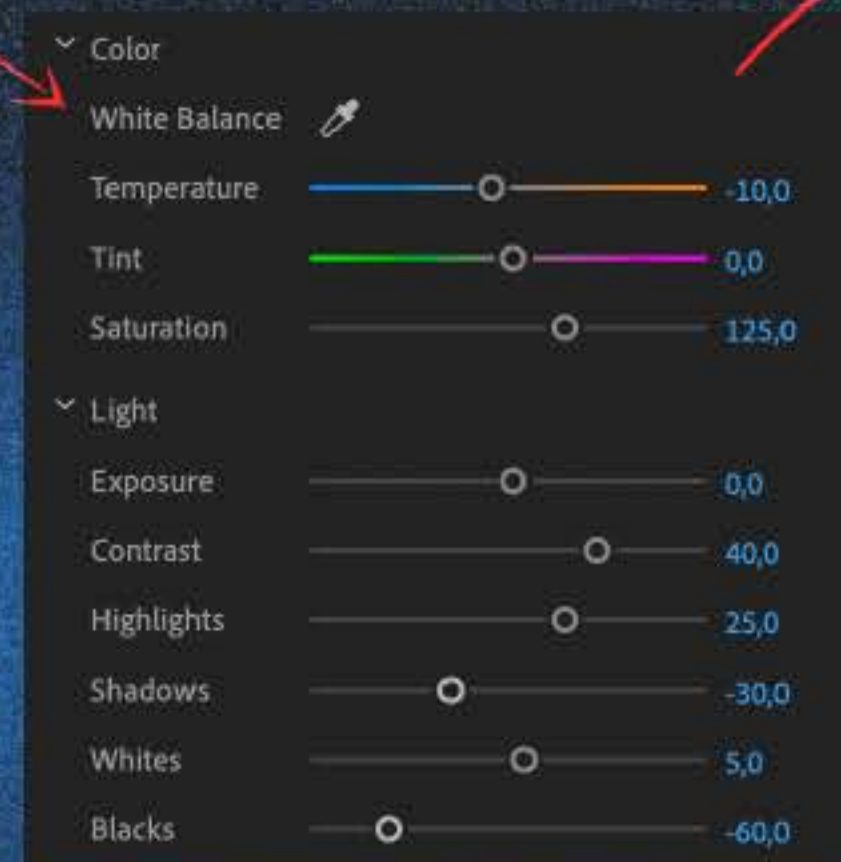
The raw video which was shot in the last assignment used the S-log because it was created by a Sony camera engineer to record and transmit as much of the information recorded by the camera's sensor as possible. In other words, using S-log gives me more opportunities for colour editing in post-production.

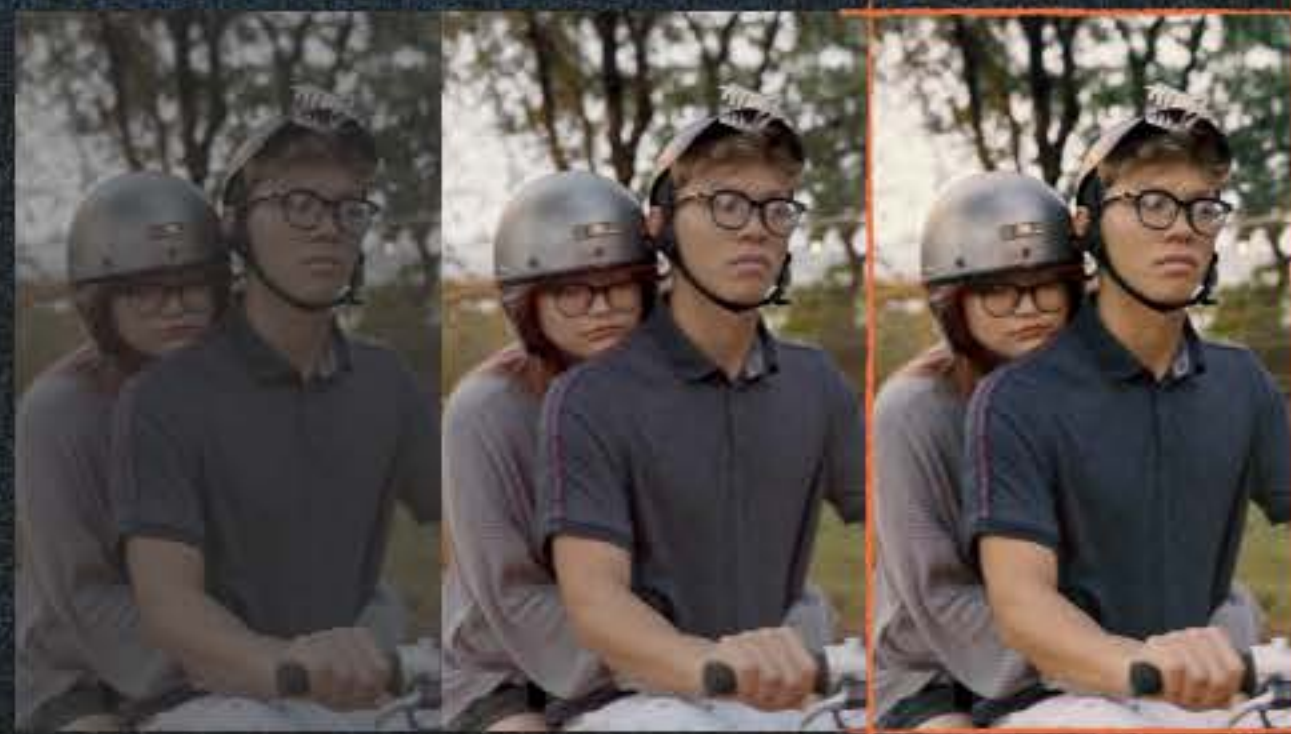


Visual Development

Color Correction Color Grading

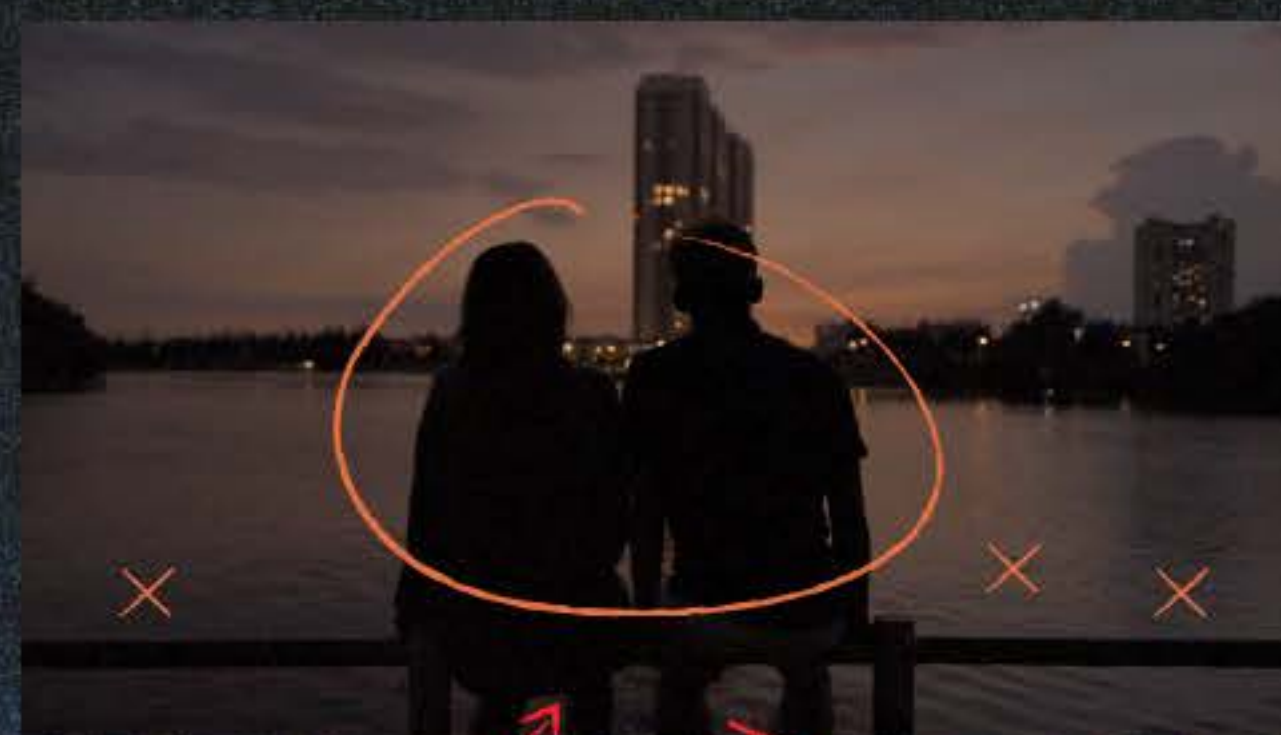
The scenes where the couple were fighting, it has a full widescreen with the sharpness of the visual with a cold tone.



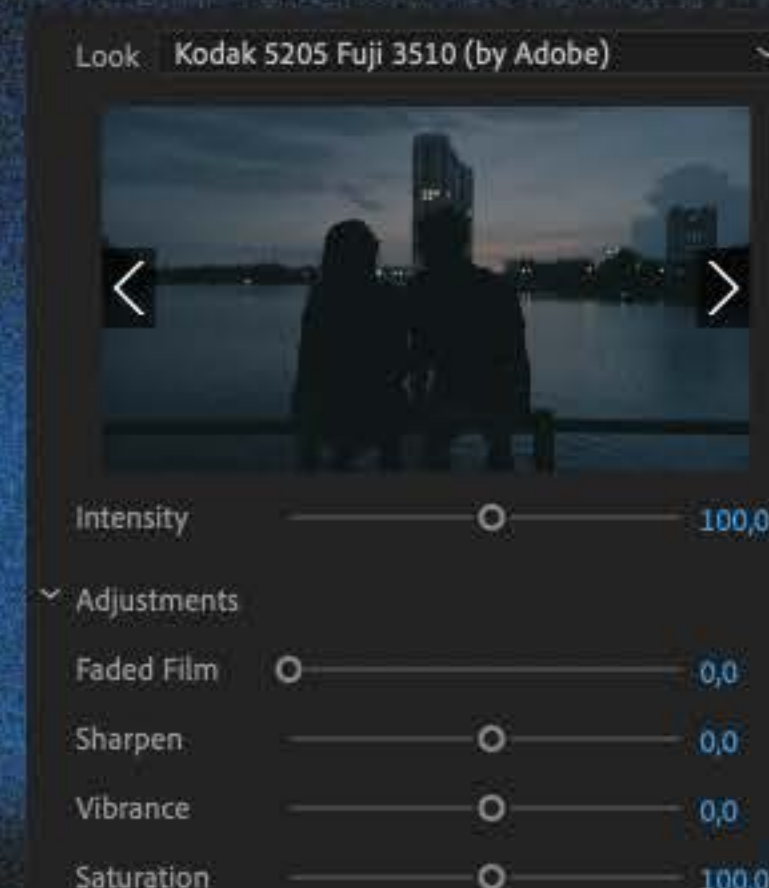
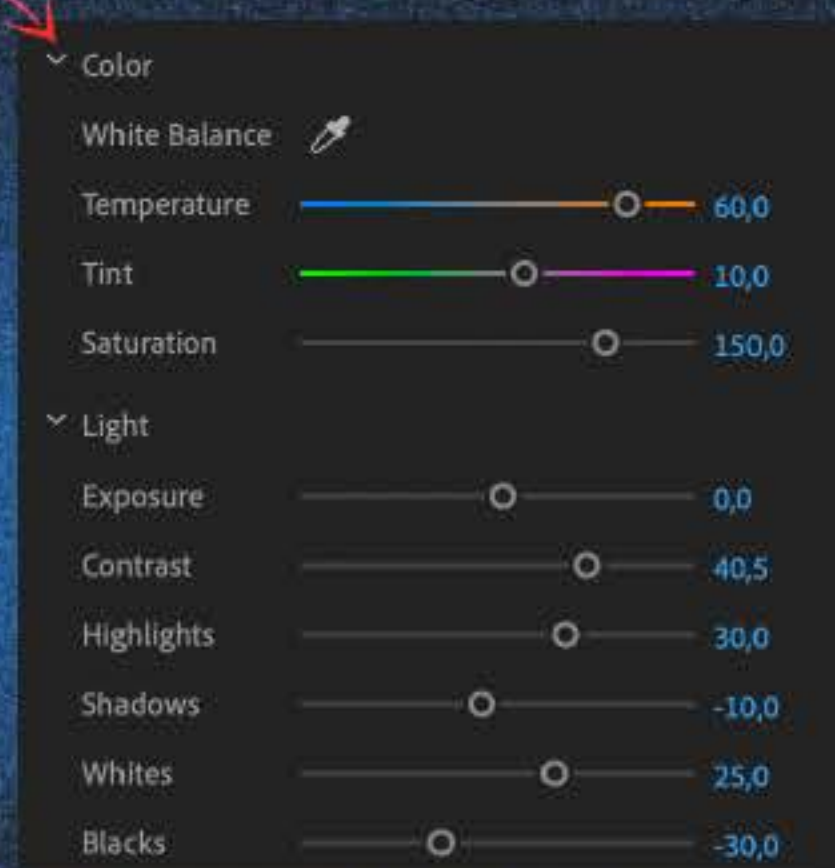


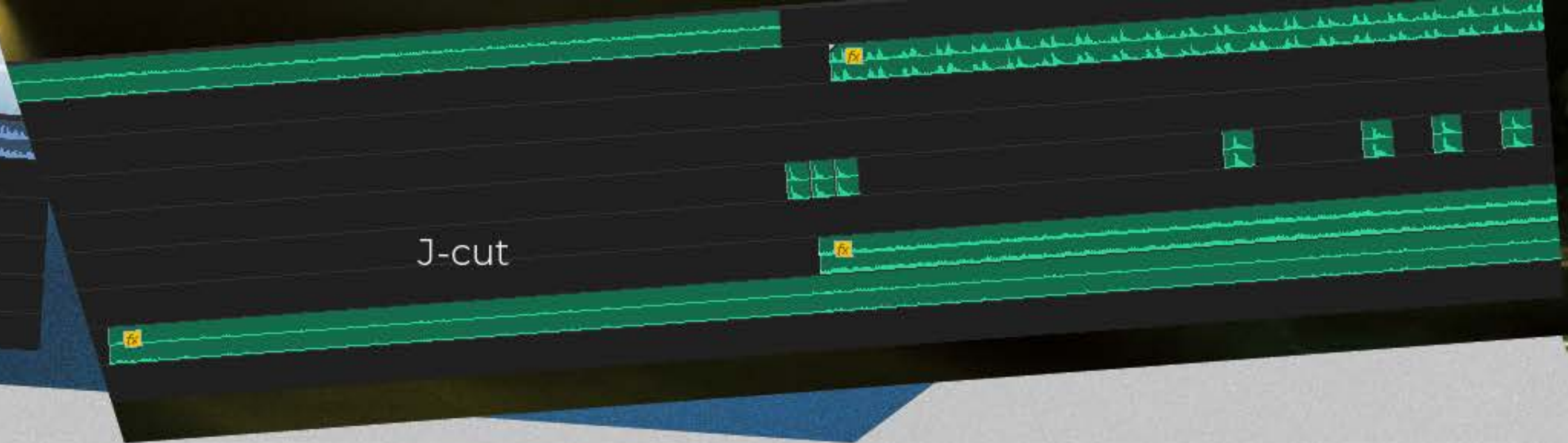
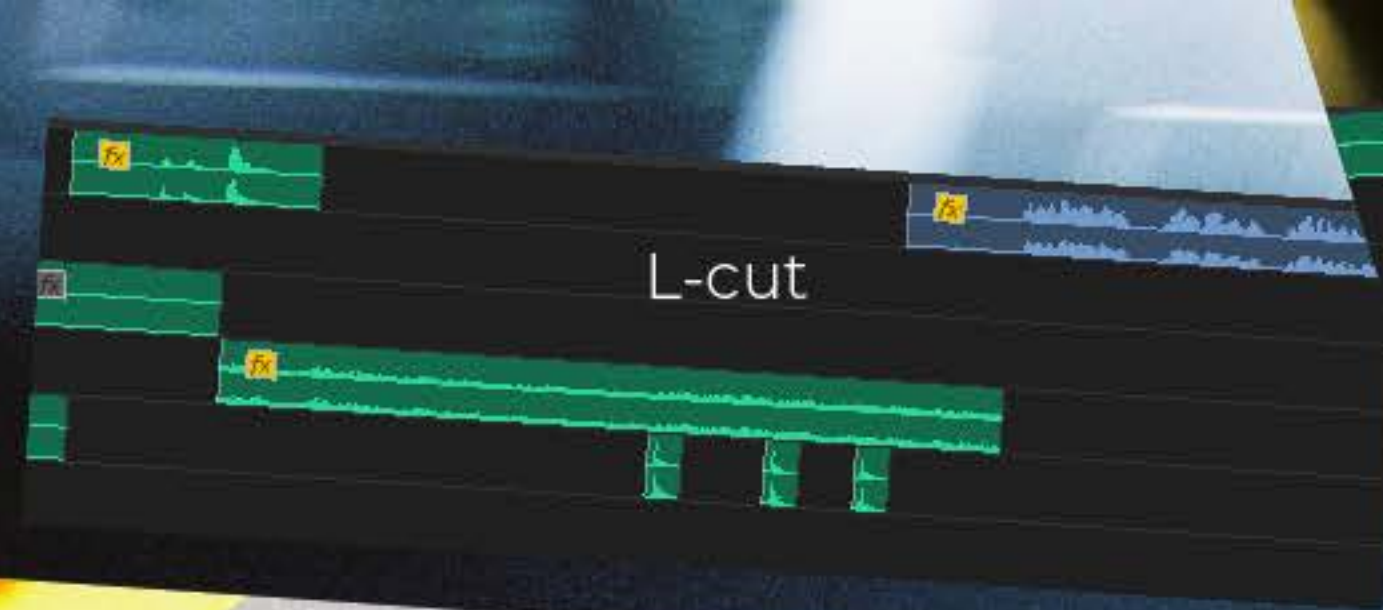
Visual Development

Color Correction Color Grading

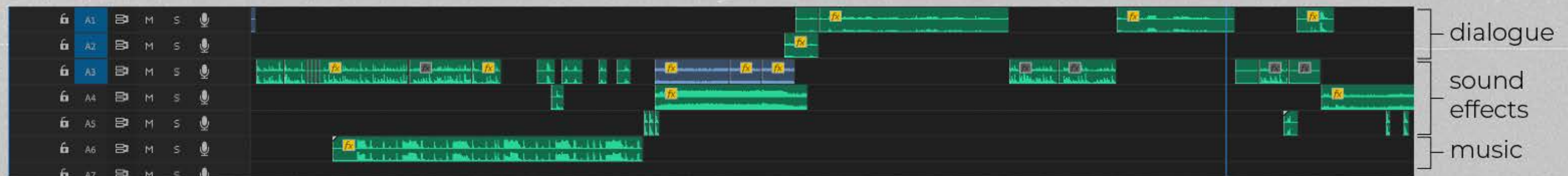


The scenes in which the protagonist is happy with his lover are colour-graded more in the warm tone as well as adding the grain for a nostalgic feel and look.





Fading in/out, J cut and L cut are techniques that I apply to my video for transition.



Audio Production



When the third assignment came, it was coming with a storm of problems. Due to my actors' issues, I was unable to reshoot as planned in the production of assignment 2. The previous assignment was only the draft of this final one, therefore I planned the schedule to reshoot those exterior scenes in which the custom design for the two actors was careless. If I had the chance to do that, I would spend time researching and trying to tell more stories through the character's clothing. After recognizing the chance to create new footage reduces to zero, focusing more on the post-production stage is absolutely the best way to improve the work.

As mentioned previously, since being a part-time photographer, the colour editing process is something that I am familiar with. Otherwise, this period when I did the video turned out to be a completely different experience. Although I did not use Davinci Resolve, I still went through all the stages of colour editing from colour correction to colour grading and image touching in Premiere Pro. The raw video which was shot in the last assignment used the S-log because it was created by a Sony camera engineer to record and transmit as much of the information recorded by the camera's sensor as possible. In other words, using S-log gives me more opportunities for colour editing in post-production. After basic correction of the footage, the scenes in which the protagonist is happy with his lover are colour-graded more in the warm tone and the rest is in the cold tone as I intended. In those happy scenes, I added grain as well as made it in the 4:3 screen ratio for giving it a nostalgic feel and look. In contrast, the scenes where the couple were fighting, it has a full widescreen with the sharpness of the visual.

The video without the sound is the same as eating without tasting anything. Although it is invisible, the sound is 50% of the video experience. It is mandatory to borrow the Zoom recorder for better audio quality. Since I spend multiple times borrowing gear and interacting with the staff from the AV room, time management to return on time is not a big deal for me this time. In sound processing, I use Audacity for some effects such as reverb, bass boosting and sound normalisation. Fading in/out, J cut and L cut are techniques that I apply to my video for transition. In my previous edit, two songs, which are L-O-V-E by Nat King Cole and Pink Floyd's The Great Gig In The Sky, were used. Unfortunately, since the copyright issue, I need to change the music. This took me plenty of time to explore new music to match the mood of the old ones and re-edit the scenes in which those two songs were used.

In conclusion, in the last assignment, I looked after the post-production more carefully and self-taught a lot of new things as well as along the whole course. It is a fun experience overall to see myself change drastically this semester.

REFLECTION

REFLECTION