

UNIVERSIDAD POLITECNICA DE VALENCIA

ESCUELA POLITECNICA SUPERIOR DE GANDIA

Licenciado en Comunicación Audiovisual

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**“Experimental short film:  
‘WARPRINTS’”**

**TRABAJO FINAL DE CARRERA**

Autor/es:  
**Borja Ribes Blanquer**

Director/es:  
**Mr. Dennis Aig**

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Project developed at



**MFA in Science  
&  
Natural History Filmmaking**

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# 1. OBJECTIVES

- Work on experimental script and structure development.
- Create an original script based on random war footage.
- Put across my personal points of view of a certain topic using audiovisual tools to create a essayistic film.
- Learn more about famous experimental filming documentarists.
- Improve my skills in non linear postproduction editing.
- Use restoration tools for old images.
- Design a whole soundtrack for a short film.
- Search for sound effects following a criteria.
- Edit and modify default sound effects to adapt them to my project.
- Generate a master soundtrack for the whole piece.

## **2. PROJECT DESCRIPTION**

My project would consist on creating a fictional story using real truthful historical footage from multiple events taken place in World War II.

The interesting thing for me about this is that I want to tell a fictional story invented by me but with actual historical archival footage. A mixture between fiction and reality.

The idea for this final project is based in some uncommon narrative structures in filming:

- Experimental documentary
- Non logical sequences
- Essay film

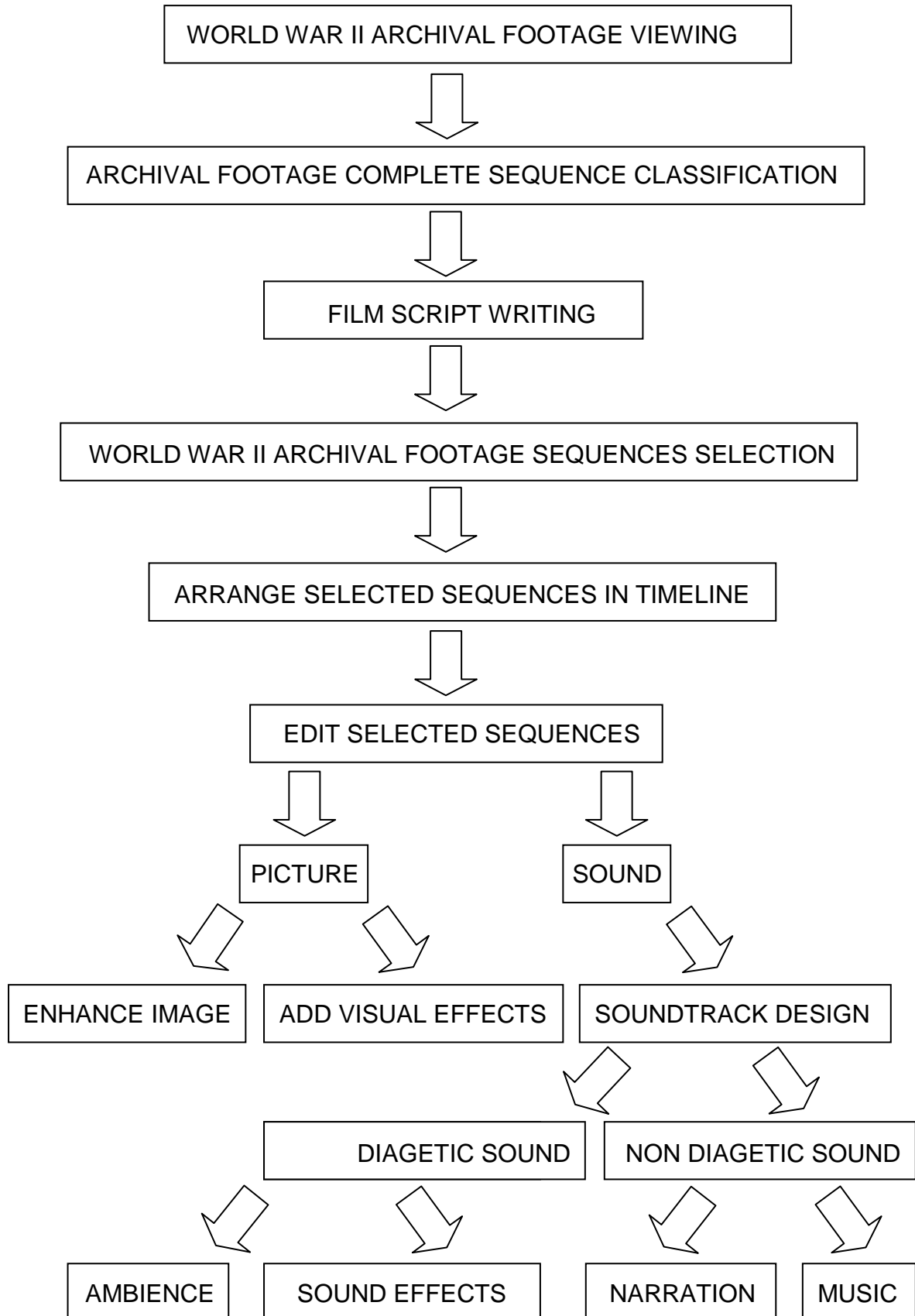
The actual non logic of this short film is going to be based on non raccord continuity between shots.

This short film will be approximately 8 minutes long.

Apart from putting together different archival shots in a particular order, I also want to give the story a personal mood and show it throughout the short film. To achieve this point I would like to work hard in the editing process in order to enhance the picture of this archival footage and even add some visual effects that could reinforce a feeling.

In addition to just edit the image footage, I would like to create the whole soundtrack of the piece to complement the picture and give more personality to the final short.

# PROJECT STAGES



## **3. HISTORIC BACKGROUND OF EXPERIMENTAL FILM AND ESSAY FILM**

Some of the most basic types of films line up as distinct alternatives. We commonly distinguish documentary from fiction, experimental films from mainstream fare, and animation from live-action filmmaking. In all these cases, we make assumptions about how the material to be filmed was chosen or arranged, how the film was done, and how the filmmakers intended the finished work to affect the spectator.

### **3.1 DOCUMENTARY**

Before we see a film, we nearly always have some sense whether it is a documentary or a piece of fiction. Moviegoers entering the theaters to view *March of the Penguins* expected to see real birds in nature, not wisecracking caricatures like the penguins in *Madagascar*.

What justifies our assumption that a film is a documentary? For one thing, a documentary typically comes to us identified as such –by its title, publicity, press coverage, word of mouth, and subject matter. This labeling leads us to expect that the persons, places, and events shown to us exist and that the information presented about them will be trustworthy.

Every documentary aims to present factual information about the world, but the ways in which this can be done are just as varied as for fiction films. In some cases, the filmmakers are able to record events as they actually occur. But a documentary may convey information in other ways as well. The filmmaker might supply charts, maps, or other visual aids. In addition, the documentary filmmaker may stage certain events for the camera to record.

As a type of film, documentaries present themselves as factually trustworthy. A documentary may take a stand, state an opinion, or advocate a solution to a problem. Documentaries often use rhetoric to persuade an audience. But, again, simply taking a stance does not turn the documentary into fiction. In order to persuade us, the filmmaker marshals evidence, and this evidence is put forth as being factual and reliable. A documentary may be strongly partisan, but as a documentary, it nonetheless presents itself as providing trustworthy information about its subject.

#### ***Types of Documentary***

Like fiction films, documentaries have their own genres. One common genre is the *compilation* film, produced by assembling images from archival sources. The *direct-cinema* documentary characteristically records an ongoing event as it happens, with minimal interference by the filmmaker: such documentaries are also known as *cinéma-vérité*. And another common type is the *nature* documentary.

The Boundaries between Documentary and Fiction

By contrast with documentary, we assume that a fictional film presents imaginary beings, places or events. If a film is fictional, that doesn't mean that it is completely unrelated to actuality. For one thing, not everything shown or implied by a fiction film need be imaginary.

Fictional films are tied to actuality in another way: they often comment on the real world. Through theme, subject, characterization, and other means, a fictional film can directly or obliquely present ideas about the world outside the film.

Sometimes our response to a fictional film is shaped by our assumptions about how it was made. The typical fictional film stages all or nearly all its events; they are designed, planned, rehearsed, filmed, and refilmed. The studio mode of production is well suited to creating fiction films, since it allows stories to be scripted and action to be staged until what is captured on film satisfies the decision makers. Similarly, a fictional film, the characters are portrayed by actors, not photographed directly (as in a documentary).

This assumption about how the film was made typically comes into play when we consider historical films or biographies, and other *biopics* trace episodes in the lives of people who really existed. Are these documentaries or fictional films? In practice, most such films add purely make-believe characters, speeches or actions. But even if the film did not tamper with the record in this way, they would remain fictional according to our assumptions about how they were produced. Their events are wholly staged, and the historical agents are portrayed through actors' performances. Like plays or novels based on real-life events, historical and biographical movies convey ideas about history by means of fictional portrayal.

Sometimes, however, the ways in which the images and sounds were produced will not distinguish sharply between a fiction film and a documentary. Documentaries may include shots of prearranged or staged events, while fictions can incorporate unstaged material. Some fictional films include newsreel footage to bolster their stories. Some filmmakers have made fictional films almost completely out of documentary footage. As with documentary, the overall purpose and point of the fictional - to present imaginary actions and events - govern how we will take even documentary footage seen within it.

### ***Types of Form in Documentary Films***

Many, perhaps most, documentaries are organized as narratives, just as fiction films are. However, there are other nonnarrative types of documentary form. A film might be intended to convey information in a simple fashion and hence draw on what we can term categorical form. Or the filmmaker may want to make an argument that will convince the spectator of something. In this case the film draws upon rhetorical form.

#### ***Categorical Form***

Categories are groupings that individuals or societies create to organize their knowledge of the world. Some categories are based on scientific research, and these will often attempt to account exhaustively for all the data in question.

If a documentary filmmaker wants to convey some information about the world to audiences, categories and subcategories may provide a basis for organizing the film's



form. A documentary film about butterflies might use scientific classification, showing one type of butterfly and giving information about its habits, then showing another, with more information, and so on. Similarly, a travelogue about Switzerland might offer a sampling of local sights and customs. Often the categories chosen will be loose, commonsense ones that audiences can easily recognize. The categorical film often begins by identifying its subject. Our clichéd travelogue might start with a map of Switzerland. In categorical form, patterns of development will usually be simple. The film might move from small to large, local to national, personal to public, and so on. The film on butterflies, might begin with smaller species and work up to larger ones, or it might go from drab to colorful types.

Because categorical form tends to develop in fairly simple ways, it risks boring the spectator. If the progression from segment to segment depends too much on repetition, our expectations will be easily satisfied. The challenge to the filmmaker using categorical form is to introduce variations and thereby to make us adjust our expectations. For example, the filmmaker may choose a category that is exciting or broad or unusual enough to present many possibilities for stimulating interest.

Another way in which the filmmaker can maintain our interest across the segments is through patterned use of film techniques. Our film about butterflies might concentrate on conveying information about types of insects, but it could also exploit the colors and shapes of the various examples to add abstract visual interest.

Finally, the categorical film can maintain interest by mixing other kinds of form. While overall the film is organized around its category, it can include small-scale narratives. Similarly, a filmmaker might take a stance on his or her subject and try to make an ideological point about it, thus injecting a bit of rhetorical form into the film.

### *Rhetorical Form*

Another type of documentary film uses *rhetorical* form, in which the filmmaker presents a persuasive argument. The goal in such a film is to persuade the audience to adopt an opinion about the subject matter and perhaps to act on that opinion. This type of film goes beyond the categorical type in that it tries to make an explicit argument.

Rhetorical form is common in all the media. We encounter it frequently in daily life, not such in formal speeches but also in conversation. People often try to persuade each other by argument.

We can define rhetorical form in film by four basic attributes. First, it addresses the viewer openly, trying to move him or her to a new intellectual conviction, to a new emotional attitude, or to action.

Second, the subject of the film is usually not an issue of scientific truth but a matter of opinion, toward which a person may take a number of equally plausible attitudes. The filmmaker tries to make his or her position seem the most plausible by presenting different types of arguments and evidence. Yet, because the issue cannot be absolutely proved, we may accept the position simply because the filmmaker has made a convincing case for it. Because rhetorical films deal with beliefs and arguments, they

involve the expression of ideology; indeed, perhaps no type of film form centers so consistently on explicit meaning and ideological implications.

A third aspect of rhetorical form follows from this. If the conclusion cannot be proved beyond questions, the filmmaker often appeals to our emotions, rather than presenting only factual evidence. And, fourth, the film often attempts to persuade the viewer to make a choice that will have an effect on his or her everyday life.

Films can use all sorts of arguments to persuade us to make such choices. Often, however, these arguments are not presented to us as arguments. The film frequently presents arguments as if they were simply observations or factual conclusions. Nor does the film tend to point out other opinions. There are three main types of arguments the film may use: relating to the source, to the subject, and to the viewer.

### **3.2 EXPERIMENTAL FILM**

Another basic type of filmmaking is willfully nonconformist. In opposition to dominant, or mainstream, cinema, some filmmakers set out to create films that challenge orthodox notions of what a movie can show and how it can show it. These filmmakers work independently of the studio system, and often they work alone. Their films are hard to classify, but usually they are called *experimental* or *avant-garde*.

Experimental films are made for many reasons. The filmmaker may wish to express personal experiences or viewpoints in ways that would seem eccentric in a mainstream context. The filmmaker may also wish to explore some possibilities of the medium itself or may tell no story, creating poetic reveries or pulsating visual collages. Any sort of footage may be used for an *avant-garde* film: images that a documentarist might take as fragments of actuality can be mobilized for quite different purposes. Experimentalists have also used staging to express distinct feelings or ideas.

#### ***Types of Form in Experimental Films***

Like documentaries, experimental films sometimes use narrative form. Yet other types of form are characteristic of experimental films: abstract form and associational form.

##### ***Abstract form***

When we watch a film that tells a story, or surveys categories, or makes an argument, we usually pay little attention to the sheer pictorial qualities of the shots. Yet it is possible to organize an entire film around colors, shapes, sizes, and movements in the images.

Abstract films are often organized in a way that we might call *theme and variations*. This term usually applies to music, where a melody or other type of motif is introduced, and then a series of different versions of that melody follows- often with such extreme differences of key and rhythm that the original melody becomes difficult to recognize. An abstract film's form may work in a similar fashion. An introductory section will typically show us the kinds of relationship the film will use as its basic material. Then other segments will go on to present similar kinds of relationships but with changes. The changes may be slight, depending on our noticing that the similarities are still greater than the differences. But abstract films also usually depend on building up

greater and greater differences from the introductory material. Thus we may find considerable contrast coming into the film, and sudden differences can help us to sense when a new segment has started. If the film's formal organization has been created with care, the similarities and differences will not be random. There will be some underlying principle that runs through the film.

### *Associational Form*

Many experimental films draw on a poetic series of transitions that create what we may term associational form. Associational formal systems suggest ideas and expressive qualities by grouping images that may not have any immediate logical connection. But the very fact the images and sounds are juxtaposed prods us to look for some connection – an *association* that binds them together.

This process is somewhat comparable to the techniques of metaphor and simile used in lyrics poetry. These poetic connections are presented in a more direct fashion. A filmmaker could film a woman he loved in a garden and suggest by visual juxtaposition that she is like the flowers that surround her.

The imagery used in associational form may range from the conventional to the strikingly original, and the conceptual connections can be readily apparent or downright mystifying. These possibilities are not necessarily linked: A highly original juxtaposition might have an obvious emotional or conceptual implication. Again, poetry offers examples. Many religious, patriotic, romantic, and laudatory poems use strings of images to create an expressive tone. In "America the Beautiful", the images of "spacious skies", "purple mountains' majesty" and "fruited plain" add up to suggest the patriotic fervor expressed in the chorus, "God shed his grace on thee".

So far we have looked at associational form working at a fairly small-scale level: the side-by-side juxtaposition of images. Associational form also creates larger-scale patterns that can organize an entire film. Yet because associational formal systems are unlimited in their subjects and means of organization, it's impossible to define a conventional set of parts into which an associational film will fall. Some films will show us a series of amusing images, while others may offer us frightening ones. Still, we can make a start at understanding associational form by noticing that it usually accords with a few general principles.

First, the filmmaker typically groups images together in larger sets, each of which creates a distinct, unified part of the film. Each group of images can then contrast with other groups of images. Second, as in other types of form, the film uses repeated motifs to reinforce associational connections. Third, associational form strongly invites interpretation, the assigning of general meanings to the film.

The associational small-scale connections, the distinct large-scale parts, the repeated motifs, the cues for interpretation – all these factors indicate that associational organization puts demands on the viewer. This is why so many filmmakers seeking to push the boundaries of form use associational patterns. Although associational form may use striking, original, even puzzling, juxtapositions, it may still elicit a fairly familiar emotion or idea.

Other associational films are more complex and evocative. The filmmaker will not necessarily give us obvious cues to the appropriate expressive qualities or concepts. He or she may simply create a series of unusual and striking combinations and leave it up to us to tease out their relations. Like other sorts of film form, associational form can offer implicit as well as more explicit meanings.

### **3.3 THE ESSAY-FILM**

The essay is as much a tradition as a form, and a fairly discrete one: prefigured by classical authors as Cicero, Plutarch, and Seneca, it crystallized with Montaigne and Bacon, thrived with the English familiar essay of Dr. Johnson, Addison and Steele, Hazlitt, Lamb, Stevenson, Orwell, and Virginia Woolf, propagated an American branch with Emerson, Thoreau, Mencken, and E.B. White, down to our contemporaries Didion, Hoagland, Gass, and Hardwick. There is also a European strand of philosophical essay-writing that extends from Nietzsche to Weil, Benjamin, Barthes, Sartre, Cioran and others.

It is easier to list the essay's practitioners than to fix a definition of its protean form. "A short literary composition on a single subject, usually presenting the personal views of the author", says the American Heritage Dictionary. These personal views are always first-person or autobiographical, but it tracks a person's thoughts as he or she tries to work out some mental knot, however various its strands. An essay is a search to find out what one thinks about something.

Often the essay follows a helically descending path, working through preliminary supposition to reach a more difficult core of honesty. The narrative engine that drives its form is "What do I really think about X?" not, "What are the conventional views I am expected to have?" For this reason the essayist often plays the nonconformist, going against the grain of prevailing pieties.

Essayists often cast themselves in the role of the superfluous man/woman, the marginal belle lettrist. The observe of this humility, Montaigne's "What do I know?" is a mental freedom and a cheekiness in the face of fashion and authority. The essayist wears proudly the confusion of an independent soul trying to grope in isolation toward the truth.

An essay is a continual asking of questions - not necessarily finding "solutions", but enacting the struggle for truth in full view.

Now let's define the qualities that make an essay-film. Starting with the most questionable proposition first:

1. An essay-film must have words, in the form of a text either spoken, subtitled, or intertitled.
2. The text must represent a single voice. It may be either that of the director or screenwriter, or if collaborative, then stitched together in such a way as to sound like a single perspective. While an essay must reflect or meditate, not all meditative sensibilities are essayistic.
3. The text must represent an attempt to work out some reasoned line of discourse on a problem.

4. The text must impart more than information; it must have a strong, personal point of view.
5. Finally, the text's language should be as eloquent, well written and interesting as possible. This may seem less a category than an aesthetic judgment.

The essay-films are rare due to some reasons:

First, there is the somewhat intractable nature of the camera as a device for recording thoughts: its tendency to provide its own thoughts, in the form of extraneous filmed background information, rather than always clearly expressing what is passing through the filmmaker's mind. True, the filmmaker may also register his thoughts through editing: but this does not remove the problem of the promiscuously saturated image.

Second, there may be a sort of resistance on the part of motion pictures to verbal largesse. Screenplays today employ skeletal dialogue, following the received wisdom that the screen cannot "sop up" much language. Whether this is because of an inherent property of the medium, or because its limits have never been sufficiently tested, the amount of rich, ample language a film can support remains uncertain.

There are commercial considerations: just as essay collections rarely sell in bookstores, so essay-films are expected to have little popularity; and films, after all, require a larger initial investment than books. Still, this uncommercial aspect hasn't exactly stopped the legion of experimental filmmakers, whose work often takes a more esoteric, impenetrable form than would an intelligently communicative essay-film.

Another reason has to do with the collaborative nature of the medium: it is easier to get a group of people to throw in with you on a fictional story or social documentary or even a surrealistic vision, than to enlist their support in putting your personal essayistic discourse on screen.

Three procedures in the making of essay-films:

1. To write or borrow a text and go out and find images for it. The images and spoken text can have a contrapuntal or even contradictory relation to each other.
2. The filmmaker can shoot, or compile previously shot, footage and then write a text that meditates on the assembled images.
3. The filmmaker can write a little, shoot a little, write a bit more, and so on – the one process interacting with the other throughout.

Right now, there is a hunger in film aesthetics and film practice for the medium to jump free of its genre corral, and to reflect on the world in a more intellectually stimulating and responsible way. When a good film with nonfiction elements comes along that provokes thought it is understandably hailed as an essay-film.

## **4. PROJECT DEVELOPMENT**

### **4.1 SEQUENCE CLASSIFICATION**

In Annex I and II is presented all the sequences classification included in the 2-hour footage provided by *The National Archives of America* from which I should create my short film.

### **4.2 SCRIPT WRITING**

In order to develop an experimental short film based on the war footage I have been disposed, I required to get informed about what experimental film meant. I consulted some books my tutor recommended about documentary filming, essayistic narration and non linear narrative structures. Intending to develop an experimental film I should stay away from the typical documentary with the three point structure; I learnt experimental means art in an innovative way that should be flowing from me.

In the historic background, the most theoretical point of my project can be found, allowing the reader to understand some personal decisions in the montage process.

My original idea for the script was to develop a story with a very generic concept using a main character as a continuity element throughout the progression of the events I wanted to tell. Actually, the creation of a character is the intermediary between the audience and the author, who will open his mind and heart to show what he thinks, in this case, me. At the end I will be having a piece of essay.

The generic concept will not present any controversy about political topics or historical rigor, I simply wanted it to be a simple idea developed with images. What's more, I didn't even wanted to use the situational context of the footage, I wanted to make it out of time, not focusing on a determinate battle or conflict, so I should be very general...

At the end I decided to talk about something common to every single armed conflict: the human casualties. I would start my short film by showing the destruction war causes from the point of view of a soldier who will appear as the narrator and will remember some of his personal experience in the army to end up showing the inhumanity of the people deaths.

Once I chose the sequences that could help me to achieve my points of the story, I started to edit and place them in a particular order, but not forgetting the montage should be experimental.

The experimental elements contained in the story are:

- Non raccord linking between juxtaposed sequenced in montage.
- Use of truthful historical footage to tell a fictional story.
- Manipulation of the image.
- Innovative way to present the narrator.
- Inconclusive chapter presentation.

### **4.3 NARRATIVE STRUCTURE OF THE SHORT FILM**

The story is structured in four chapters. Every chapter focuses in a particular concept: war, destiny, death and rest; these four concepts would be connected by the main narrative story of the short film told by the anonymous former soldier.

The quotes are an essential part of the film as these allow the audience to concern about the main concept of each chapter. The quotation is also the way the first person narrator uses to express his own thoughts throughout the story.

Diagram of the narrative structure described in Annex VI.

### **4.4 PLOT**

An anonymous former soldier starts writing down personal experiences and events that took place long time ago in war period. He describes certain important moments in his life being a soldier. In that time, he had a friend who was assigned to the air forces and then he vanished. The main character of this film starts narrating the linked events that unraveled his final destiny and allow him to find out the dead corpse of his missing friend.

### **4.5 ELEMENTS OF THE ALTERNATIVE MONTAGE**

- Four chapter narrative structure
- Quotes.
- Visual metaphors.
  - o Written messages on walls
  - o Color, brightness and contrast manipulation
- Processed and synthetized electronic music.
  - o This non-diagetic music provides dramatic atmosphere to the story and place the story out of the past war period to bring concerns to the present time.
- Diagetic sound design.
  - o Diagetic sound has only been included to enhance visual actions that become turning points in the narrative structure:
    - Soldiers arriving to the military base (people getting ready to begin war)
    - Plane crash (aviator finds unexpected destiny that will lead him to find his old friend)
    - Steam whistle of the boat (arrival at "Far away land")
    - Men digging (consequences of war are going to be revealed)

## **4.6 EDITING PROCESS**

Once the sequences were classified, selected and given an order, the next step was to work on the technical aspects of the footage.

### **Image restoring**

Due to the fact that this footage was digitalized from analog old tapes, the quality of those images was usually very poor, presenting most of the time scratches, granular noise and deterioration of the chemical film.

In order to try to clean the image as much as possible, I implemented a Brightness and Contrast filter (for a better definition of the whites and blacks) and a Blurriness filter (to reduce the granular noise).

The previous filters were applied to most of the sequences. However, there is another factor very important in the images: some of the sequences were recorded originally in black and white and some others in color. In my several versions of the montage I took sequences of both types, and once I decided the order of them I just wanted to make the sequences look like uniformly the same just to simulate the whole sequences taken for the story had the same visual style to make it more trustworthy and convincing for the final audience.

The first step to achieve a defined visual style was to start working with the same basis sequences, I should transform all the sequences I was working with: change all the sequences to color or all to black and white. Evidently, it was much easier to transform colored sequences to black and white. The tool for getting this done is the Black and White filter.

As explained previously, the final story is structured into four chapters. As an experimental short film that I was creating, the author was free to put across the ideas following no common structures. In this particular case I wanted to clarify and insist on the four point structure of my film, so I decided to use the image visuals reporting this point. My idea was to give every chapter a single visual personality using all kind of image manipulation tools, but basically playing with deliberated color tints that also would transmit concepts. The specific tools for each chapter are described in Annex VII.

### **Sound design**

The footage provided by *The National Archives* was old, in very bad conditions and did not include sound or was very poor and dirty. Under these circumstances I considered to create a complete new soundtrack for the short film.

On one side, it was better for me to design the soundtrack, so I could really let my imagination fly and add certain effects that could reinforce a feeling in the storyline.

On the other side, that would mean that I should reconstruct all the sound sources contained in every scene, and a huge sound searching task.



Considering all my options I finally decided to create my own experimental soundtrack just by adding sound effects in the critical points of the story, instead of trying to recreate the supposed real ambience of all the sequences to the perfection.

However, even in an experimental film I tried to accomplish particular realistic sounds.

The sound designing process started once the video sequences were in the final order.

In the sound designing process I started by searching free sound libraries on the web. I decided to work on *freesound.com*. After spending several hours and days seeking on this website I found all the basic structural sounds I required to work on my Digital Audio Workstation (DAW).

In the editing sound process most of those sounds were cut, extended, repeated and modified to result in a credible soundtrack. This process was done using the preview of the video montage as a reference to synchronize both. Making all these editing was the most difficult and time-consuming task in the whole process.

Once the tracks for music, ambience effects and foley were edited separately, next step was mixing and mastering. These two processes were necessary to obtain the most professional sound quality possible and to work on standard sound development normative as well.

The sound design and mastering procedures are described in Annex VIII.

## **4.7 PROJECT SUPERVISION**

Supervision for my project has been constant throughout the semester. In classroom, some other classmates and I have been supervised by the tutor in order to obtain feedback and a guideline of how our experimental films should work successfully according to the knowledge and professional judgment of the tutor.

The classroom sessions were once a week and every student had to attend. The session procedure was often to share each one's personal ideas to develop our projects and learn theoretical aspects of the experimental filmmaking.

Along the semester there were some specific days when all the students showed our current work progression so the tutor could check the development status of the final film of all the students in the classroom. The screening was always accompanied with a review or an explanation made by each student. The most important goal of the public presentation was to obtain some feedback and new and fresh ideas and perspectives to even introduce positive changes that could be applied to the final version of the film. This feedback was obtained from the classmates and from the tutor.

The official dates those official presentations were celebrated are written next:

- March 9<sup>th</sup> 2010: Screening 1: Current work presentation, exposition of personal goals for the films and feedback.
- April 13<sup>th</sup> 2010: Screening 2. Current work presentation, exposition of personal goals for the films and feedback.
- April 27<sup>th</sup> 2010: Final screening: Oral presentation and final evaluation of the tutor.

In every of these dates I had to present an audiovisual preview piece of my work. I presented three versions of my film, each one different from the others and containing different sequences disposal as well as the final runtime for each of them.

The sequences selected and listed in order for each version are in Annex III, IV and V.

## **5. CONCLUSION**

Developing this particular Project has been very useful and interesting for me. Thanks to this project I have improved a lot my skills concerning image and sound postproduction stages.

The tuition in Montana State University can only be qualified as excellent in all aspects. I have been taught new aspects in audio and image manipulation, also given the opportunity to work with state-of-the-art software tools.

Joining the group of students enrolled in the Master in Fine Arts in Science and Natural History Filmmaking in Montana State University I have had the opportunity to work with young and enthusiastic people who aspire to become the new generation of natural filmmakers. I was surrounded by talent. An unforgettable and very fulfilling experience.

## **6. SOURCES**

- Handbooks:

***Film Art and Introduction.*** Bordwell. Chapter 10 “Documentary, Experimental and Animated Films”.

***In Search of the Centaur: The Essay Film.*** Philip Lopate.

- Documentary films:

***Sans Soleil.*** Chris Marker

***La Jetee.*** Chris Marker

***The Gleaners and I.*** Agnes Varda

***Tarnation.*** Jonathan Caouette

- Image:

War footage provided by ***The National Archives of America.***

- Sound:

**Sony Sound Library**

**Freesound.com**

afterguard - Benboncat - CGeffex - DJ\_Chronos - dobroide  
ERH - fastson - FreqMan - HardPCM - homejrande - Ingeos  
jppi - laurent - LG - mattew - ra\_gun - Robinhood76  
roubignolle - rutgermuller - sagetyrtle  
sonsdebarcelona - suonko - tigersound

- Software:

**Adobe Premiere Pro + Magic Bullet plug-in**

**Adobe After Effects + Twitch plug-in**

**Adobe Audition**

**Adobe Photoshop**