



Open College of the Arts

Formative feedback

Student name	Martyn Rainbird	Student number	515830
Course/Unit	StSc	Assignment	5
Type of tutorial (eg video/audio/written)	Written		

Overall Comments

This is a really fun idea: an arrogant salesman gets his comeuppance from his car! Autonomy is a great title too.

There are a few oddities and issues I will spell out below. Mostly these are things I felt stopped or jarred the fluid running of the narrative. You can fix a few of these in the edit. These bits also make the film unnecessarily long and cause the viewer to lose interest and comprehension of the story. These are not problems with your editing, which is good, they are issues with narrative clarity and tempo.

Feedback on assignment

Demonstration of technical and Visual Skills, Quality of Outcome, Demonstration of Creativity

There are some unnecessary shots in the beginning scene that don't have a narrative purpose: the dissolves in the walk up to the car feel out of place in this story, shouldn't he just rush up to the car and get in? The shot of putting a briefcase in the back seat of the car is a bit redundant; would he have a samples case? The story starts with your hero getting in the car. The rest could go.

I like the opening shots with the title and the sound of the engine. But these shots (or rather the sound) imply that you're going to start in the car with the engine running. So you probably need to start with your sound from the in-car scene: door opening etc. The story really begins when the dial tone starts.

Great sound during the phone call. Hard to do and it works well.

Tighten up your editing on movement. You don't have to wait a few seconds after the car has driven round that bend and out of shot. More snappy movement. Although these shots are

necessary and give you a 'time passing' from one scene to the next, they can be quick.

It's a good idea him being distracted and getting flashed by a speed camera, but what is he distracted by? You could put the radio problem in here.

I didn't understand the radio problem too well, was the volume increasing on its own? You probably needed more of a reaction from your driver there. It could've been the subject of conversation with Gary or just a "What is going on with this radio?". I should probably also warn you not to film while you're driving unless its someone else doing the driving!

After this (at 2:20) there is a strange sound fade out, a shot of the wheel, a bit of music then a new scene. The transition is a bit awkward and you could cut it all out. Just go straight from a shot of him driving down the road to the clunk of the lock opening. The film is narrative, so it helps the viewer when one scene leads into another in a chronological and meaningful way.

Your protagonist is an ambitious, chauvinistic bully! It's a good characterization, well written, but you don't quite pull it off as the actor!

Tighten up the conversation about the license points with Gary around 3:30. You can overlap Russ's words with the beginnings of Gary's. Try it in the edit to get a more fluid conversation. Particularly when he says, "What!?" feels delayed. It should be right after he's heard it.

I liked the scene with the driver in the rear view mirror, but you could've added a horn blast there to suggest his impatience at your clutch trouble. Also, a bit of revving and grinding in the sound track to suggest something's wrong. A close up of Russ there would also have helped. An anxious look in the mirror. But after he's up and away, forget the rear view mirror car. You don't need it anymore. Cut straight to the call with Mrs Bradley. That's a good scene which tells us what a pushy, arrogant man he is!

Don't fade to black all the time. Try to cut scenes together because it makes the pacing work quicker. A fade to black feels more final, like the end of an act not a scene.

The car playing up is really funny and well done. You could've exaggerated the hot car with Russ dripping with sweat. I think they use baby oil or something in movies to make people look sweaty.

The voice of the car telling Russ "You're the liability!" is really good. When he's saying "Stop!" you could put some panicking brake pressing, that'll get the message across a bit clearer. And you need a louder "Ahh!" before he hits the rail. It may work better if he hits a wall! But a crash there could end it quite succinctly. Just cut to the credits.

The seashore part is totally out of place and feels 'spaced out' and weird. I thought you could've ended it with a crash sound at the end of that road. Or with shots of the hero underwater!

The final scene doesn't feel satisfying. He's suddenly a 'nice, obedient man'.

Research

Context, reflective thinking, critical thinking, analysis

Your writing about the BFI short film award is good. But there isn't a huge amount of research on the blog.

Learning Log

Context, reflective thinking, critical thinking, analysis

Summarize how you have applied what you've learned from the course to your assignment photographs. Also note down what you've learned from other photographers in executing the assignment.

Your writing is good. You don't go into lots of depth, but it's a good start.

Suggested reading/viewing

Context

Have a look at Jon Rafman's work here: <https://www.jonrafman.com/>

"Mainsqueeze" is a sharply funny account of people's relationship with the internet and social media.

Are you aware that you have access to Kanopy through your OCA log in? You can see plenty of movies, documentaries and short films there. <https://www.kanopy.com/>

Summary

Strengths	Areas for development
<ul style="list-style-type: none">• Good story for a short film: short, tense and funny situation.• Good visual and technical skills.	<ul style="list-style-type: none">• Cleaning up the edit for a tighter telling of the story.

Congratulations on finishing the course. The next film course in the degree is Fact & Fiction.

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