

Tab 1

The CR - Jaydon Smith

Executive Producer And Chief Editor

A short film is a creative construction that uniquely presents an idea, and our film, Knock On Wood, is no different. Knock ON Wood is a comedy that surrounds the main character, Lucky, and her journey passing through times of good luck and bad luck. The purpose of this film is to entertain, with modern humor, meta jokes, tied together with dramatic scenes. Through our use of cinematography, sound design, and narrative structure, Knock On Wood not only engages our audience, but it also challenges traditional genre conventions. This story is represented by social groups, distinct branding, and lots of superstitious research.

Knock On Wood addresses the issues of those who grew up in superstitious communities by portraying Lucky, who actually does get bad luck, in a dramatic way that challenges traditional stereotypes. Because this film is a comedy, we took advantage of the bad luck storyline, and were able to create comedic scenes with the bad luck whilst also representing the group that does not believe in bad luck with our other character, Charmy. While many films depict those who believe in superstitions as crazy oddities, our film instead presents them as correct in their fears with a comedic twist. Instead of our superstitious Lucky being the silly fool who learns in the end that the bad luck was all in her head, she is the correct one who loses her bad luck in the end and is rewarded with good luck as compensation. This storyline does not chastise Charmy either, she gets the opportunity to celebrate Lucky's good fortune alongside her. Charmy has just as important a role as Lucky as she is the seemingly sensible foil amongst the two, since she does not believe that breaking a mirror has any effect on luck, contrary to Lucky, whose whole life revolves around it. As hinted, while many other films would depict Charmy's character as the Straight Man and the sensible one, we instead keep that foil for comedic purposes, but present them as obvious that they're in the wrong since we see Lucky's misfortune head-on. Essentially, we switched the role between both sides of the superstitious coin, while keeping the message in a comedic shroud. It is with the use of the constant call and response between Lucky and Charmy, and provoking a power struggle between who is right and who is wrong, and the context surrounding it is how I aimed to create a more nuanced representation.

Knock On Wood has the elements included to enforce a strong branding presence with its themes, visuals, and other styles I implemented from editing. To establish a strong sense of branding, I ensured that every visual and narrative element of my film was fixed to a semi-cohesive style. I say semi-cohesive because my use of comedy includes serious breaks in between scenes. Many of our scenes, 4 out of 7 in fact, use happy and upbeat music, despite whether the context was on good luck or bad luck. However, because of the set tone, it is really simple for me to cut to a serious moment with intense dramatic tones and quiet background sounds. I took inspiration from Edgar Wright and his directive ability, specifically from his movie "Scott Pilgrim vs. The World." So I wanted to take elements from his style, and mold it into my own, and I did it! With my editing style, I added many sound effects, way more than the average producer. That way I can distinguish myself more akin to

Edgar Wright. However, I needed more elements than that to create a brand for myself, so I discovered a sound effect that could do exactly what I wanted: Wind. With wind I am gifted with many utilities, since a simple element has many purposes. Wind is a great transitional sound because of how it can slowly build and disappear, allowing it to be both a starting sound from silence, and a moving transition to another sound with a build-up. With these sound effects I can distinguish myself from the masses. My promotional materials, that being our website, Instagram account, and our card, follow in our unique footsteps. We kept the vibrant colors to signify the high-energy joy from our film, but also dark greens & purples alongside neutral tones to show that we are official and ready for business. Through this use of personability, I believe that we have reached a state of our own branding.

Our target audience are older individuals in the juvenile range who are able to recognize the plethora of superstitious elements in our film. We are not catered to a younger audience, so we opted out using bright vibrant colors consistently, but instead used cool dark scenes taken in dark rooms or filmed outside at night. For the scenes that did have bright scenes however, like the final ladder scene, we used nature's natural beauty instead of saturated upscaling for the visuals. That said, our audience will find our film appealing since it covers the niche topic of superstitions, which any enthusiast would love. By focusing on using this topic in a comedic sense, I aimed to make the film emotionally and humorously resonant. Engagement is another important area to have with a film, and it is as easy as managing the camerawork. We used many close-ups and reaction shots to further push the comedic value and engage our audience. That alongside my dramatic and suspenseful editing made our short film great at grabbing attention. As stated before, my main inspiration for editing was Edgar Wright, who is great at using music to engage his audience. Taking that prowess I used music shifts to engage the watchers to our film. I'm happy to say that Knock On Wood keeps the watchers invested throughout the entire showtime.

Before starting my editing process, the first thing I did was watch "Scott Pilgrim vs. The World" since it was a huge inspiration for me. Scott Pilgrim was not only edited by Edgar Wright, but it is also a comedy, like Knock On Wood! Typically films in this genre have many cutaway jokes and digetic audience involvement. However I followed Edgar Wright's use of comedy, and used music, transitions, and reaction shots to express it. I also looked into many superstitious and why people believed them so that I can place emphasis on any needed elements. I used this knowledge to help shape the importance of how superstitions can affect people and how they live their everyday life. My research and reference of other films followed the comedy conventions very easily, since Edgar Wright already uses most of them. I however just took the ones that he enjoys the most, and emphasized them because I enjoy them too. Sometimes taking inspiration is what sepertates an "okay" film, to a great one!

Knock On Wood was a project that everyone here passionately nurtured. We were able to create a comedic covering on the idea of superstitions and how it can really affect someone, and I made the film my own by setting my own editing brand. Knock On Wood serves a wonderful message and engaged participation in our own creative way; dodging and adopting conventions.