**Section 1a Exemplars**

**LEVEL 2 RESPONSE**

**Question 1a: Explain how your research and planning skills developed**

**over time and contributed to your media production outcomes. Refer to a range of examples in your answer.**

Research and planning are essential for both my media productions as they allow for them to be sophisticated and typical. For my Foundation Portfolio I created an indie/rock music magazine which required research into both the typical conventions of the genre and a music magazine as well as a plan that ensured these conventions were demonstrated. For my advanced portfolio the demand for research and planning was higher as I created a magazine front cover, a teaser trailer and a web page meaning both understanding of conventions and planning had to be more thorough. To be able to do this I engaged in what McLuhan named a ‘global

village’ through the use of electronic technology.

For my foundation portfolio I had collected a selection of music magazines, mainly indie/rock and carried out a textual analysis for each. In doing this I gained an understanding of the structure of magazines and what it was typical for them to include. However, due to the research not being in depth my production was typical and did not subvert any conventions to be original. To avoid this happening during my advanced

portfolio I engaged in what Henry Jenkins named a ‘participatory culture’. This meant that the majority of my research was carried out through the

use of Web 2.0 and was more thorough as a result. I used Jenkin’s

participatory culture ‘networking’ by finding a large range of trailers, magazines and webpages to analyse online meaning that I had a deeper understanding of what was typical for my production as I had seen a wider range of texts.

I also used the research phase to understand the genre so I could incorporate it effectively within my planning and production. For my foundation portfolio I looked through a range of texts, such as magazines and articles and found elements typical of indie/rock. I then put them on a mood board so when planning the magazine I could refer back to it to ensure that the genre was displayed. The issue with this was that I was

not fully immersed in the genre which meant that finding ways to express it were difficult. For my advanced portfolio when researching into the

genre film noir I used Jenkins theory of ‘transmedia navigation.’ I used convergence to read articles on the history of noir on my phone, read user generated blogs, expressing ‘collective identity’ and went to the cinema

to see neo-noir film ‘Cooper’. In doing this I was able to fully engage in the genre meaning I could easily adhere to or subvert the typical aspects

when planning the texts-making the production more original.

The method of planning for my foundation portfolio was basic, using pen

and paper to map out the layout for my magazine and then added colour and wrote what images would be used. This was not all precise and meant that when it came to production I did not stick to my plan. For my advanced production I used storyboards to map out my trailer uniting every element of what would be included (sound, shots etc) making the

production easer.

I also used Web 2.0 to communicate with my group members through social networking sites such as ‘Facebook’ to share planning ideas. In doing this I demonstrated the ability to ‘be creative and share’ (Gauntlett) meaning that my planning was more informed which was then evident within my production

To conclude, through using Web 2.0 when researching and planning I was able to be more in depth as there was more information and methods of planning offered. This meant that my production for my advanced portfolio was more thought out and as a result was more representative as a mode of real world process.

Though there is some sense of progression and an honesty about shortcomings, the range of research and planning cited is all at a general level , with only one reference to an actual media text cited. There are elements of level 3 but the lack of specificity draws it more into level 2. The response is too keen to cite theorists, which doesn’t really carry any credit in the markscheme, at the expense of material which would be relevant to the answer.

**Overall top level 2 (15)**

**LEVEL 3 RESPONSE**

**Question 1a: Explain how your research and planning skills developed**

**over time and contributed to your media production outcomes. Refer to a range of examples in your answer.**

1 (a) As John W Cresswell stated: ‘Research is a way of progressing and planning before producing the final outcome.’ I developed a wide variety of different skills within research and planning which helped to have a good transition between my Foundation Portfolio and my Advanced Portfolio.

During my Foundation Portfolio (AS) work, I had to produce a music magazine. Before this I conducted my research and planning. I started by doing a

semiotic analysis of previous and existing music videos which linked into my

proposed choice of genre: Indie. I did this through primary research. By

looking at magazines such as: Uncut and Mojo, it allowed me to learn some of the codes and conventions used to make a successful music magazine.

Codes and conventions such as large masthead, large central images, left

hand third and many puffs and buzz words. By analysing these codes and conventions it allowed me to have an idea and plan how I can use different puffs and buzz words and a large central image to affect in my music magazine.

I then conducted quantitative and qualitative research. This allowed me to conduct interviews and questionnaires (quantitative) to people who are interested in Indie music magazines and find out what they like and don’t like about them. This gave me an indication as to what to feature in the magazine and how I could put the information I found out to full affect. This linked in well to my qualitative research, where I conducted a survey. I used a website called ‘Survey Monkey’. This enabled me to conduct a survey and ask people

certain information and what people prefer in magazines. There were however, some implications to this as Survey Monkey only offered a 14 day trial and it was a hard to gather all the information and get people to do the survey within the 14 days. Next time, I would probably advertise the link to the survey

through Facebook and Twitter, so more people could do my survey.

From all my research gathered it enabled me to start planning. I firstly did a prelim task, using Microsoft PhotoDraw. I created a basic magazine combining the different codes and conventions I researched (masthead, images, buzz words). This allowed me to get an idea on how to create a magazine whilst using some of the research I conducted. However, Microsoft PhotoDraw is a basic software and didn’t allow me to produce a more sleek prelim task as it made the imagery ‘boxy’ and text functions were limited. I

then planned for my final piece by creating a flat planning sheet. This enabled me to have each section of my magazine separate and tie in all my research

onto the flat planning sheet. So when it came around to creating my music

magazine all my planning sheets were available and I had a good idea on what to put into my magazine.

I made good progression between AS and A2 by conducting research. In AS I

had an idea on how to conduct primary research and break down existing

products. I knew the implications of Survey Monkey and what I would do

differently at A2. This helped to conduct my research and planning in a more

fluid, easy flowing way, as I already had ideas on how to conduct research at

A2 from the beginning.

During A2 I conducted my research and planning in similar ways to AS. I conducted primary research where I did interviews and questionnaires to find out what people like in certain music videos and what they would want featured. I also conducted secondary research where by I analysed and research other A2 students’ music videos and blogs. This enabled me to get an idea on small things to include and what type of codes and conventions

are used within the same type of video. However, this could have an affect on my planning as I do not know whether the secondary research I conducted is reliable and genuine.

For my A2 planning I already had an idea on what music video I was going to do, so by creating a storyboard for each scene in my video it will allow me to make the video flow better and have an indication as to what camera shots and mise-en-scene is needed in each scene. (I also did this in my research but with an existing music video and I also conducted shooting and location schedules for my planning). Along with this I also created a prelim video whereby I created a movie trailer. I used a basic software in IMovie but it was

very good as it enabled me to get to grips with using a camera and how to get the best of a video. I also had an indication on how to crop, add sound and

add transitions to my video.

I put my research to affect during my planning. This helped to have an easier transition between AS and A2 and it allowed me to make my A2 production in a quicker and easier manner.

A good start with a clear agenda set out right away. The candidate makes clear what tasks were undertaken for each unit and discusses a range of research methods, referring to both examples and technical terms. There is some reflection on the methods used, indicating what might have been learnt. Some elements of planning are discussed, though this is less developed. The A2 work is glossed over a little, with less reference to specific examples. Overall, there is a sense of structure and development in this response, but it would be better if it were supported by more concrete examples.

High level 3

**LEVEL 4 RESPONSE (R&P)**

**Question 1a: Explain how your research and planning skills developed**

**over time and contributed to your media production outcomes. Refer to**

**a range of examples in your answer.**

Within AS, the project I chose was to create an opening sequence. This

media was new to me so the importance of research into it was essential.

Understanding about what the use and reason for the function of it relies

on the genre of the piece.

My primary analysis on films openings such as Dirty Harry were a great

help in understanding how they include different signifiers. Paradigms are

similar to signifiers and the paradigms used in Dirty Harry helped the

audience quickly recognise the characterisation – who was the

protagonist / antagonist, and the ideology behind it – the police badge

representing a cop / cowboy idea.

These paradigms are used with camera, props and other features to

influence the genre – we took this technique into our own work. Another

film which showed it’s own sub-genre of a cultural rom-com was Eat,

Pray Love, which used well lit scenes – purity emphasising ideologies.

The beginning of our project came from Juno – the ‘Coming of Age’

protagonist over coming their problems plot. Being careful and thinking

about sub culture we took concepts from the film regarding mise en scene

and characters but developed them with the British TV show Skins and

British coming of age film Submarine, directed by Richard Ayode in

mind. Developing ideas into flash backs of the party the night before our

storyboard filled up with low angles and establishing shots to later use the

techniques of montage editing.

Before we started our film work we created a preliminary task displaying

thoughts of the 180 degree rule and match on action. The two ideas show

how a shot / camera can move around with the cast and the focus and

make sense without confusing the audience. The audience themselves

were great research, filling out questionnaires but more importantly

giving us quantitative data in focus groups.

Interest was set and the idea behind pregnancy was set. Looking into

other features with pregnancy we understood how in our feature we

didn’t need to speak the words but signify with the prop of a pregnancy

test. The idea followed with the use of music, effects on top in layers to

appeal to the audience. Creating a slick and coming of age beginning we

appeal to the signifiers of comedy in the ‘coming of age’ genre by ending

with ‘oh shit’. The reaction leaves innocence and the mystery of her

subculture and life is within the audiences minds what was important

about our AS was that we copied conventions ensuring they would work.

The opposite was done at A2. Developing ideas was important in

developing ourselves. By doing our own analysis of music videos we

learned very early on there are categories and merging ideas to use.

Genres flip into the use of performance, narrative and concept. These

three are favoured by artists themselves or are stereotyped together. Ok

Go helped us understand the concept and idea of ‘as long as it looks

good’ it will appeal. Watching the series mirrorball the auteur theory of

directors importance over artists – we gauged the idea of how we

wouldn’t be writing the song so therefore our creativity and ‘concept’

take would contrast.

Looking further into this we watched several pop up videos on YouTube

which took ideas and broke them into layers showing behind the scenes.

Looking into the song Life in Technicolour (by Coldplay) we found other

documentaries on their production styles and techniques. This research

helped an understanding behind the brand we’d chosen and the contrast

between their production and ours.

Beginning our pre-production storyboards, location ideas and casting we

visited the Media Magazine conference in London and spoke with Corin

Hardy about the creation of a music video and learning about how he’d

pursued his creativity within Prodigy’s Warrior Dance. Taking these

varying mediums we began ideas into moving film and light painting

(with the use of long exposure). By creating our own sub-brand of

Coldplay we developed our own themes. Still using ‘colour’ and then

confetti butterflies. Following this onto our two other ancillary products

we used symbolic marketing of similar themes within our Digipak and

Poster. The connection we’d learned from real media texts helped in

making a stronger brand to market and be recognised by the audience.

The commodification of our actor to be more like Chris Martin started

with watching features with him singing and understanding his

charismatic charm. Feedback shows this was successful and our ‘star

image’ succeeded.

Strong use of terminology throughout, with focussed and specific

examples. A good account of the planning process and the uses of

different types of research. Good at both AS and A2 with some sense of

progression. Overall level 4. **21 marks**

**HIGH LEVEL 4 (Post Production)**

1a ***Describe a range of creative decisions that you made in post-­‐production***

***and how these decisions made a difference to the final outcomes. Refer to a range of examples in your answer to show how these skills developed over time.***

For our AS production, my group and I produced an opening sequence for our

film, ‘Mute’, a sci-­‐fi/action/drama set in a dystopian future where-­‐ due to the overuse of technology and evolution-­‐ the human race has developed to not have voiceboxes. For our A2 production, however, we wanted to be more creative and exciting, creating a music video for the pop-­‐synth/glam-­‐rock girlband the XYZs. The video revolves around the girls flaunting their sexuality and teasing the male in the situation, forcing him to strip (following the title of the song ‘The Stripper’). This subverts gender stereotypes and promotes the themes of girl power and feminism, something we wanted to show. In both years, post-­‐ production was a key process in making our media texts, allowing us to learn new skills and develop our creativity.

The most important part of post-­‐production is the editing of shots/footage, and I believe that over the two years, my skills increased and I became more creative. In AS we wanted to create a film-­‐making that looked as real as possible, so we had to follow real conventions of film. From researching into different films including ‘Shutter Island’ (2010) and ‘Se7en’ (1995), we saw how scenes were cut so that they flowed seamlessly, allowing audiences to understand the narrative and suspend their disbelief. Therefore when editing in post-­‐production we wanted to do the same and followed all rules of continuity. We can see this clearly in our opening when our main protagonist Ava enters her house-­‐ we see five shots cut together seamlessly of her sticking the key into the door and entering. However, for our A2 production we wanted to be more fun and creative with our editing and this was possible as we were working with a new medium, music videos.

From researching/watching music videos such as Lady Gaga’s ‘Poker face’, we

saw that all continuity rules that we had learnt in the first year were broken. Shots were edited together to show disjuncture, with wides cutting to close-­‐ups, following Vernallis’ theory of music videos. Again, we wanted to create something that looked real so used these same conventions. We edited our footage on adobe Premiere Pro, allowing us to easily cut and place shots where we liked. We followed rules of disjuncture, which you can clearly see when we cut close-­‐ups of the singer’s face to long shots of the whole band performing. As we were much more spontaneous in our editing, trying out different shot types to see if they looked good together-­‐ we were much more creative and

adventurous. I believe that our skills in editing in Adobe Premiere Pro improved

over the years, allowing us to be more confident and comfortable during our post production.

In A2, we were also allowed to use the editing software, Adobe After effects, which was a fantastic programme allowing us to be very creative. In the previous year, we had only used Premiere to edit and colourise shots, whereas in A2 we used both. In AS we used tools on Premiere such as ProcAmp and the ‘three way colour correct’, to create a blue-­‐grey tint to convey the themes and genre within our opening. However, in A2 we wanted to make something more vibrant and aesthetically pleasing, so after effects proved very useful. As key technology users ourselves, we were inspired by the app Instagram, an app which allows users to upload and edit photos. We particularly liked the colourings and effects and wanted to recreate them in our video. Therefore in after effects, we used tools such as colour finesse to add a pink/magenta tint (emphasizing the theme of girl power) and added a vignette on all of the shots. This made our video look bright, pretty, and highly stylized; the exact look we were going for. Therefore I believe that learning how to use new programs in post-­‐production not only increased my skills base but also helped me to become more creative, and thus produce something that looked aesthetically pleasing too.

Finally, post-­‐production also helped us to develop our skills using sound. In AS there wasn’t as much editing that we had to use with sound, especially as our production was a film where speech does not exist. However there were phone buzzes and music cues that we added in post-­‐production, and we needed to make sure they matched to the images on screen. This idea of sound/image editing was further developed the next year, during our music video project. We first had a prelim task where we had to reproduce the music video of 5ive’s

‘everybody get up’. We had the music and all the clips-­‐ we just needed to cut them up and match the sound to image. This was an especially important thing in our A2 project, as we needed to make sure the music matched our lipsync to create a real looking video. In the end, I believe that I definitely improved in this skill, producing a video I was really proud of.

Overall, I believe that post-­‐production helped a lot in both of our projects to create something that looked real and looked good too. Our skills improved greatly and this allowed us to make creative decisions, allowing us to create two effective pieces of media.

**COMMENTS**

**The opening paragraph outlines the main tasks undertaken at both AS and A2, with a final sentence relating back to the question. In the second paragraph, post-­‐production is defined and related to ‘intentions’ at AS from research. There is good reference to terminology and an example from continuity editing to support it. The third paragraph contrasts the A2 production and makes specific reference to software and opportunities for post-­‐production from the freedom given by making a music video. There is specific reference to progression articulated here.**

**In the fourth paragraph, specific detail about the software is given, along with reasons for post-­‐production choices, again applied to examples from her own text. The fifth paragraph then introduces a whole new area (sound) and discusses it across AS and A2 productions. In the final paragraph, there is a neat summary and points are related back once again to the question.**

**Overall, this is a high level 4 response, very strong, detailed, with reference to progression, examples from the work and good reflection on development of skills. It addresses the question very well indeed.**

**Section 1b Exemplars**

LEVEL 2 RESPONSE

1 (b) **1b Analyse one of your coursework productions in relation to the**

**concept of narrative.**

My Foundation Portfolio was a title and opening sequence for a film and as such the narrative was very important as it would set the genre and characterisation of the film.

My sequence was of a teenage girl who escapes the boring monotony of her life by writing. I came up with this via behavioural insight i.e. watching teenagers when confronting problems or ideas. I handed out questionnaires to assess what they wanted in life; the majority said they wanted money, fame, to be the best in their field of expertise. Very few, if any, were happy with what they were. I reflected this in my narrative. Another question was regarding emotion and the emotion they disliked

most was loneliness, again I used this to construct my piece. I decided to use minimal

human contact between the protagonist, a teenage girl and the rest of the actors / characters to infuse the piece with loneliness, to do this I decided to include no diegetic sound, no dialogue or other noise then overlaid it with a voice-over, a convention of teenage confessional.

As narrative was so important I decided to include music as I could not find a minor melody which suited my means. I composed my own using a quartet of violins to convey the sadness and negativity that teenagers feel. French film critic Benayoun described all the qualities of teenage confessional films: “normal qualities of youth, naïveté, idealism, humour, hatred of tradition, erotomania? and a sense of injustice.”

Artard, a drama practitioner, invented the theatre of cruelty which focused on hidden meanings and connections to different objects within drama.

This idea of iconography is heavily used within teenage confessional narrative so I

decided to link this to her notebook which features pictures and ideas that inspire her.

All teenage confessional movies, such as ‘Another Cinderella Story’ feature close up of faces and hands as well as the use of ‘stock characters’ such as the nerd, the jock or the bookworm and reflects the typical image of American high school.

The idea of school is heavily featured within teenage confessional movies as it’s the place most teenagers spend most of their time. As such the majority of the opening sequence was filmed at a school, helping to portray teenage life to help the target audience (teenage girls) relate to the protagonist’s emotions.

I received audience feedback at a lot of points throughout the making of the piece and advice varied from comments on volume and image effects to narrative.

The protagonist is at the bottom of the school hierarchy and to do and show this I used a lot of high shots and extreme close ups to show her vulnerability.

The music and storyline is simple meaning there are no hidden messages to confuse the audience. Narrative was an important concept in relation to my AS coursework production and I made sure to develop it to create a good story and make the genre

clear upon watching.

A clear introductory paragraph, followed by some good references to both the text and

to examples that influenced it, but much is still at the level of ‘what I did’ rather than

‘distanced’ analysis. Not a huge amount addressing narrative, despite some interesting and unusual theoretical references. Overall level 2

**14 marks**

**LEVEL 3 RESPONSE**

**G325**

**1b Analyse one of your coursework productions in relation to the**

**concept of narrative.**

1 (b) In this essay I am going to discuss the key elements and the concept of

narrative for my A2 media production. I will achieve this by using genuine

evidence and valid reasoning. I will use examples and quotes from theorists to

support my points.

Starting with ‘Todorov’ who is well known for his theory of chain events in the

narrative – in my music production I found his theory to contain a similar

character and linked them together. His theory follows these chain of events,

‘equilibrium, disruption, possible solutions, climax, resolution.’ In my music

production the music starts quite mysterious and silent, before signifying the

main narrative feature. At this point, the artist is trying to establish his love for

the girl he wants. However the song is disrupted as he finds she does not like

him back. This is more linear narrative, as it follows chronologically. I also

used inspiration from ‘Roland Barthes’ – his codes theory, in particular

‘enigma code.’ Indie music is hugely renowned for its puzzling nature in which

I thought my music video could also play. My video features a lot of fast paced

visual effects that are hard to concentrate on and some structural meanings

are harder to interpret, making it more intriguing as it is suspicious. I am fond

of the enigma style, as it’s less limiting and allows individuals to make their

own judgement on what they believe the message is promoting. Roland

Barthes aimed for two areas, one in which there was to be an unconventional

question, and second, to give the audience a chance to anticipate the

resolution. My production used similar concepts to these theorists as they fit

most suitably to my music production. The narrative storyline is hard to

underline but is conventional for indie music.

These ideas in play worked very well, e.g. – the strobe lighting effect signified

the mood of the production which was upbeat and lively. This was also

determined by the use of colours. The flashing strobe technology helped give

the character the personality of the musician – also a convention of indie

music. More examples consisted of close ups to the star image, trying to

promote aspects of the ‘male gaze’, a form of voyeurism, the audience can

connect with him and start to understand the value and message of the

narrative structure. I also considered elements from ‘Levi-Strauss’ who had

the theory the structure of meaning depends on binary opposition. The

majority of the elements in the video are dominant and emotive, to support

sympathy in response to the star icon. Levi-Strauss used conventions such as

good -> evil, strong ->weak. I thought this was an interesting technique and

considered adapting this to my production e.g. an example of youth could be

determined through camera movement, as it’s constantly moving it has

connotations of young vibe. This is also supported by the fact the members

are young. The music gives a fresh feel and contains many elements

supporting Levi-Strauss’s theory. The binary opposition strategy is useful for a

band such as Indie; as the messages are always envisaged in a way, that the

ideology is twisted and turned against the consumer. With other videos your

ideology is maintained safely, but ‘indie’ is unique in assuring that is hard for

you to follow.

In conclusion, narrative is a factor that is hard to achieve in indie productions

as it’s not entirely defined. It is always trying to put the consumer off their

original thoughts. It’s conventional to use this approach but it’s a clever

marketing feet to pull the consumer in. I enjoyed building the narrative to this

production as it was challenging, however it bought new opportunities to try

new ideas as I had taken into account these theorist’s approaches. It was

hard to define what fits to my narrative beat, but I was able to counter act this

concept. Narrative is one of the key motivations in the music video and it was

essential that we interpreted this to the audience in an accurate manner.

This response attempts to apply the concept of narrative through reference to

Todorov, Levi-Strauss and Barthes. It offers some contrast in theoretical

positions and makes an effort to show the relevance of each to the production,

but does not offer enough specific textual evidence to justify level 4. There is

some good understanding shown, but not quite enough application.

Overall a good level 3

**LEVEL 4 REPSONSE**

1b ***Explain how meaning is constructed by the use of media language in ONE***

***of your coursework productions.***

For our AS production, my group and I produced an opening sequence for our sci-­‐fi/action/drama film ‘Mute’, set in a dystopian future where-­‐ due to the overuse of technology and evolution-­‐ the human race had developed to not have voiceboxes. As a film opening, it needed to draw in audiences to make them want to carry on watching the film, showing and introducing the main themes, genres and setting. Therefore we needed to do this to create an effective opening, and we did this via media language-­‐ the way a producer conveys messages to the audience through the use of camerawork, editing, sound and mise-­‐en-­‐scene.

As our film was predominantly sci-­‐fi, we needed to convey this message to our

target audience. From viewing previous sci-­‐fi films such as ‘I am Number four’ (2011), we saw that a main convention of sci-­‐fis was that a lot of the shots were tinted blue. We wanted to recreate this, so when editing our footage in the program Adobe Premiere Pro, we used the ProcAmp and three way colour correct tools to create this blue tint. We decided our tint would look effective if it was a duller blue-­‐grey tint, to connote two meanings-­‐ the first that it is a sci-­‐fi and secondly that this world is dull and a dystopia, ruled under an oppressive government. The blue also connotes a technological vibe, which was a key idea in our film. To further these technological connotations, we used the program LiveType for the opening titles. We created a digital-­‐clock look for our titles, with the fonts flicking first then showing the real titles. As we used this digital font and flicking effect-­‐ inspired by the trailer for the upcoming film ‘In Time’ (2011)-­‐ it helped again convey this sci-­‐fi theme and a world where technology takes over.

This exploitation of technology in our film plot follows Fiske’s theory, that genre

conventions ‘embody the crucial ideological concerns of the time that they are popular’. At the moment everyone uses technology and many people prefer to text and e-­‐mail rather than talk face-­‐to-­‐face. We wanted to develop this idea and create a film which wonders ‘what if technology takes over?’. To emphasise the use of technology in our film, the beginning of the sequence shows a montage of close-­‐ups of people’s phones, showing their thumbs typing away. We then cross-­‐ cut these shots with close-­‐ups of people’s mouths pressed into a firm line, again emphasizing our plot on how people don’t speak but use technology instead.

Throughout our sequence, we see many of these shots of people typing, which is

most obvious when our main protagonist Ava returns home. We see her brother send her a message in one hand, while simultaneously playing Xbox with his other hand. This raises questions in the audience’s minds, such as ‘why did her brother text her, surely it would have been much easier to talk to her?’ This follows Barthes’ enigma code, where media provokes audiences to ask questions.

The answer to their questions are only revealed at the very end of the sequence, where we show a slow zoom of a laptop screen which shows a news article stating ‘scientists claim voiceboxes still exist’. The fact that we used a slow zoom and a drone sound effect in the background shows that this is an important part

of the sequence, making audiences concentrate and read the text. The use of the

drone and then cut to black also acts like a cliffhanger, making the audiences want to carry on watching the film.

In retrospect, viewing and evaluating a film opening, we could easily see how Levi-­‐Strauss’s theory of binary opposites can be applied. This is shown when Ava returns home and takes her earphones out of her ears. So far from the beginning to this point in the sequence, Ava is listening to loud music and this is what the audience hears. So when she takes out her earphones, the audience hears the diegetic sounds of her world-­‐ silence. As we cut the sound so abruptly, we hear the binary opposites of sound/silence, which is obvious to the audiences. This almost deafening silence emphasizes the fact that this world is full of a lot of silence, as people do not have the ability to speak.

From viewing all our camera, editing, sound and mise-­‐en-­‐scene decisions, it is easy to see how media can convey a message through media language. This follows Stuart Hall’s theory of decoding/encoding-­‐ how producers decode a message and want audiences to encode it. Furthermore, theorist David Bordwell stated that in film, ‘every gesture and every camera movement is designed to shape our uptake’. I believe that in making these important creative decisions we conveyed meaning well, and this was backed up with the audience feedback received. The majority of our audience understood our plot, and this was due to the fact that we could construct meaning by the use of media language and not even by any speech.

**COMMENTS**

***This response starts well, with a strong definition of media language in the final line of the first paragraph. It is clear about the project to be used. The second paragraph relates the candidate’s own film to real examples of the genre and how these use media language. Though there is some overlap in the third paragraph with q.1, it does go on to be very specific about how an effect was created and the meaning attached to it. This is taken further with the references to LiveType and in the fourth and fifth paragraph there is some good textual analysis with references to particular theorists. In paragraph 6, the impact of camerawork upon meaning is well explained and paragraph 7 makes good use of theory in relation to sound. Though the final paragraph throws in two more theorists, it does show understanding of them and brings us back once again to the question set and to her opening paragraph to demonstrate how she has answered the question.***

***Overall, this a very high level 4 response, very lengthy again, with lots of textual detail, reference to theory to support points and a clear relationship to the question set, covering sound, camerawork, editing and mise-­‐en-­‐scene.***