CREATIVE DIGITAL MEDIA PRODUCTION | PEARSON BTEC FIRST (LEVEL 1/2)

Unit 3: Digital Moving Image Production



Resource Pack for BTEC Level 1 / Level 2 in Creative Digital Media Production



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Teacher's Introduction

This resource has been designed to cover the content in Pearson BTEC Level 1 / Level 2 (First) in Creative Digital Media Production specification for *Unit 3: Digital Moving Image Production*.

It contains information sheets containing all of the key theory for each Learning Aim, in the same order as the Unit 3 specification. Interspersed throughout the theory are objectives, key terms, questions and tasks.

In addition to the information sheets are the following:

- *Practical Task* a scenario-based task requiring learners to demonstrate the skills, knowledge and understanding of the unit to research, plan, produce, edit and evaluate a moving image.
- Learner Checklist encourages learners to take control of their progress by helping them identify where they can improve. Can be used for both peer and self-assessment.
- Crossword a fun activity to reinforce the unit's key terminology.
- Worksheets and Templates included to help with practical work that learners will complete during the unit.

Suggested answers to each question in the information sheets, as well as the crossword solution, can be found on pages 40-41. *Please note that these are not exhaustive and there may be alternative acceptable answers*.

Important: All tasks in this resource are designed to provide **practice only**, and are **not** designed or intended as a way for learners to provide evidence for the unit.

June 2016

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Aim A — Key Features of Digital Moving Im

Objectives:

- ✓ To identify the different formats of moving image productions and the people view them on.
- To understand the different reasons why they are made and the target aimed towards.

USES OF MOVING IMAGE

Moving image production de and the creation of video content for an a everywhere; for exercise on Tay, in films and animations.

Purpose production can vary, although they can generally be group categories:

- To entertain
- To educate
- To persuade
- To advertise or promote

In the past, the lines and roles between the **producers** and **consumers** of content were clearly defined. Although now, in the digital age, it is less clear, as the consumer can easily perform the role of the producer – create and process the video content.

Previously, expertise and expensive specialist equipment were required to Now the process is much more accessible, due to advancements in digital affordability of devices with the ability to produce and record content. Further technologies and the introduction of broadband Internet connection means the share and view content.

Key terms:

- ✓ Producer: A person or organisation that mongains and makes goods
- Consumer: A person or organiss the acquires goods or services
- ✓ Convergence: The "painty agether" of different technologies. For ean call play to take photos and record video previously the file

Questions:

- 1. What is moving image production? (1 mark)
- 2. What's the different between a producer and a consumer? (2 marks



Formats

Format refers to distinct types of moving image productions that are made – TV quiz shows, news slots, documentaries, animations and short films - that cater for a wide range of different people and hold their own codes and conventions.

A TV quiz show is a type of programme in which a contestant or number of contestants answer questions, or perform tasks, in order to win prizes or cash. These shows are normally hosted by a well-known television personality or celebrity, whose familiarity is used to draw in an audience.

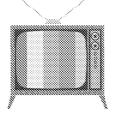
These shows are normally aimed toward as a calculation of working age; this is reflected in the brights that can be won normally holiday break framwork, or money that can be used to see pressures.

Animatic scribes both 2D and 3D moving images that usually feature human or anthropomorphic animal characters. Although commonly aimed at children, there are a wide range of animation styles and genres that are targeted specifically towards adults, and children's animations will commonly feature plots or jokes that have double meanings - plots or di innocently by a younger audience, but contain a serious message that ad

Corporate videos are a specialised format of video and made for a compa usually made for specific purposes such as to train, inform or promote, an audience - typically employees of the organisation. For example, a comp video to inform stakeholders and employees about profits or developmen

Platforms

In the past the platforms for viewing video content were limited to a small and cinema. Consumers now have a wide range of platforms where video being played by DVD and downloads.







- Cinema: The UK Cinema ... Conation (2014) found that audience a age groups 7 1 () and 15-24 (28%), which could suggest th ed း ေယးgeted at this age group.
- **Non:** Ofcom (2014) reported that there wasn't a wide divide television regularly, with 82% of survey participants aged 16-24 commonly thought that younger age groups view moving image o could be used to suggest otherwise.
- **DVD:** Physical formats, such as DVDs that can be played on both D games consoles, are directly competing with digital media format downloads. The British Video Association (2013) reported that the sales and 24% decline in rental value of the total market value an sales and rentals.

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Questions:

- 3. Name four platforms by which a consumer can view video content. (2 n
- State two factors that have made it easier for people to produce their (2 marks)
- 5. How can age influence the interpretation of symbolic codes? (1 mark)

Purposes of the production

As previously mentioned, there are four main promoses of moving image processes are moving image processes.

- Entertainment, such as Sign Thy music videos, animations and gar
- Educational and active content, such as documentaries, published
- The audience, best demonstrated through the use of
- Hamilional, such as political broadcasts.

It's important to note that it's possible for a production to have more than animation can also be educational whilst aiming to provide a source of en

Target audience

Video content is produced for a wide demographic base; however, specific narrow set of people – referred to as the **target audience**.

The objective characteristics of a person, such as lifestyle, education, age and socio-economic background, can all be used to determine a target au choice of people can influence the contents of a video and the interpretate

To further explain how a video can be influenced by the audience, think a An action film aimed at adults would contain more mature themes and congore and a realistic threat of danger. On the other hand, if it was aimed a probably exclude any gore and violence, and include more of a light-hear

Before undertaking any media production, it's valuable to decide upon the questions could be answered that could help to inform this decision. For

- What genre does the production belong to?
- What conventions of that genre are being used?
- What representations are included? is used to reinforce the
- What platforms would it ຂາງພະເ

Task:

Think about favourite film or TV show.

What genre is it?

Who do you think the target audience is?

Now make a list of what codes and conventions you normally see in the genre.

Does your choice contain any of the features you listed?



KEY FEATURES IN TYPES OF MOVING IMAGE

Within digital moving image production there are a number of varying ke to help the audience identify a specific type of production.

For example, the features of TV dramas include:

- Situations of intense social interaction where real-life situations a depth, usually to passionately move or educate the audience.
- A structure of reoccurring features intertwining climaxes and and draw tension from the audience and keep them emotionally attack
- Technical codes that help the audier of perience the action a such as realistic sound effect action and one (or low usage) of nonintrusive camerawork
- The use of the production are of large market would be more likely to use recognisheir fan bases.
- The representation of different social groups, places and events.
 generally represented as immature and emotionally inconsistent.
- The narrative structure usually involves a complex plot or issue the end of the production.
- A realist style, where the aim of everything within the production much as possible. This helps to immerse the audience and furthe the plot.
- Themes that the audience can relate to. A combination of feature used to create a theme or underlying message to the production. audience, as opposed to subtle messages through the use of meta

Task:

Looking at the range of key features listed above for TV dramas, create a similar list explaining the key features of a comedy film production.



Factual programming (documentaries and news):

- Use of both covert and overt filming. The smeahods are usually environment when the subject of the space or controversial, and likely differ in an oversial or ment.
 - Overt filming, Services be investigative, but usually has a focus on rate and methods of filming, such as the 'fly-on-the-wall' stylentaries and reality TV where the life of a person is being fe
- The style of reporting is usually defined by the type of production investigative in nature as they aim to discover, or find out, inform audience. Some news broadcasts tend to practice immersion journ puts themselves at the event and leads the audience to understar and the experience shown.
- The reconstruction of events usually occurs when detailing a crim for an audience to visualise.



- Interviews can be either intimate or public depending on the situation. Informal on-location usually means that an interview is held in a place the reporter and subject meet, for example on the street at the scene of a crime.
 Formal one-to-one interviews usually take place within a studio of enclosed environment, which produces a feeling of intimacy.
 Technical codes such as bright lighting can suggest to the audienthat there is nothing to hide from them.
- The issues that are raised can be a combination of both local and national. Local broadcasters tend to mostly cover local news as their viewers will be local. Location also the opportunity for and investigative story.

 National broadcasters will to be how national and international smaller segments.
- The occurrence within news is usually a mixture of direct-to shots and cutaways, during which there will usually be a
- Realism in factual programming refers to stylistic editing and cambroadcasting programs. Within news broadcasts there is a clear partial with the studio presenter to the field presenter and on-location in
- The positioning of people can be used to display ideological view viewpoint being positioned higher or bigger on-screen.
- Most major news sources are seen to be objective, as it's a reported story. However, there are a number of different types of bias that documentary directors could employ to commit bias:
 - Bias by omission is leaving out one side of an argument. It continues over a period of time.
 - Bias by selection of sources by including more sources that su
 - Bias by placement is ordering sources and arguments in a way important than the other.
 - Bias by spin describes the interpretation of events. It involves subjective manner about objective facts.

Task:

Think about the structure of a news broadcast. Write down and illustrate would expect to see on a typical news piece covering a high-profile even

Adverts and promotional videos:

- The type of advert advertises depending on what is being advertises to maked. For example, an advert advertising a product will tend to show a demonstration of the
- Psychographic appeal describes the appeal of a product or service based upon the personality, values, opinions, attitudes, interests and lifestyles of the target audience.
 For example, charity adverts use emotionally charged images to manipulate the emotions of the audience, aiming to use sympathy and quilt as a way of promoting their services.



- Persuasive techniques such as the repetition of slogans, commonly in the form of a song or accompanied by music. These techniques aim to attract, interest and convince the viewer.
- The mode of address within adverts and promotional videos usually takes a friendly tone that aims to directly appeal to the audience on a personal level. This soft approach is used to help persuade the audience.
- Advert and promotional videos usually promote sufficient facts and information for the audientation know and understand the video subject A there technique is to provide a link to a so the of additional information as a met', acting the viewer.
- The_represent or, of certain demographics within s പ്രചി promotional material aimed at this specific s usually very positive. However, other social groups and 🦓 represented differently. For example, a production aimed at small represent older people as friendly and caring.
- Messages and values within advertising are used to portray the se advertised as beneficial to the life of the user, and the 'right' thing
- Creating a 'buzz' refers to creating a production that is short, men intense emotional reaction from the audience. Normally these sh of the public unwittingly taking part in a situation or event.

Key terms:

- Overt filming: A method of filming where the subject knows they are being filmed.
- Covert filming: Filming when the subject doesn't know there's a camera present.

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Questions:

- State two (2 marks)
- 7. Suggest advertise viewers.

Task:

Watch a number of music vide an make a list that details some of the

Don't forget:

- and conventions
- f stars and celebrities
- representation of people, places and events
- Narrative structure
- Style
- Themes and subtext





Aim B – Technical Construction of Digital

Objectives:

- To understand the different technical elements* that are used within n
- To be able to analyse these features and recognise what message they
 - * Within moving image production, technical elements describe the equipmer production and how these elements are used throughout in order to reinforc

MISE EN SCÈNE

Mise en scène means how arist, or visual attributes are arranged throughout the sea, and how they can help to convey meanin per a sience. It's a French phrase that literally on stage', and includes a number of components such as setting and props.

- **Setting:** This is the location where the production is meant to be set, and can immediately create a sense of mood for the audience and influence how they perceive a character's state of mind.
 - The set could be in an actual or well-known location to cause a feeling of familiarity; alternatively it could be completely fabricated and unrealistic to disorientate the audience and mystify the scene.
- **Props:** These are objects used within the scene, or by the actors, that are used to assist in the understanding of the scene, characters or themes within the production. Key props could be central to a scene or the production and represent a specific theme or event to the audience, for example a man with a ring box symbolising a marriage proposal.
- **Costume:** The clothing within a production is not just used to dress the actors, as even the smallest article of clothing can take on meaning. It can convey period, genre, location, culture and event to the audience and also the emotional personality of the chara

For example, science fiction films teld to atilise costume in an iconographic way it is follows to the audience and highlights world. This is often done the ah of spandex and latex, and an absence of

Make-up: Although often forgotten, make-up can be a significant production factor that helps to communicate the appeara characters to the audience. This is particularly relevant when the location certain emotional response from the audience.

Think about a violent film scene without blood, or an alien without provoke the same emotions?

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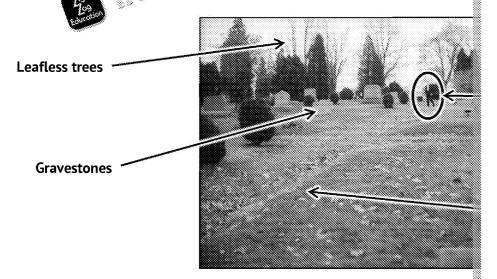
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fibres like cotton.

- Movement: The positioning of actors can provide meaning in that interpret the relationship between characters, and also encourage increasing their prominence within the scene.
 - The movement of actors can set the pace of the scene even without such as camera movement and music.
- Visual effects: This includes models, miniatures and computer gereating the respective to the session of the sudience about an import effects have a variety of uses such as representing characters and For example, a sci-fi production that's set in space may feature CG the unseen, and reinforce the impression of another world.

To further demonstrate mise en scène, look the willowing examples:

The shot below is from Georges (1968) film Night of the Living This location evokes id and and uneasiness, and the remoteness excharactering lands with a vulnerability to danger.



The prominence of gravestones in the background could have been to symewerlasting theme of death. This idea is further highlighted by the figure in the direction of the camera.

There are leafless trees within the background and scattered leaves on the of death of the living environment and the bleakness of the surroundings autumn, the end of warmth and the time of environmental change, which the changes seen within the characters and the file.

Another example of how setting carry a message to the audience is snown and following shot, from Alfred Hit and a 12935) film

The 39 Section 19935.

Within this scene the position of the subjects clearly portrays a chase in pursuit; the prominence of the man to the right of the frame clearly identifies him as in hiding and the main subject within the scene. The three men spread across the background at the tip of a summit create an image of a search and the impression that the main subject has been trapped.





clearly identifiable, as is the smart, businesslike dress of the main subject These articles of clothing are **juxtaposed** with the rural setting, i.e. they'r

The costumes also convey meaning to the audience. The police uniform

to a rural setting and this further underlines the idea of a chase.

Task:

Look at the image to the right ('MiseEnScene.jpg'). What can you understand from the mise en scène within this image?

Remember!

Setting, props, costume, mo



Furthermore, there is a stick held by the main subject in the manner of a these elements overall helps to create the sensation of impending dange

CAMERAWORK

Most productions use camerawork to influence the audience's perception be subtle in how they convey meaning from the scene to the audience. T camerawork are a vital part of any production.

Camera Framing

Framing describes the camera in relation to the subject and the amount of Different shots are used to give a number of perspectives of a setting or continuous insight to the audience.

Type of shot	Description	
Extreme long / establishing shot	Shows a large amount of the scene to establish the general ic. i. n of the action.	
Long shot	This type of shot still contains the scene; however, it gives the audience a more specific location of the action.	



Type of shot	Description	
Full shot	Shows the entire height of a person within the frame, allowing the audience to see the subject clearly. It allows the audience to fully see the costumes and the relationship between characters within the setting.	
Medium shot	Contains a view of the cip. cter from the waist up, all wind he viewer to see the acceptance clearly. It also allows the viewer to clearly see the interaction between characters.	
Medium close-up	Includes the face and shoulders of the actor. Allows the viewer to see the character's emotions while still being able to see the background.	
Close-up	A very intimate shot where the background is out of focus. This allows the audience to concentrate on the subject's face, emphasising their facial expressions. When an object is framed in this way it's usually to show detail or an important element.	
Extreme close-up	As the name suggests, this shot frames a very specific part of the character's face. It's used to create a monod and draw a later to a specific part of the best's face.	
Over-the-shoulder shot	This shot is usually used in a conversational scene when two people are speaking. It allows the audience to see the characters' reaction to the dialogue whilst keeping the source of the sound within the frame. It also implies a degree of intimacy between the subjects.	



Type of shot	Description	
Point-of-view shot	This shot aims to be shown from the view of one of the characters, used in order to make the audience feel as if they are part of the action.	
	Normally within these types of shots the camera will move smoothly and freely; body parts can also extend from the frame to emulate the view of reality.	
Loc Zwn shot	shot the camera is set to a fixed location and the action eventually moves off-screen. It's meant to represent that life is fluid and can't be contained within one specific field of view.	
Aerial shot	This refers to a static shot from above, showing objects such as cars and people moving below. It can be used as an establishing shot to set the scene of the action.	

Questions:

- 10. What is an establishing shot? (1 mark)
- Suggest two reasons a director might choose to film a close-up.
 (2 marks)
- 12. Look at the image to the right. Identify the graph of shot and suggest a possible reason for using a six hand marks)

Task:



Refer to worksheet (A) which details a range of different camera framing

Complete any missing sections:

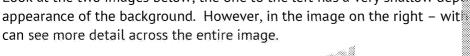
- Name of the shot.
- Description.
- Audience impact of the shot.
- Sketch of the shot.

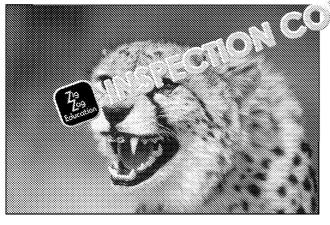


Depth of Field Within photography 'depth of field' describes the amount of the photo that A shallow depth of field is when only the subject is in focus, and the back

blurred. This can be used to draw the attention of the audience to a spec A deep depth of field is the opposite: when the entire image is in focus ar

Look at the two images below; the one to the left has a very shallow dept







Depth of field can also be used to represent emotion or feeling. For exam in a shallow depth of field could be perceived as lonely and isolated; alte field could also be used to represent the character as the centre of attent

On the other hand, a constant deep depth of field could be used to show within its surroundings.

A 'racking focus' is a camera technique in which the image focus shifts from same shot. It's used to gradually change the attention of the audience.

Ouestions:

- 13. What is depth of field? (1 mark)
- 14. What is a shallow or deep depth of field. Erring to? (2 marks)





Movement

Camera movement is also used to convey meaning to the audience. Belo camera movement and their effect on the audience.

		<u> </u>
Type of Movement	Description	
Pan Pan	The camera horizontally sweeps across the scene from a stationary position. Depending on the speed of the pan it can be used for different purposes and effects. A slow pan could be use as a nestablish as an establish as a vhereas a fast pan could have ed as outow a fast-moving object long a path where the background is vast or unimportant. A whip pan is when the camera pans so fast	Le C
	that it blurs the image. It's usually used to quickly draw the audiences from one view to another, or create the impression that the subject is moving at a very high seed.	
Tilt	A tilt is vertical movement of the camera from a stationary position. It's usually used to give the subject the impression of height and show the entire height from a close distance.	
	Although not an actual camera movement, this is when the perspective of the camera moves in or out from a supposition. A zoom-in is used to capable audience to see an capable seer, or to slowly reveal whing when zooming out.	
The state of the s	A dolly zoom is a technique in which the camera moves whilst the zoom is simultaneously adjusted, causing the subject to remain the same size whilst the perspective of the background changes. It has a disorientating effect upon the audience.	



Type of Movement	Description	
Tracking		
	A tracking shot involves the camera being attached to rails that allow it to smoothly move along the rails' path. It's useful to demonstrate movement, such as following an object or person.	
	Handha' of nvolve recording footage is tholding the camera, resulting in a rky footage. They can be used to make the audience feel as if they are part of the scene.	
Handheld/Steadicam	'Steadicam' describes a stabilising mount that attaches to the cameraman, and allows them to move without affecting the camera's movement. It produces smooth footage and can be used in instances where a track is unsuitable, such as a sporting event.	
Crana	This is where the camera is attached to a crane and can be moved freely and smoothly in all directions.	
Crane	It's commonly used to follow an airborne object – or, at the end of a production, when the camera moves up and away from the subject, as if saying goodbye.	
Bird's-eye	This is similar to an aerial show except that it also moves, either and abushing shot or following a life of person. It's read to simply a helicopter or drone as it is intended to look like the view of a bird flying overhead.	

Task:

Using the Internet, find an example of each of the camera movements.

Were they used in a way that complements the action on-screen?



Camera Angles

The angle of the camera in relation to the subject can give additional eme – for example, how the characters or scene are perceived (although this a on-screen).

Type of angle	Description	
High angle	The camera is positioned at a high height and looks down at the subject. It has the effect of perturn the subject, making the pear as if they are a dispaining up at an adult.	
Low angle	The opposite of a high-angle shot, the camera is low and shows the subject from below. It's used to make the subject appear powerful and domineering, as they fill the frame. Creating the impression that the viewer is a helpless child looking up.	
Eye-level	This is a standard view, showing the subject neutrally in a way the audience would expect to view it in person.	
Canted angle	A canted show is when the camera is tilted on its roll axis so that if e horizon is at an angle with if the frame. The mission or entate the viewer and partray tension.	

Task:

Using a camera, take a video using each of the angles listed above.

Does the intended effect apply to your footage?

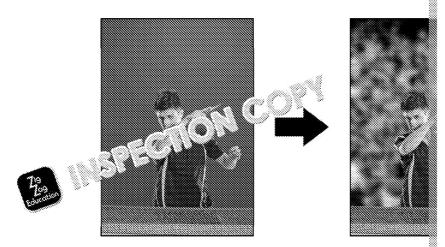
What could further demonstrate the effect on the audience?



Effects

Today effects are mostly used with the aid of Chroma key composition; the technique through which two images are layered together in a composition

The subject is filmed against a blue or green screen which is removed due to be replaced by an alternative image such as a CGI background.



Traditionally, blue screens were used as a background; however, today gruse in this technique. This is because most modern cameras are more servesemble the sensitivity of green light in human vision.

Green screens can also give a greater coverage of light to reduce shadow tones of human skin – reducing the likelihood of interference when edition

There are situations in which it would be more favourable to use blue scr when an actor is wearing a green costume which would otherwise be rem

Questions:

- 15. Zoom is unnatural within human vision; for this reason some directors process Describe an alternative camera movement a director may wish to use
- 16. State one advantage of using a green, rather than blue, screen when
- 17. Suggest a circumstance when a director might choose to film using a li





Colour

The use of colour is important in helping to reinforce period, emotional themes and direct the attention of the audience.

Black and white colour is often used to portray the past, as it evokes memories of early film and photography. However, it can also be used to dramatise a scene or force the attention of the audience towards the main action by introducing a degree of uniformity in the background.

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The images above show an example of how black and white is used within film *Memento*. The film is shown in two timelines: one which runs chronce reverse order.

Black and white scenes are juxtaposed with colour ones to give the audie about which timeline the current scene is in.

Sepia is a dark-brown colour tone used in photography and moving image production. Traditionally used as a preservative for photos, it's now main used for aesthetic reasons – to provide an impression of depth or 'vintage feel.

Colour itself can also be used as an effect. In Victor Fleming's (1939) film Wizard of Oz the initial scenes set in Kansas are in sepia – colour is only used to characters' reach the fantasy world of Oz. This could have been to visualise a transition from reality to a dream-like state.

The saturation of colours and filters has also been used to visualise a chain a character's perspective changes, such as when they're under the influence feet at ey are within the action on-screen.

Task:

Using the

setting on a digital camera or mobile phone, explore the

Think about:

- A time in which you've seen each effect used.
- What you interpret from each effect.
- What message each effect could help to convey to an audience.



SOUND

Within moving image production there are two types of sound: **diegetic** and **non-diegetic**. Diegetic sound refers to sound whose source can be traced back to the scene; it's presented to the audience as being within the world of the production, although the source doesn't have to be on-screen.

An example is background noise of traffic in a scene within a car.

On the other hand, the sources of non-diegetic sounds are not visibly coming from within the scene, nor is it implement they are. For example, a narrator, mood music a a second effects that are added for dramatic effect.

The **fidelity** of sound as well faithful a sound is to its ce which and audience. It is used to add effect aning. For instance, an image of a car and con accompanied by the sound of a dolphin call is clearly unfaithful to its source. However, the sound of a car engine is generally accepted as faithful when accompanied by an image of a car, whether or from that specific car.

Other sounds can be added in order to add effect; the audience generally or kick – even though such actions don't result in such prominent sounds

The sound level, that is how loud or quiet a sound is, can vary and influer of a scene and how the audience perceives it.

Low-level ambient sound can be used to set the scene and provide a base of within a natural setting. In contrast, loud sound or music can be used to imn scene, an example being a nightclub scene where the audience would have

The use of music is usually dictated by a number of factors, including the video and the atmosphere within the scene. It's uncommon to see production certain genres of music such as heavy metal.

Sound clarity helps to strengthen the setting and atmosphere of the scen the awareness that the action is taking place within an enclosed space; a add clarity to any dialogue within the same scene.

Task:

Using the Internet, view this scene from Cny (11:00-12:15): http://www.bbc.co.uk/iplayer/pisc 1 206q638z/river-city-24112015

Try to identify the company and non-diegetic sound.

Are all soil ithful to their sources?

Ouestions:

- 18. Explain the difference between diegetic and non-diegetic sound. (2 n
- 19. How can the fidelity of sound affect the perception of a scene's reality
- 20. Suggest a word that describes the accepted use of punch and kick so production. (1 mark)

Key















LIGHTING

Although lighting is important to truthfully represent time and location, there are additional features and techniques to help convey meaning to the audience.

Essentially there are two types of lighting: hard and soft. Think of the light cast from the sun and the shadows it creates. On a bright, sunny day the shadows are deep and clearly defined, due to the intensity of the sun; this is called hard lighting. On an overcast, clearly day the sun produces more even light and the same taken have little definition and soft edges.

Old film stoc respond

Los Angeles hof sunshine policy led it to

Exampl if types of lighting include:

- Swette lighting: A hard-lighting technique where the audience can only see the silhouettes of the subjects; this emphasises contours and conceals identities by leaving out the detail. The shadows suggest privacy and intimacy, and it makes the audience feel as though they are outside the scene and watching something forbidden.
- **Flat lighting:** This is when the scene is evenly lit and has good visibility from all angles. It sets the scene and allows the audience to see the entire scene.
- Cameo lighting: Commonly seen in interviews, both the interviewee and interviewer are below spotlights and the background is invisible. This highlights all the features of the subjects, such as facial expressions and body language. It's used to convey a sense of intimacy and the message that there is nothing to hide.
- Chiaroscuro: A combination of the Italian words 'dark' and 'light', this lighting technique is noted by dramatic contrasts of light and shadows. It aims to focus attention, articulate space, create drama and bring out the 3D properties in the image.

Task:

Think abou

The image to the right shows a second chiaroscuro lighting – a technic code of film noir productions.

Suggest r will seene was lit in this way.

- What's shown within the image
- What the director was trying to achieve
- The intended effect on the audience



EDITING

Editing describes the process of manipulating and arranging video clips in of editing is to remove any unwanted footage, select the best footage and within the production. This essential process is also an opportunity to infiniterpret the video.

Transitions

A transition moves one shot to the next. Transitions are necessary to move the next, direct the audience and provide a multi-dimensional insight into

Below are some common transitions:

Type of transition		Description
	A ာ ာေငပင်္ပါs just an instant appens at an appropriate tin viewer to something importa	ne, when there is a nec
J-cut	A J-cut is when the audio from the audience from one scene Imagine a scene showing the	to another.
	the next frame inside, you be	gin hearing the dialog
	This is when the video clip cu continues.	ts to another, but the
L-cut	This method is useful when some see the reactions and facial extended dialogue.	
Cross-dissolve	This transition is when one cl smooth change of location or	
Fade in/out	The scene fades in/out to whithe end of a scene. A fade to passing into an afterlife.	
Wipe	A wipe is when one shot is grant to an be used to show a chan	

Rhythm

Within editing, rhythm describes the pace of the vider and the duration of each shot. This can affect the pace of the content; a video with a large number of vir, of ore clips can create a feeling of excitement and excitement within the audience. This is particle of a seath when it's synchronised with a fast accious rack.

Ques

21. Sto

22. W

Task:

Using the Internet, view this Doctor Who montage from the BBC: http://www.bbc.co.uk/education/clips/zpnxpv4

How do editing and music work to enhance the video?

What's the intended impact on the audience?



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Aim C — Producing and Reviewing Digital

Objectives:

- ✓ To be able to produce and edit a moving image production.
- ✓ To critically analyse a finished project.
- \checkmark To be able to identify strengths and weaknesses.

PRE-PRODUCTION AND PERSONA' MANAGER

Brief

When producing a moving in some training training that the pre-production properly to ensure that a result's wishes have been fulfilled.

In this in it's useful to create a brief after first discussing the project but descriptive account of the task ahead.

Although this in itself is not what the video is about, it can include aspect influence the idea of the video:

- **Objective** What is the purpose of the production? What does it aim
- Target audience Who is the audience? What are their age, sex, inc
 The target audience can impact the design, codes and conventions of
- Client What does the company, client or product do? What makes
- Scope Describes the size of a project, and any previously set deadle
 e.g. the need of an advert in time for a product release.
- Budget This links directly to scope, as it defines time constraints of any additional costs, such as scenes that will require additional equil
- Preferences or restrictions Colour preferences, for example existing restrictions on designs that are similar to competitors'.
- Format Is it an animation or a video? Or a video with some motion
- Tone and style Any specific feelings or emotions that the client was
 do they want it to be funny, approachable or bold?
- Location Where will the video be pired? I will the audience see

Overall, it's essential that rive working on the project understands we what the client world viswill help them to prepare for the task ahead a



An example of a brief is shown below:

Client Information	ZigZag Construction is a local construction con specialises in home attic conversions.		
Contact	ZigZag Construction, Somerset Road, Bristol, B		
Project	Video with some motion graphics animation.		
Project Information	There has been a recent slump in customer en competing companies. Creation of an animatic		
Requirements and Restrictions	Animation using vector images. No longer than 2 minutes Using colours of the organization		
Objective	Increase posity, measurable by assessing en		
Targetn	Home owners and landlords.		
Key Dates	Phase deadlines: Pre-production: 5 th December 2015 Production: 11 th January 2016 Post-production work: 31 st January 2016 Final deadline: 14 th February 2016		
Budget	£600		
Content	Shows construction of an attic conversion. Includes corporate logo.		
Additional Information	Narration listing the experience and expertise		

Key terms:

- Scope: Defines the boundaries of a project and establishes the responsibilities of tasks.
- Scope creep: Uncontrolled growth in a project, which usually occurs due to poor planning.
- Client: A person or company that uses the services provided by another person or company.

Quest

- 23. W
- 24. Su les

Task

You have a with designing a video to persuade students and staparticipate yele to School Week'; it must cater towards both males an of ages. Using the worksheet D, write a brief and establish a clear set of

Remember to include:

- Purpose and objective.
- Appearance and style.
- Target audience.
- Design constraints.
- Details of core content.



Idea

After the design brief, the first stage in the design process is to develop a base the project.

There is no strict method to undertake this process, and it usually starts vertices the design team members.

Someone might think they have a good idea, but someone else could have client's requirements.

During this process it's important to remember a number of factors:

- The purpose of the video and any id as all ting to this purpose.
- The target audience and viewer the production is suited to them

Brains describes a process for collecting a large number of information about a subject or idea. It's an enjoyable and effective group word-association activity that aims to list a number of words associated with a key word or idea.

Each member of the group should contribute words and ideas which, in to should generate more associated words.

This approach encourages team contribution because it is easy and straig ideas can be written down which can be drawn out and further explored a

Mind Maps

A mind map is a diagram used to represent words, pictures and tasks related to a central key word or idea, and the relationship between them.

It could be considered as an extension of a brainstorm.

By removing irrelevant words from the brainstorm, a mind map opens the opportunity to build upon the stronge

These ideas could for the wasis of the mind map, with each connecting w

Task

Within a group, brainstorm an idea for a video that aims to persuade pegoing on holiday.

Note down anything that comes to mind and then create a mind map from Has it helped you to develop the idea and visualise an end product?





Treatment

The treatment is a detailed plot synopsis of the video used to present a bimage of the production. It is useful in allowing you to convey the main gand outcomes of the video, and how the use of characters, camera shots, conventions, and symbolic and technical codes will help the audience to understand them.

Screenplay

Once the idea has been fully formed, the next process is to use the treatn into a screenplay. This consists of four basic elements: stage direction and character names, and dialogue.

This is important as it provides a managed and any actors with a detailed staproduction. Remember a secretic camera shots are only described when

• Irrection and slug lines are used to establish the scene and whether the scene is interior (INT) or exterior (EXT), the location a include any initial transitions.

INT. AN EMPTY PRIMARY-SCHOOL CLASSROOM - SUNSE

EXT. TRAFALGAR SQUARE - EARLY MORNING

- Direction describes any stage directions that the audience will see interaction.
- Sound, camera shots and movement are also included.

A small, brown rat runs across a cracked and we camera follows and pans from left to right as camera comes to an abrupt stop as a ginger tom onto the rat.

- Characters' names are always capitalised and appear above their r
- Dialogue is anything that the characters say; it is positioned below can include intonation, volume and emotion.

JÖHN

(Whispering) Why had there kitty-cat! What's Oh, well, years setainly done a number on the sure if you deserve dinner have this catnip myself.



An example screenplay of a scene from Shakespeare's Macbeth is shown below

FADE IN:

EXT. THE RUINS OF A DESERTED CASTLE

A storm rages and the camera shows ghastly shadows re of the castle - thunder and lightning can be seen in clouds above. The CAMERA PANS RIGHT to an old tree as lightning; THREE WITCHES enter from the smoke of the and approach a rusty cauldron. The CAMERA TRACKS them

FIRST WITCH

wh is shall we three meet again?
In thunder, lightning, or in rain

SECOND WITCH
When the hurlyburly's done,
When the battle's lost and won.

THIRD WITCH
That will be ere the set of sun.

FIRST WITCH Where the place?

SECOND WITCH Upon the heath.

THIRD WITCH
There to meet with Macbeth.

FIRST WITCH I come, Graymalkin!

SECOND WITCH Paddock calls.

THIRD WITCH Anon.

Fair is fort, and foul is fair;
Hover that here fog and filthy as

Exeunt

Task

Look at the excerpt of the short story 'Hansel and Gretel' by Brothers Grim Convert it into a screenplay using the previous example as a guide.

Ensure that you use the font 'Courier' and remember to capitalise camera nappearance of a speaking character.



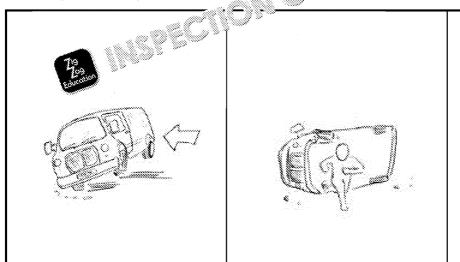
Storyboards

A storyboard is a series of images in a comic-book-style layout that is use of the production. It includes: scene and location, dialogue, shots, camera and any action shown.

The images of a storyboard don't need to be perfect drawings; they can a photos.

An advantage of using storyboarding is that it provides organisation and for collection of feedback and changes to be made prior to the production product

An example of a storyboard is shown below



Extreme long shot	Extreme long shot	
Action: The camera pans around as it follows the van.	Action: Still frame.	Ac Ca up
Description: Van skids and crashes on a sharp bend.	Description: Robbers escape on foot and run towards a nearby wood.	D € Pc ba
Dialogue: ROBBER 1 – "Turn! Turn the damn wheel!"	Dialogue: ROBBER 1 – "C'mon you idiots, let's go!"	Di ⊗ PC W∈

Task

Using week to complete the storyboards from the scene of 'Hanse'

Rementario include:

Location, dialogue, camera shots and movement, technical codes and an



Shot list

A shot list details all of the shots that will be used within the production. should be on set, and also consider and plan the shots based upon location place within the storyline – helping to save time.

For example: filming all the scenes of one location at one time, rather that location a number of times.

An example of a shot list is shown below:

Scene and shot #	Location	Framing	Shot description	AL M	Crew
1a	Bristol	y g snot	nustafa walks towards Anna.	Camera zooms in to Mustafa's face.	Cameraman, Director, Soundman

Location Recce

A recce is visiting the shoot location prior to filming in order to assess the the location, enabling a list to be compiled of any existing and anticipate with the location. The aim of a recce is to help the production team acceprepare the location before the actual date of production. It lists a number

- Known conditions Any known conditions that could affect the a for example susceptibility to flooding.
- Logistics The amount of space available for use. Is it big enouge equipment? Is it far to transport the equipment? Are there stairs
- Anticipation Are there any anticipated problems in sound, pictu
- Health and safety How safe is the location? Are there locks to p
 the crew and equipment be? Are there fire exits?
- **Power** Does the location have the facilities to provide power to
- Clearance Do you have permission to film at the location?
- Location images A bird's-eye sketch of the location listing any in exits and power-source locations. Photographs would also be bereather.





Risk Assessment

This is an important stage in assessing and managing health and safety prequires you to look in detail at every task and activity and decide the possible.

By highlighting potential risks it allows you to note the likelihood of their them, should they arise.

An example of a section of a risk assessment is shown below:

Hazard	Persons who may be harmed	Property which may be damaged	Evaluati
Loose wires from lighting rigs.	Cr	Lights	Н



Imagine you are about to film a scene in your classroom.

Using templates f E and f E, complete a location recce and risk assessment

Personal management

Throughout the entire production it's vital that both team and personal management and organisation are kept to the highest standard possible. This helps to keep the project on time and, consequently, also saves money.

Punctuality and time management are directly linked with good organisational skills. Ensuring that tasks are time-bound, and any set objectives are achievable and realistic, helps to safeguard against any unexpected delays.

Furthermore, remembering to include transportation and set-up times with made is essential when filming in a location that has limited or paid access resultant budgetary increases and scope creep.

Organisational skills include good process to solve work; this means making actors and crew know their solves solves solves at the roles required of them. It was provide all members and a solve with copies of the pre-production document the project.

Finally, knowing the importance of safe working practices is the responsible the project. Information such as the location of fire exits, emergency meand first aid should be clearly available as to control any risks.



PRODUCTION

This section explains a number of the activities that take place during the how these processes aid the organisation of the project.

Equipment check

Having all the required equipment on the day of filming is obviously very production itself and also for maintaining time perimeters and good orga

It's essential to check that all equipment is functioning properly, particula especially for use.

especially for use.		
This is best suited to a simple in the single in the singl		
Date: 20/04/15		
Equipment:	Functioning:	
Camera	✓	
Tripod	X	

Shot list / Scene log

As previously mentioned, the shot list details all the shots within the vide of filming. This document is important during the actual filming process order in which each scene is filmed.

Any planned **pickup shots** should also be listed within the shot list and re scenes involving actors.

Similar to a shot list, a scene log details all the shots within the video but Additionally, it details the exact time that the scene occurs within the foc scene. This helps to make scenes quicker and easier to find and edit, and visualisation of the narrative of the video.

An example of a scene log is shown below:

			Scendog
Proic→ : e. ``meo and Juliet			
Time	Scal	/ Take	Desci
00:25		5	Lady Capulet talks to

Rushes review

'Rushes' refer to the daily viewing and review of footage against the shot allows for the identification of any badly shot, corrupted or missing foota the list of pickup shots.



POST-PRODUCTION

Post-production describes a number of activities that happen after the inieverything within the editing process.

Rough cut

After preparing and organising all the footage and files in your video edit next stage is to compile and edit a first draft using the storyboard and screening uide to the order of the clips and sound.

The image icons of the tools listed below are from the Premiere Pro; how most video editors will feature similar tools with smaller icons and function

Tool name	Description
Select Landol	This tool is used to select and move clips within the t
Ripple Edit tool	Using this tool allows you to adjust the edit point of position of adjacent clips shifts in the relevant direct
**** Rolling Edit tool	Moves the edit points of a clip in the timeline while s shortening adjacent clips.
Razor tool	Splits a clip along the timeline into two; the split is n
Slip tool	The slip tool scrolls through the footage in a clip. The footage shift whilst the clip duration remains the sam
Slide tool	With this tool selected, moving a clip left or right wit duration of the adjacent clips.

Within Adobe Premiere Pro, video clips are imported from the operating sproject panel; then, using the selection tool, they're simply dragged onto run in chronological order.

The images below show details of working within video editing software:





Rough-cut review

When watching and reviewing the first draft of your video there are a numeramined; this is so that any unplanned pickup shots can be filmed before It also provides the opportunity to gain feedback on both the edit and for future reflection and improvement.

Take note of:

- Audio quality and levels Is the audio too loud or quiet? Audio le
 Are any of the audio tracks clipping? Is there any interference, su
- Video quality Is the footage the correct size and aspect ratio? Dintended?
- Video colour Do the colours lock right. Is the footage correctly
- The edit How good is the middle? Are there any gaps? Do a style of the video?
- Special effe : ்ரி heré are special effects, are they effective? Is

Final-cut

After noting down any changes and feedback from the first draft, the next extra pickup shots that are needed. These shots should be added to the vifeedback changes noted down from the rough-cut review.

Before adding any additional sound, such as sound effects, the video laye safeguard against any unintended changes whilst navigating the timeline

DISTRIBUTION, EXHIBITION AND SELF-EVALU

Render/Export file

When the edit is completed, the only remaining step is to export it as a vivideo will be viewed upon will play an important factor on the export set format does the client want the video in? Do they want to put it online? Within most video editing software there are a number of pre-set export suitable content.



The example above shows some of the pre-set formats available for exportance *Promiere Pro*.



Burning a DVD for exhibition

To burn a DVD that can be played by a regular DVD player you'll need a bas has a DVD burner.

The example below explains how to burn a DVD on a computer running this process will be identical or similar on other versions of Windows.

- 1. Click the Start button, select 'All Programs', and then click 'Windows
- 2. Insert a blank DVD into the DVD burner of your computer.
- 3. A notification saying 'Burn a CD or DVD' should appear on-screen. If not, go to Tasks > Burn CD/DVD from the start screen.
- 4. On the 'Select Disc Format' page, select 'Video () and then click 'n If required give the DVD a name.
- 5. On the 'Select Media' page click in Lorded TV' or 'Video Library', and
- 6. Select the items that visual to burn and click 'next'.
- 7. To add side for the disc that are not within the menu, go to the set the disc that are not within the menu, go to the
- 8. Reputereps 5 to 7 until you've added all the recorded TV shows and vi
- 9. On the Review & Edit List page, click 'Burn DVD'.
- 10. Click 'done' after the DVD has finished burning.

Self-Evaluation

Critical thinking and self-evaluation can be thought of as processes that reflection, both of which are vital factors in this final stage.

When reviewing a finished project, a number of questions are raised in redesign requirements.

Here are examples of a number of questions you could ask yourself when

- What were the aims of the brief?
- Is the final video suited to what the client asked for?
- Is it appropriate for the target audience?
- Is it an acceptable file format for the use and application?
- Is it of acceptable quality?

The use of analytical and evaluative questions forces the user to form ansand reason.

Examples of analysis questions:

- How...?
- Why...?
- What are the reasons for...?
- What is the relationship between മാർ
- What are the possible and these issues...?

Examples of **evaluation** in all success:

- Treatmentages or disadvantages of...?
- ar or unclear...?
- Is there support for my opinion...?
- Is... applicable for the project...?

It's important to receive outside, unbiased feedback as this provides the oppoperspective. Before showing your video to the client it could also be useful to intended target group and assess their views; this could give the opportunity

It could be useful to note down all the strengths and weaknesses that we various stages of the project development. The significance of this stage making similar mistakes and highlight key strengths, which both benefit f



Unit 3: Digital Moving Image Production

For this task you must research, plan, produce, edit and evaluate a digital

Scenario – The Knockout Ring Club

The Knockout Ring Club is a local youth boxing club in your town. The club has been running for five years but has recently had to cut opening hours due to a cut in funding.

The club wants to remain free for users and so are as to begin collecting donations from the local action, sinkly. The club has requested your help in cross no a week to market its campaign.

The vide of aim to persuade people to donate but also try to gate members in the process. The appeal is aimed at people of working age who have the means to donate funds; however, the video should also appeal to the 11–19 age group as the club's intended new members.

The club feels that the video also needs to accurately represent its demographic previous material gave the impression of a violent 'boys' club' when in real boys.

The video should be at least two minutes in length and include footage of training practice.

It should be exported for web use.

Task 1 - Research

→ This task covers Learning Aims A and B

This task requires you to research the key features and technical construction and produce a **report** detailing your findings.

You **must** do the following:

- Identify the purpose of the production purpose of the purpose of the
- Explore a range in it is productions using the Internet.
- Decidant of examples of how key features and technical electron purpose to the intended target audience.

Don't forget:

- Camerawork
- Mise en scène
- Sound
- Editing



Task 2a - Plan

→ This task covers **Learning Aim C**

It is important that you carefully follow the requirements of the brief. The final video to look, your target audience and what message you want to contain the contained of the brief.

Produce a plan that details all the necessary information you'll need to cr

Try to include the following information and be as detailed as possible:

- Platform where the video will be seen and any potential constra
- Target audience who is the target audience? Does this have any
 the video?
- Key features what are the key features of the format and type of
- Idea does this idea satisfy the aim an unpose of the video?
- Pre-production has all them; Introcumentation been completed final product?

 | The product of the produc

Your planed of a literation should include consideration of each of the demons of ability to draw upon relevant skills/knowledge/understable studies.

Task 2b - Produce

→ This task covers Learning Aim C

Now that you have carried out the planning stages, you can begin shooting

To complete this task, you should do the following:

- Set up all the relevant equipment at the shoot location.
- Pay attention to the pre-production documentation.

Don't forget the use of:

- Camerawork
- Mise en scène
- Sound
- Personal management

Task 2c – Edit

→ This task covers **Learning Aim C**

You should now be ready to edit the footage.

You will need to do the following:

- View and review rushes.
- Edit a rough cut, using the script and in y is arc as a guide.
- Review rough cut for errors. The still sternal feedback.
- Make changes and ec ്രൂ ചെയ്യുന്ന് additional sound.
- Export video

Task 2 valuate

→ This task covers Learning Aim C

After creating the images, you should now write a detailed review and evaluation

You should include:

- The development of the original idea
- Strengths and weaknesses
- Critical analysis
- Any future improvements



Unit 3: Digital Moving Image Production

Learning Aim A: To understand the key features of digital moving ima

Mark Band	What is needed:
Level 2 Distinction	Have you provided detailed descriptions of at least three types of d moving image production and how they are used?
Lev	Have you given appropriate ta ்d examples of each key feat
evel 2 Merit	ye wided a clear, evidenced description of the key feature of digital moving image production?
Level 2	Have you provided evidence with appropriate examples?
Level 2 Pass	Have you given a clear description of how the key features of one d moving image production are used?
Level 1	Have you provided a brief description of the key features of a digita image production?

Learning Aim B: To understand the technical construction of a digital

Mark Band	What is needed:	
Have you given a detailed and clear explanation of how mi camerawork, editing and sound are used to give meaning in image production?		
Lev	Have you provided clear and iii at dexamples?	
Level 2 Merit	ye a detailed explanation of how mise en scène and ca used to give meaning in a digital moving image production?	
Level 2 Pass	Have you provided a clear, evidenced description of how camerawo l give meaning in a digital moving image production?	
Level 1	Have you accurately recognised the different methods of camerawo digital moving image productions?	



Learning Aim C: Produce and review a digital moving image productio

Mark Band	What is needed:
Level 2 Distinction	Have you demonstrated in depth and effective pre-production skills
Lev	Have you shown confident management and organisation of a succ eproduction?
Level 2 Merit	Have you demonstrated detailed pre-production skills that are suit ause?
Level 2	Have you efficiently and a like waly managed organisation of the l
Level 2 Pass	yc asmonstrated pre-production skills that are suitable for u
Level	Have you appropriately managed organisation of the production?
el 1	Have you shown basic pre-production skills?
Level 1	Have you demonstrated the ability to complete some organisational

Mark Band	What is needed:
Level 2 Distinction	Have you shot and edited footage for a moving image?
Lev	Have you shown creative use of camerawork and mise en scène to demonstrate the intended purpose?
Level 2 Merit	Have you shot and edited footage for a moving image?
Level 2	Has your use of camerawor's a sise en scène successfully provide intended purposc
Level 2 Pass	you shot and edited footage for a moving image?
Level	Was your camerawork appropriate to provide the intended purpose
Level 1	Have you shot and edited footage for a moving image?

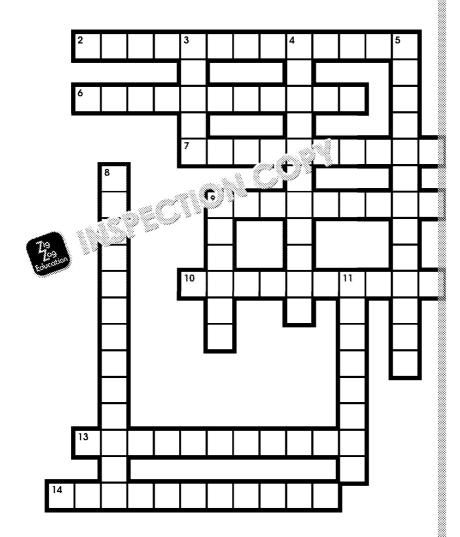


Mark Band	What is needed:
Level 2 Distinction	Have you shown both the strengths and weaknesses of your choice the production?
Lev	Have you clearly explained how your choices have helped you to fu and purpose?
2 Merit	Have you provided a clear and detailed less ption of the strengths production?
Level 2 Merit	Have you ਵਿੱਚ ਫ਼ ਕਾ description of how your production has fulfi ਹਿਲ੍ਹਾ ਕਰ ਉਹਦਾ ਕੰਸਰ purpose?
Level 2 Pass	Have you provided a clear and detailed description of the strengths production?
Level	Have you related these strengths to the original brief and purpose?
Level 1	Have you briefly explained the strengths of your own production?





Unit 3: Digital Moving Image Productio



Across

- 2 How physical characteristics, such as body language and costume, are used to tell meaning. (8,5)
- **6** The 'coming together' of technologies to create new devices. (11)
- 7 A specific group of people who are the intende viewers or recipients. E.g. students, children under five. (6,8)
- 9 The consistent maint where detail in a production (1)
- 10 How ent within the production, such as sound enects and camera movement, are used to tell meaning. (9,5)
- **13** All of the visual elements within a scene, and the meaning they convey to the audience. (4,2,5)
- 14 Sound that is perceived to originate from outside the scene. (3-8)

Down

- 1 An organisation multimedia co
- **3** A method of fithey are being
- Genre-specific representation
- 5 How faithful a perceived by t
- 8 The placement create contrast
- **9** Filming when a camera pres
- 11 An individual multimedia co
- 12 Sound that is within the sce

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Answers

QUESTIONS

- 1. Moving image production is the creation of video content for an audien
- 2. One mark for each of the following:
 - A producer produces content.
 - A consumer only purchases and views content.
- 3. Two marks available one for each two correct platforms given. Example

- TV
- Cinema
- DVD
- Downloads
- Streeting
- 4. Technological convergence. (1 mark)
 Affordability of production equipment. (1 mark)
- 5. Younger audiences may not have experience of some of the characters' understand their resultant actions. (1 mark)
- 6. One mark each for two of the following:
 - Bias by omission
 - Bias by selection
 - Bias by placement
 - Bias by spin
- 7. Anything involving the manipulation of emotions. E.g. empathy, jealous
- 8. One of the following for one mark:
 - Used to cause a feeling of familiarity.
 - Used to disorientate or confuse.
 - Used to excite or amaze.
- 9. Any one of the following for one mark:
 - Period.
 - Genre.
 - Location.
 - Culture.
 - An event.
- 10. An establishing shot is a shot that sets up the cone, defining the location
- 11. One mark each for any two seems of coving: (2 marks)
 - To highlight a " facial expression.
 - Towy 🤃 🕠 an object.
 - The large and audience takes note of something important.
- 12. One mark for:
 - Mid/medium shot.

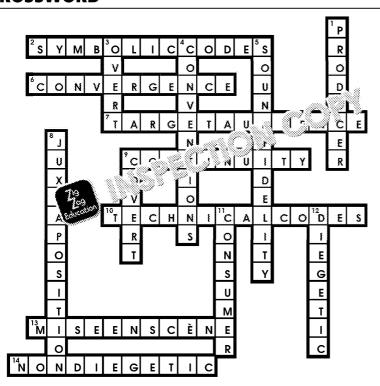
One mark for one of the following:

- Allows the audience to see the characters' interactions more closely
- Allows the audience to take further note of the characters' body lan
- 13. Depth of field describes the amount of the image that is in focus. (1 mark



- 14. A shallow depth of field refers to when the subject of the image is in foctoreground are blurred. On the other hand, a deep depth of field is when focus. (2 marks)
- 15. Both marks awarded for one of the following: (2 marks)
 - Crane with description.
 - Handheld/Steadicam with description.
 - Tracking shot with description.
- 16. One mark awarded for one of the following: (1 mark)
 - Modern cameras are more sensitive to green light.
 - Green screens can also give a greater coverage of light.
 - The colour green is further away from human skin ines.
- 17. In a scene with lots of green, for example in and (1 mark)
- 18. One mark each for the following ் நாக்க)
 - Diegetic sound is that is perceived to originate from within the s
 - Non $g \in \mathbb{R}^n$ is perceived to originate from outside the scene.
- 19. The fice from sound can affect the perception of reality, as unfaithful so stop and question the scene. (1 mark)
- 20. Convention. (1 mark)
- 21. One mark for each of the following:
 - Hard light
 - Soft light
- 22. A transition moves one shot to the next, and can also help the audience location or passage of time. (1 mark)
- 23. A brief is important as it allows you to clearly document the wants and ensuring that the project moves in the right direction and helps to avoid
- 24. One mark for one of the following:
 - Any scenario in which the design is changed and therefore requires add
 - The delay of a task.

CROSSWORD





A Camera Framing

Typo of shot	Docquintian	Π
Type of shot	Description	⊢
Extreme long / establishing shot	Shows a large amount of the scene to establish the general location of the action.	
Long (19		
Full shot		
	Contains a view of the character from the waist up, allowing the viewer to see the actor's face and body language more clearly. It also allows the viewer to clearly see the interaction between characters.	
Medium close-up	Includes the face and subjects of the actor. Allows the viewa so so see the background.	



Type of shot	Description	Π
Close-up	Description	
72.00 miles and a second a second and a second a second and a second a second and a second and a second and a	As the name suggests, this change a very specific part of the change at a constant of the change at a constant of the subject	
Over-the- shoulder shot		
	This shot aims to be shown from the view of one of the characters, used in order to make the audience feel as if they are part of the action.	
	Normally within these types of shots the camera will move smoothly and freely; body parts can also extend from the frame to emulate the view of reality.	
Locked-down shot		
T. S.		



B Client Brief

Client Information	
Contact	
Project	
Project Information	
Requirements and Restrictions	
Objective	
Target Audience	
Key Dates	
Budget	
Content	
Additional Information	



© 'Hansel and Gretel' excerpt

Hard by a great forest dwelt a poor wood-cutter with his wife and his two chansel and the girl Gretel. He had little to bite and to break, and once, when he could no longer procure even daily bread.

Now when he thought over this by night in his bed, and tossed about in his a his wife, "What is to become of us? How are we to feed our poor children, was anything even for ourselves?"

"I'll tell you what, hust were it is the thickest. There we will light a fire for them, more piece of bread, and then we will go to our work and leave them alone. home again, and we shall be rid of them."

"No, wife," said the man, "I will not do that. How can I bear to leave my chile wild animals would soon come and tear them to pieces."

"Oh! you fool," said she, "then we must all four die of hunger, you may as we coffins," and she left him no peace until he consented.

"But I feel very sorry for the poor children, all the same," said the man.

The two children had also not been able to sleep for hunger, and had heard to their father. Gretel wept bitter tears, and said to Hansel, "Now all is over

"Be quiet, Gretel," said Hansel, "do not distress voy as a vill soon find a way folks had fallen asleep, he got up, put an a little coat, opened the door below

The moon per big and, and the white pebbles which lay in front of the hopennies. Has set stooped and stuffed the little pocket of his coat with as may went back and said to Gretel, "Be comforted, dear little sister, and sleep in peand he lay down again in his bed.



Storyboards



E Location Recce Production title: Date of shoot: Date of recce: Local condition: No □ Yes □ · Any known problems? If yes, please detail and disq source Aid needed? If yes, please detail name, No ☐ Yes ☐ address and contact numbers No ☐ Yes ☐ for each person/organisation No □ Yes □ Permission needed? Protective clothing needed? If yes, please detail Shots: No ☐ Yes ☐ Appropriate shots isolated? No ☐ Yes ☐ Any obstructions? No ☐ Yes ☐ Easy to reach and safe? Requirements: Power available? If no, please detail alternative No ☐ Yes ☐ arrangements Lighting appropriate? No 🗆 Yes 🗆 If no, please detail alternative arrangements Sound equipment Anticipated problems: No 🗆 Yes 🗆 Sound No 🗆 Yes 🗆 Picture No 🗆 Yes 🗆 People No 🗆 Yes 🗆 Other Other considerations: Security considered Welfare considered (transport, food, first aid, etc.) Set dressing required Props required

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Zig Zag Education

Location Details
Location address:
Contact name:
Telephone no.:
Emergency Services
Elliergency Services
Police: 999 (Emergency)
Hospital:
101 ext. (Local)
Power Problems
No. of power outlets:
Location of circuit breakers:
Audio Problems
Interior ambient sound:
Ceiling material:
Exterior ambient sound:
Floor material:
Lighting De
Existing light sources:

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Additional light required:

Location Sketches



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F Risk Assessment	
Production title:	
Date of shoot:	
Location:	

	Persons who may be harmed	Property which may be damaged
Tig.		
Education 3		



Scene / shot # Framing **Shot description** Action Location



Scene Log

Project title:			
Time	Scene	Take	
Educate			
To second			



Equipment Checklist

Production:	Date:		
Equipment:	Present: X/✓		
The state of the s			



Model Release Form Name of production: Release #: Date(s) of production: Name: Address: Contact No.: Age (at time of production): Description of products to the undersigned photographer permission to photograph me modification, transmission and further licensing of the images and understand the right to inspect the finished product and recognise that the copyright is held by Model name: Photographer name: Producer name: Date: Name of production: Release #: Date(s) of production: Name: Contact No.: Age (at time of production): Description of production I hereby co. the undersigned photographer permission to photograph me modification, ansmission and further licensing of the images and understand the right to inspect the finished product and recognise that the copyright is held by Model name: Photographer name: Producer name:

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Date: