2017 specification
first assessment in 2019

GCSE (9–1) AQA NEA Prep Pack

Audio-Visual

zigzageducation.co.uk

POD 9869

Contents

Teacher's Introduction

This resource has been compiled to help support students to learn and develop practical production skills in preparation for completing their chosen NEA brief **as outlined in the AQA (8572) GCSE (9–1) Media Studies specification**.

This resource is designed to support students in the production of audio-visual material, specifically **television segments**, **advertisements**, **music videos** and **radio segments**.

> **Important!**
> Pages from this resource should not be submitted for assessment.

For many students, the NEA will be their first experience of producing a media product independently. This pack is compiled in a way that describes the core elements of the NEA brief (as outlined by the AQA specification) in detail before offering students a comprehensive guide to the relevant skills needed to research, plan and execute their practical projects. This resource offers a **general** guideline of the skills students will need to complete their practical projects. This resource can be applied to any brief supplied by the exam board, and therefore may be used year after year to support students. It should not, however, be used as a direct source of ideas for their NEA.

Each section for this resource has been designed to slowly build confidence for students in fully understanding the NEA brief, analysing relevant media products and applying these skills to their practical production. The pack begins by outlining the NEAs which fit into the category of audio-visual media; in this case, television segments, advertisements, music videos and radio segments. This opening section sets out the criteria that the student's work will be assessed against: a statement of intent (10 marks); a media product which demonstrates a confident and skilful use of media language (15 marks); a media product which demonstrates a capacity to form representations (15 marks); and a product which meets all aspects of the brief and that effectively communicates meaning (20 marks). Furthermore, a clear breakdown of the restrictions, limitations and means of documenting the production process are provided for students to read. The resource then provides a useful summary of the technical codes and conventions of television segments, advertisements, music videos and radio segments, as well as three activity pages which will familiarise students with different genre codes and conventions, slowly building their confidence.

The remainder of the pack takes the student through the process of completing their NEA. The guide begins by encouraging students to explore ways in which they can initially plan their projects through the production of mind maps, pitches, storyboards, mood boards, etc. The pack then offers a general guide through the research and planning stages of the project. Please note: the planning section of this resource contains an example statement of intent. It is up to you to decide how you use this with your class. The main body of the guide will explore the specific technical skills required for the production of audio-visual content. Tasks are varied by way of analyses of media products, creative activities and mock practical projects which students can complete using their phones. The resource will also include a number of completed analyses for students to study, practical tips, step-by-step guides and examples of the effective use of media language in relevant media products. Furthermore, a section has been included to guide students through the health and safety procedures for shooting film and the process of acquiring lighting, sound and editing equipment.

> This resource is intended only to supplement your teaching. As with all non-exam assessment tasks, it is the teacher's responsibility to decide what level of support is appropriate for their students and in accordance with the rules from the exam board.
>
> The resources here are provided as the author's interpretation of the **specification**. The author, does not have any special knowledge of what to expect on any particular assessment.

A glossary of terms is provided at the end of the resource, as is a further reading / viewing section for students who wish to broaden their knowledge and strengthen their skills. Tasks that require answers of a specific or indicative nature can be found in the answer sheets located in the answer section at the back of the resource. By the end of this resource, students will have gained an idea of how to plan their time and structure their practical project. They will also acquire the confidence to approach their NEAs with creativity and innovation while fulfilling the requirements of the AQA specification.

Colour copies of selected pages from this resource can be accessed via our free updates system (*zzed.uk/freeupdates*).

July 2019

Free Updates!

Register your email address to receive any future free updates* made to this resource or other Media Studies resources your school has purchased, and details of any promotions for your subject.

* resulting from minor specification changes, suggestions from teachers and peer reviews, or occasional errors reported by customers

Go to **zzed.uk/freeupdates**

The NEA or 'Non-exam Assessment' is the 'coursework' part of your Media Studi
the final exam at the end of the course. It is an ongoing project involving the pla
a media product to a given brief. This resource is designed to equip you with the
create an audio-visual media product, which will take ti f r of either a music
television episode, an audio-visual advertisem nt or :dio segment, as specifie

The Non-exam Assessment (N⁻ is ऽ)।h **60 marks** in total, making it 30% of th
assessment breakdov n s follows:
- **10 ma** at ent of Intent**
- **15 mar** eating a media product which effectively uses media language
- **15 marks** – Creating a media product which constructs clear and effective re
- **20 marks** – Creating a media product which meets the requirements of the
  meaning

**In addition to your practical project, a statement of intent will need to be subr
statement will allow you to explain how you plan to apply knowledge of media la
the creation of a product which fulfils the appropriate conventions of the chosen
appeals to a particular target audience. This statement should be no more than
provide you with a full template, into which you will write your statement of inte

---

- **Television Segment**
  You are required to produce a sequence for a new tel sion programme
  you receive is likely to set out the genre and t ge ua ance your sequenc
  briefs are likely to establish different   i r ens. For example, you ma
  sequence in a particular set   v may be asked to include an instanc
- **Music Video**
  You a u   duce an original music video performed by an orig
  desig b ef you receive is likely to set out the target audience your
  Differ iefs are likely to establish different requirements. For example
  music video to support a charitable cause, or you may be asked to create
  artist from a particular genre of music.
- **Radio Segment**
  You are required to produce at least one recorded sequence for a new rac
  creation. The brief you receive is likely to set out the subject matter and t
  show must adhere to. Different briefs are likely to establish different requ
  may be asked to create a radio programme that is broadcast at a certain t
- **Advertisement**
  You may be required to produce an advertisement for either radio or tele
  likely to set out the product, service or cause your advert should be focusi
  audience. Different briefs will set out different requ nents.

Assessed Materials

You will be assessed on your media production and your cover sheet (which shou
intent). You will **not** need to submit research or planning material, although you
teacher evidence of research and planning throughout the 12-week process. The
stages will be assessed.

Managing and Dividing Times

The amount of time you spend on your proi (fr   the initial analysis of existir
touches of your production) is the   less, but it is recommended that
30 hours on the practical   of the project. Deadlines for each stage of the
out by your te   er   our responsibility to ensure that your product and c

Restrictions and Limitations

The upper limits set out by the specification should not be exceeded. For examp
 television sequence that runs 30 seconds over the time specified by the brie
 the specified time limit will be marked for examination.
o Your NEA product must include originally recorded audio-visual footage. Stu
 appropriate amount of original material will have a significant number of ma
o You are not permitted to include existing footage, text, brands or products i
o If you choose to produce a music video, you may use an existing song for yo
 copyright-free). If you use an existing band's/artist's song, you should ensu
 an entirely different band/artist of your own creation. Longer tracks can be a
 music video meets the length specified by the brief.
o Any non-original music you use in your audio-visual sequence should be ackn
 record form you submit.
o If you fail to hand in a practical production on tir   ,   ill automatically re
 statement of intent.
o You will be asked to show your   ie   dence of your workings at three k
  o once the **planning**   is mplete
  o once itia'   as been shot
  o w   p duction is completed
o Unasse   volunteers are permitted to assist you in creating the NEA proje
 under your direction. You may need volunteers to appear as actors, appear a
 equipment, help operate lighting equipment, etc.

NEA Checklists

There are essential codes and conventions which must feature in your final media
elements will depend on the specific brief you receive. (**Remember:** briefs will c
year basis.)

On the next page is a template for you to fill in. Use this year's brief (provided to
list of requirements for your NEA project. You are advised to make sure that ever
is followed when it comes to producing your audio-visual m erial. **Note: A tick b
requirement so you can keep track of which elem   s   h ve included in you**

Note: Separate checklists are prov   ding on whether you are producing
segment, music video, ad   or audio material (radio segment). Also p
any requirem   t   specifically to your brief.

DON'T FORGET!

It is extremely likely that the set briefs will require you to produce a **hybrid f
such as radio trails for TV programmes, radio trails for video games, music v


Audio-visual – essential content

- The appropriate number of shooting locations
- The appropriate number of characters or participants
- A range of camera shots, angles and manoeuvres
- Appropriate use of narrative codes to e̶ ꞋꞋ ꞇꞇ character or conꞇꞇ
- Diegetic sound (dialogue, am̶b̶ꞇꞇ ꞇꞇe, ꞇꞇeryday sound effects, etc
- Non-diegetic soun̶d̶ ꞇꞇoꞇꞇ, ꞇꞇꞇꞇck, voice-over)
- Ed̶iꞇꞇꞇꞇg c̶ ꞇꞇ ꞇꞇ footage to create meaning

Audio – essential content

- Name of programme
- Name of presenter(s) and contributors
- Elements of audio that establish style
- Effective use of language and register
- Established meaning through the mixing and editing of sounds
- Non-diegetic sources of sound (e.g. music, wild track)
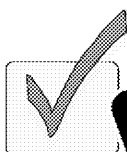
Students aiming for top marks should aim to inclu

- Intertextuality and possible genre hybridity
- Complex representations which subvert or experiment with ster
- Effective use of narrative features (e.g. enigma codes, disruption
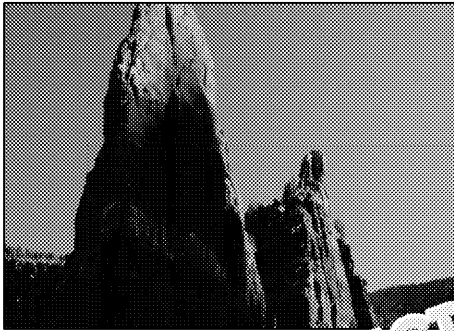- Audience positioning in relation to characters, situations or mes

Codes and Conventions of Mec

As you will have discovered from your media lessons so far, different technical a
found in different media forms. In this section of the pack we will focus on the c
television shows, television adverts, music videos and **radio programmes**. You
sort of analysis as part of your research process for yc ⟨ ⟩ t, which we will d

Television Sequence: *Breakin⟨ ⟩*

We will start ⟨ ⟩ xp⟨ ⟩ key codes and conventions of television episodes u
Gilligan's *B⟨ ⟩ B⟨ ⟩* as a point of reference. This drama series tells the story o
teacher, Wa⟨ ⟩hite (*Bryan Cranston*) who falls into a life of crime, cooking cry
financially provide for his family. The entire episode can be streamed on **Netflix**.

The analysed scenes can also be found through the following YouTube links:
* **https://www.youtube.com/watch?v=D-G8weg2Ndg**
* **https://www.youtube.com/watch?v=Sc2CjxdqGGw**
* **https://www.youtube.com/watch?v=syrW-M41O3U**

⟨ ⟩ ⟨ ⟩gh Bridge Entertainment / Gran Via Productions / Sony Pictures ⟨ ⟩

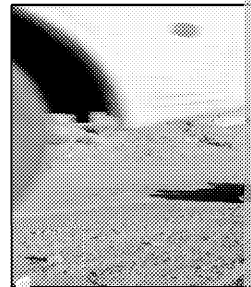### Establishing Shots
A sho⟨ ⟩n shows the location in which a scene is about to take place, e.g.
the New Mexico Desert. This is where the action will tak⟨ ⟩
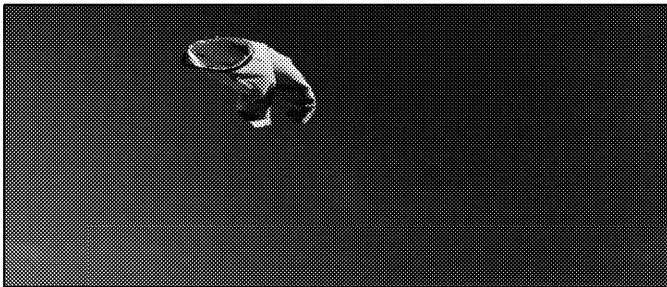
Breaking Bad © High Bridge Entertainment / ⟨ ⟩ra ⟨ ⟩ . ⟨ ⟩ductions / Sony Pictures Te⟨ ⟩

Enigma Codes
Narrative codes embedd⟨ ⟩ in a ⟨ ⟩udio-visual
sequence which sets u ⟨ ⟩ ⟨ ⟩ ⟨ ⟩on or a puzzle for the
audience ⟨ ⟩e, ⟨ ⟩ , ⟨ ⟩ose trousers are these? Why
are they ⟨ ⟩rough the air? The audience can find
ou⟨ ⟩ watching the rest of the episode.

A shot used in an ⟨ ⟩
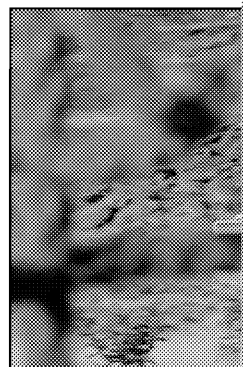camera remains s⟨ ⟩
access, e.g. *this sho⟨ ⟩*
the ground simultan⟨ ⟩
⟨ ⟩

Eye-line Match
An editing technique in which the camera will cut from a character looking at something to whatever they are looking at, e.g. *Walter is frantically driving the caravan. He quickly looks towards the front seat. The next sh... ...e.'s Jesse sitting in ...front seat.*

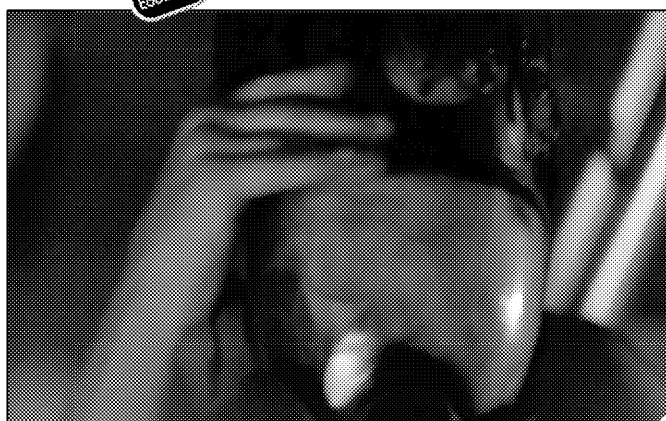*...ing Bad* © High Bridge Entertainment / Gran Via Productions / Sony Pictures Te...

Breaking Bad © High Bridge Entertainment / Gran Via Productions / Sony Pictures T...

POV (Point-of-view)
A shot in which the character appears to ...te all... represent what a particular char... ...s ... ...g. *this shot represents Walter's visi... s he ... ...vs. It allows the audience to immedia... ...c ..n ... with him and experience w... ... experiencing.*

A shot used in aud... remains stationary e.g. *this shot follo...*

Breaking Bad © High Bridge Entertai... ...G... ...ia Productions / Sony Pictures Te...

Cl... ...
A shot in which th... ...r... ...lms a subject at close range ... ...t... ...uk large in scale, e.g. *like the point-... ...shots, this shot allows the audience to iden... with Walter and implies that he is the protagonist (at least for this scene).*
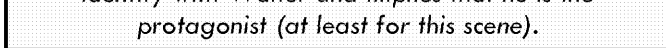
C...
A style of editing... form some kind of... terms of time an... *caravan. The editir... the audience is still...*

Breaking Bad © High Bridge Entertainment / Gran Via Productions / Sony Pictures Television, 200

Narrative codes emb
which imply what m
mysterious liquid spil
characters have bee

No
Sound in audio-visu
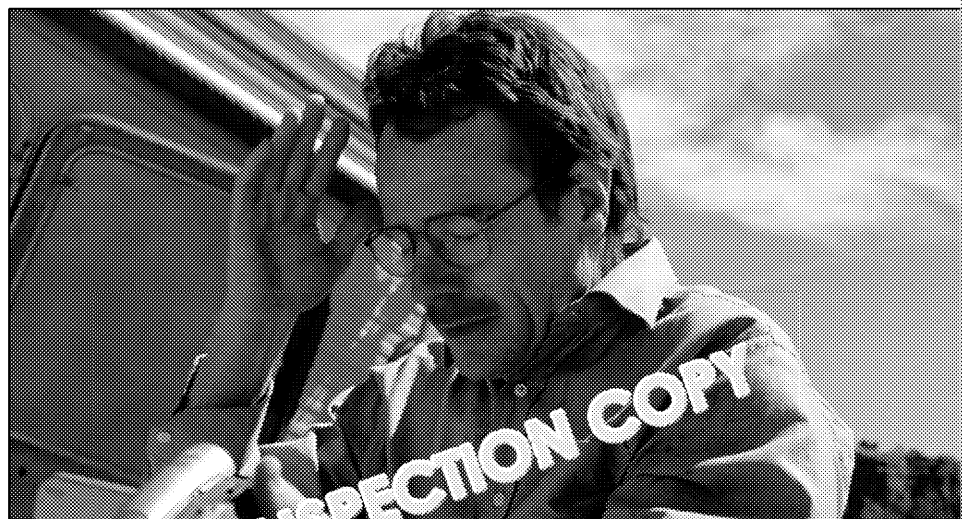post-production. The
are not aware o
percussion music wit

Breaking Bad © High Bridge Entertainment / Gran Via Productions / Sony Pictures Television, 2008–2013

Shot-Reverse-Shot
A feature of continuity editing
in which one character will look
at another character who is
off-screen. The next shot will
then show the previously off-
screen character looking back
at them, e.g. *this shot shows
Jesse responding to Walter's
suggestion that they go into
business together.*
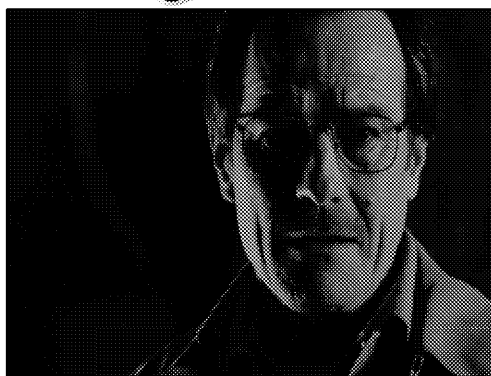
Breaking Bad © High Bridge Entertainment / Gr . . roductions / Sony Pictures T

Television Advertisement: We Believe: The Best Men Can Be (Gillette)

We will now explore several additional codes and conventions of television using
point of reference. This advertisement is considered a drastic shift in tone comp
output. The way in which it acknowledges contemporary cultural contexts surro
makes it one of the most divisive adverts of 2019.

The analysed advert can be found through the fo' ow ... /uuTube link:
https://www.youtube.com/watch?v-'(.n . . P3uU

We Believe: The Best Men Can Be © Gillette, 2019

Mise en Scène
A term often associated with film studies. This ref rs to the way in wh
people and objects wi' ... e ame creates mean
e.g. The long line of muscular men 'ia ha ... sume posture creates the
The juxtaposition of all the n r . 'ing in front of barbecue grills and
'boys will be ') s ii c ... hat these men are conforming to an un
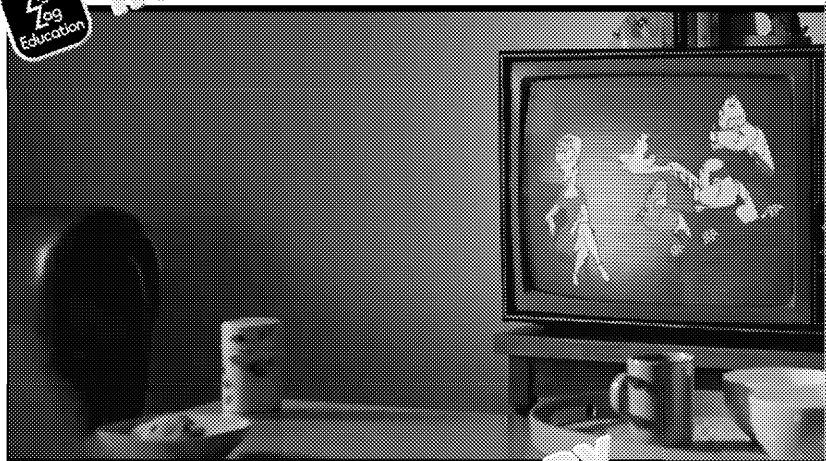
We Believe: T' 'r M. an L © Gillette, 2019

Cultural Codes
Codes ' 1 n additional information through connotations, of
story's location or era.
We can infer from the retro television and the black-and-white in
cising the ways in which mainstream media has historically stereot
The producers are aware that what was once considered a harmless c
problematic undertones in a post #MeToo era.

Mode of Address
The type of language used by a media product to convey meaning to its audience.
e.g. *The voice-over narration appears to address all men collectively through the repetition of 'we'. This is supported by brief footage of bullying and sexism that challenges men to think about the ways in which they behave.*

A camera techniqu
subject
e.g. *In the final fe*
beyond the frame,
their faces, empha
are highly impre
behaviour based
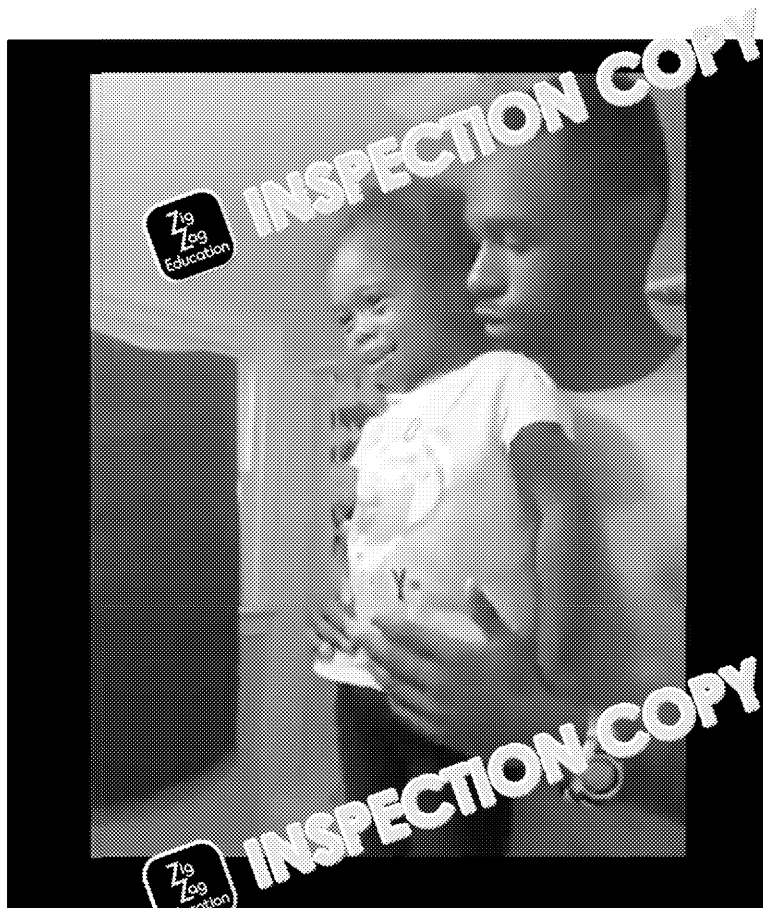
We Believe: The Best Men Can Be © Gillette, 2019

Handhe
usual
emphasis
e.g. *In this*
used to de
are alrea
and respe
foota
scenar
au

An editing
of image
passing
deve
e.g. *The*
scope of
minutes.
each c
snapsho

We Believe: The Best Men Can Be © Gillette, 2019

Non-diegetic Sound
Sounds in audio-visual media which have been added during post-production. The characters within the fictional story are not aware of these sounds.
e.g. *The images are accompanied by a voice-over narration and soundbites from news reports on the #MeToo movement. This forces the audience to interpret the images in the context of a post #MeToo world.*

D
Sound in audio-vis
added during post
sound is either visib
f
e.g. *Here it mainly*
men are shown
inappr
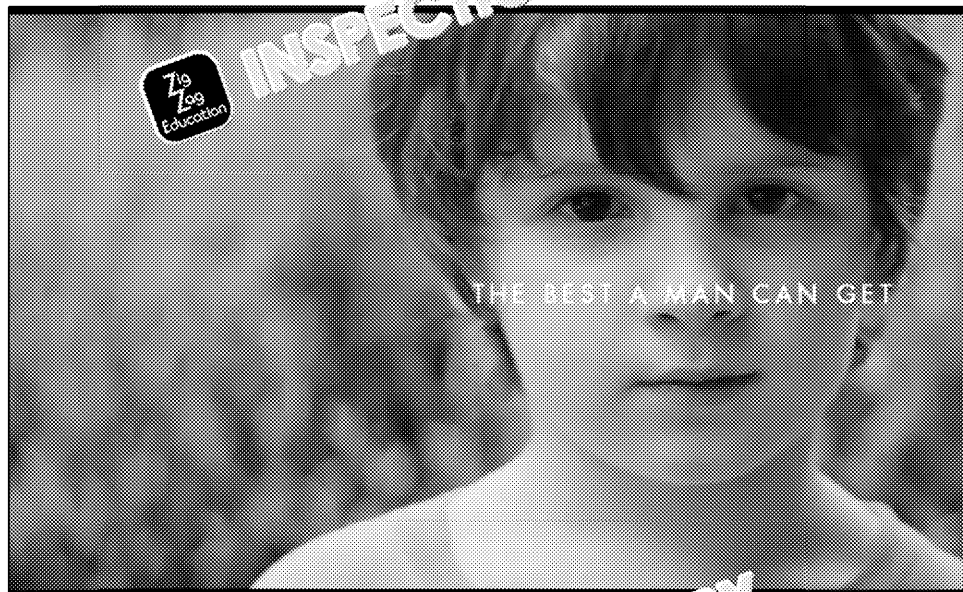
We Believe: The Best Men Can Be / Gillette, 2019

Graphic/Slogan
A short phrase commonly used as the theme for a product's campaign, ap over an image.
this advertisement, Gillette subverts the connotations of its signal than suggesting that conventional good looks and traditionally masculin best a man can get, the advert explores the problematic side of mascu audience to question whether the current state of masculinity is the b

Music Video: *Same Love* – Macklemore & Ryan Lewis

We will now explore the key codes and conventions of **music videos** using *Same L...
Lewis as a point of reference. The song was the third single from the duo's debu...
Mary Lambert. The song was recorded during the run-up to the 2012 **Washingto...
decided that same-sex marriage should be legalised in the state of Washington. T...
issues of homophobia and discrimination, promoting the message of civil rights a...

This music video can be found through the following YouTube link:
https://www.youtube.com/w...rv ...g7_08n0

[🔗 For...]

Narrative Disruption

The point in a story when the st... n... of...
the protagonist or set... ... ...ive
equilibrium... i... di... ... ... some form of
... ...flict.
e.g. This ...nt *shows the protagonist's
mother confronting him about his life choices.
We can assume from her aggressive manner
and the song's lyrics that she is critical of his
homosexuality.*

Mode o...

Particularly in campaign-or...
techniques might be used t...
affected by the issu...
e.g. *In this case, the mu...
protagonist. His experience...
used to resonate with a wide r...
situation. The video assu...
experience is universal and...
footage of burning crosses c...
to the history of the...*

Same Love © Macklemore LLC, 2012

Narrative Resolution
The point in a story when the central conflict is complete and a new equilibrium is established.
e.g. *It is rare for campaign videos to depict total narrative resolution as they are designed to shed light on an ongoing issue. However, the moment at which the protagonist is shown holding hands with his husband at the altar implies that the right to marry will bring resolution to a lot of people who face discrimination.*

A central theme
video, illustrated

e.g. *The image o*
above their hea
central messa
legalised in Wa

Same Love © Macklemore LLC, 2012

The
and,

e.g
yo
hous
acc
tries
orde
au
cla

Extra Conv   n: ing
An editing   ue, usually found in narrative drama, in   e camera cuts between two different actions to imply they are happening simultaneously, e.g. *two superheroes suiting up for a battle.*

Extra Convention: N
An editing technique
shot and a shot whic
narratively related t

Music Video: *Finesse* – Bruno Mars (Feat. Cardi B)

We will now explore several additional codes and conventions of **music videos** u
point of reference. This is a pure performance video in which Bruno Mars, Cardi
and musicians dance a lip-synch to the non-diegetic soundtrack on a rooftop, dre

This music video can be found through the following YouTube link:
https://www.youtube.com/watch?v=LsoLEjrrog

Finesse © Shampoo Press & Curl / The Stereotypes, 2018

Digital
Sounds or animate
film footage in po
the splashes of par
of the video – allo
spray painting
introduces the them
bright

Finesse © Shampoo Press & Curl / The Stereotypes, 2018

Finesse © Sham

Dance Choreography
Often found in performance-based music videos,
choreography refers to the design of steps and
movements in a dance routine, e.g. *Bruno Mars performs*
an entire dance routine throughout the video. The video
also contains a lot of freestyle dancing. Some consider
dance choreography to be old-fashioned in modern pop
music

An editing style o
actions and m
complement a p
case of music vic
Mars, Cardi B and

Finesse © Shampoo Press & Curl / The Stereotypes, 2018

A feature commonly
singer will mime t
previously
e.g. *Finesse is a pe*
consists entirely of Br
to their ow
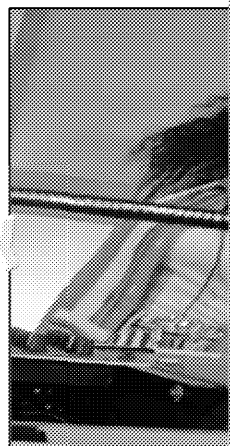
Low-angle Shots
Sequences or images taken by a camera, situated below the main subject.
e.g. *The singers and dancers appear bigger to the audience and therefore more powerful. Creates the sense that these are people to look up to.*

Musical instrume
often appear i
sections of the v
player and

The intertextua
spot and more b
Stay Too Long, e
90s sitcom In L
colourful 90s cl
90s R&B music
several occasions
Time (1992) on c
melodies and r
vocal styles of

Star Power
The prominence of a personality or character in a media product based on their fame and popularity.
e.g. *The camera consistently follows Bruno Mars and Cardi B throughout the performance. They feature in the majority of shots and are framed centrally within the dance routines.*
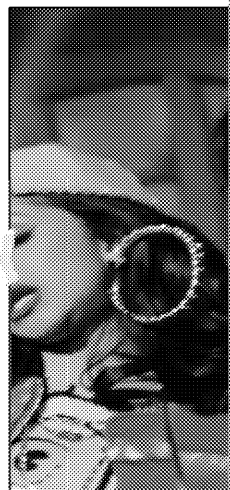
Radio: *Radiolab* – Asking for a Friend

We will now explore the key codes and conventions of **radio** using an episode of
and Robert Krulwich. *Radiolab* primarily focuses on informing its audience with
history and pop culture in a manner that is detailed yet appealing to a teenage a
be streamed online, downloaded through iTunes and listened to through CBC, th
stations across America.

Title of Show
Usually announced in the first few minutes
of each programme by the presenter or a pre-
recorded voice. This establishes a sense of
familiarity.
e.g. *The title is revealed within an opening jingle
which kicks off every episode.
The presenters of Radiolab show a degree of self-
assurance by having a minute of comedic discussion
before saying, 'Anyway, this is Radiolab...'.*

Ma
Is likely to feat
and the name o
Allows the audie
programm
e.g. *Kicks off the e
sense of brand id
appropriate for th
Furthermore, the
captures the show'
youth-orient*

Enigma Code
Narrative codes embedded in an audio-vi a
product that tease the audience w   it   ion
which they can only disco   oy   nding to
engage   e   uct.
e.g. *Jad   b   's 'ready for this'. Robert
adopts   ective of the audience by asking,
'What are   about to get me ready for?' By not
immediately revealing the episode's topic, the
presenters set up a puzzle that the audience can solve
only by listening to the whole episode.*

Factual inf
presenters. In the lc
shows and podca
for people to exp
update
e.g. *What starts ou
two presenters becc
term 'homopho
knowledgeable ar
with each*

Extra codes and conventions

Wild Track
Non-diegetic sound effects
embedded into a radio
programme. This is often used
to emphasise the emotion of a
certain moment (e.g. a buzzer
noise when someone make
mistake), to dub ov
wor   to
gener   cky, off-the-
tone.

Aural Signposting
This is when the setting or
location of a radi   rogramme
is establish   ou jh certain
a   o   a   These features
i e from the accents of the
speakers to background noise to
police sirens.
e.g. *The setting of The Archers is
immediately identifiable due to
the Midlands accents of the
characters.*

Radio: *Kermode and Mayo's Film Review*

We will now explore several additional codes and conventions of **radio** using an e
Film Review as a point of reference. This programme is broadcast weekly on BBC
4pm, and involves regular radio DJ Simon Mayo discussing the latest film release
musician Mark Kermode.

The link to the analysed episode can be found here: http://www.youtube.com
Note that only the first two minutes of the episode has been analysed.

Mode of Address
The type of media language used to speak to radio audiences.
e.g. *Simon Mayo begins by greeting the listeners in a jolly, informal tone, and providing a brief introduction to the episode. As soon as Kermode begins to 'chip in', Mayo begins to walk a line between addressing Kermode directly and addressing the audience. This is a popular convention of non-fiction radio shows as it gives the audience the impression that they are sitting in on an entertaining conversation that they are occasionally invited into.*

The recognisable
series established
topics and comp
e.g. *Each episode b
introducing an
programme. He
Mark Kermode, p
Mayo and spark p
presenters. A sum
the reading of au*

Time of Show
Quite literally, the time of day at which the show is broadcast. This is a huge varying factor in the audience demographic a series attracts. In this sense, a show aimed at children is unlikely broadcast at 10pm.
e.g. *The broadcast is revealed to be 'six minutes past two'. This makes Kermode and Mayo's Film Review a family-friendly radio show appropriate for young children and working adults alike. The time is also convenient for Friday afternoon drivers.*

S
Qualities of a rad
with the oppor
participants o
e.g. *Film-based dis
interaction betwee
empowered to prese
as Simon Mayo will
from the show a
members can er
c*

Personal Identity
Qualities of a radio series that provide audiences with a clearer sense of their own personality or identities.
e.g. *The radio series is aimed at a demographic of people who share an interest in film. The programme allows these listeners to increase their knowledge of films, stay up to date with cinema releases and compare the opinions of Kermode with their own opinions. This all serves to affirm their identities as film fanatics.*

Radio: *The Chris Moyles Show* – One Direction

Finally, we will explore several additional codes and conventions of **radio** using a[...]
Show on BBC Radio 1 as a point of reference. This programme was broadcast da[...]
2012. The show tended to feature informal banter between the presenters, mus[...]
with special guests. In the analysed episode, the special guests are *The X Factor* [...]

Voice(s)
The various characters or participants performing dialogue on a radio show.
e.g. *This segment of Moyles' programme is officially a talk show, making the episode incredibly dialogue heavy. Conversation is exchanged between Moyles, his co-presenters and all five band members, making for a lively conversation that captures the messiness of day-to-day conversation.*

Music can be used [...]
in a radio series. I[...]
main theme or jingle, [...]
the speakers and av[...]
be used as part of [...]
the [...]
e.g. *As the members* [...]
plays the band's s[...]
Beautiful' – a song n[...]
success. This cont[...]
[...]

Personality of Presenter
A huge part of establishing th[...] [...] [...]enre of a radio programme [...] [...] [...]in which the pr[...]te [...] and behaves.
e.g. *Chris* [...] *imm.ediately establishes a comedic, light-heart[...] [...]e as well as an atmosphere in which he and the band can playfully mock each other. This is particularly evident when Moyles makes fun of each band member's regional accent. The band in turn are given the confidence to offer witty responses.*

Spe[...]
A person or gr[...]
celebrity status) who [...]
on a radio series bu[...]
of a particul[...]
e.g. *Chris Moyles* re[...]
Radio 1 focusing on [...]
guests appeared on [...]
Moyles. Moyles ensu[...]
the show from the o[...]
one and asking the[...]

Entertainment/Diversion
Qualities of a radio seri[...] [...] ch serve to either distract audiences fro[...] [...] s [...] sses of day-to-day life [...] [...] he [...]me with pleasure.
e.[...] [...] [...]ng *the conversation as light-hearted as* [...] [...]le*, Moyles ensures that the conversation is* [...]*e*[...]*ertaining for fans of both himself and One Directio*[...] *Entertainment stems from the way in which the six me*[...] *make fun of each other and reveal comedic anecdote*[...] *about their day-to-day lives.*

Genres and Subgenres

For your NEA, you may be asked to create a product which fits into a particular g[...]
audio-visual media (music videos, television segments, advertisements), plus rad[...]
range of genres and subgenres.

ACTIVITY 1.1 – Music Videos

Activity 1.1 presents you with a tab[...] f r[...] video genres and subgenres and [...]
for each genre. Fill in the ta[...] wit[...] the appropriate descriptions. An example [...]
This should get yo[...] [...] [...]out the kinds of codes and conventions found in [...]
of televisi[...] [...]n[...] s and music videos.

1. A gen[...] evolved out of *Rock and Roll* from the 1960s onwards, genera[...]
    instruments (particularly the guitar) and a strong beat
2. A style of popular music that grew out of rural American folk traditions
3. A more extreme variation of rock, featuring loud, distorted guitars and da[...]
4. A subgenre of electronic dance music, heavily inspired by fictional themes
5. **An interchangeable genre which borrows from multiple genres and enco[...]
    trends of the time**
6. A genre encompassing a number of predominantly African American musi[...]
    term generally referred to styles combining Blues influences with a strong [...]
    to rock and roll). More contemporary styles of this genre are influenced b[...]
7. A genre that originated in 1980s Urban African and Latin American culture[...]
    of fast spoken word vocals (instead of conventional singing) over electroni[...]
    and the use of turntablism
8. A term applied to a variety of different styles that are linked by their oppo[...]
    music industry. Songs within this genre tend to be g[...] ar-driven, but avoi[...]
    typical rock and heavy metal with a focus o[...] [...] or[...] ersonal lyrics

Music Video Genres	[...]us[...]	Indie	Hip Ho[...]
Examples	[...]d Blood (2014) – Taylor Swift; Call me Maybe (2012) – Carly Rae Jepsen	I Bet You Look Good on the Dancefloor (2005) – Arctic Monkeys; No Roots (2017) – Alice Merton	I like it (2018) – [...] In Da Club (200[...] Cent
Genre Description	An interchangeable genre which borrows from multiple genres and encompasses the popular musical trends of the time		

Genres	Rock	R&B	Meta[...]
Examples	Smells like Teen Spirit (1991) – Nirvana; It's my Life (2000) – Bon Jovi	No Diggity (1996) – Blackstreet ft. Dr Dre; That's What I [...] [...]01[...]) – Br[...] [...] [...]ar[...]	One (1988) – M[...] Seasons in the [...] (1990) – Slayer
Genre Description			

Top Tip: Take some time to conduct online research on the specific examples of [...]
television shows which fit into a certain genre. Look up the plot synopsis and som[...]
note of some of the key genre conventions you find.

Activity 1.2

Activity 1.2 presents you with a table of television genres and subgenres and ⟨ ⟩ for each genre. Fill in the table with the appropriate descriptions. **An examp**⟨ ⟩

1. A show in which the narrative features futuristic or scientifically advanced ⟨ ⟩ imagined futuristic society
2. **A specific type of comedy series in which the same set of characters appe**⟨ ⟩ **an array of humorous scenarios**
3. A show which features a continually devel⟨...⟩ative arc across an en⟨ ⟩ multiple standalone narratives w⟨...⟩ wrapped up neatly within a singl⟨ ⟩
4. A show, usually set in a f⟨...⟩d inflected with magic or supernatura⟨ ⟩
5. A show (usually t⟨...⟩younger audience) in which moving images a⟨ ⟩ illust⟨...⟩, ⟨...⟩ digital technology
6. A sh⟨...⟩t traditionally focuses on field professionals of law enforcemen⟨ ⟩ crim⟨...⟩catch the criminals responsible
7. A show which focuses on the dramatised re-enactments of real historical e⟨ ⟩
8. A broad genre of film, television and literature, significantly defined by a d⟨ ⟩ narrative
9. A subgenre of television drama that either focuses on politicians, involves ⟨ ⟩ promotes a particular political ideology through its narrative
10. A specific type of genre in which the same set of (often relatable) characte⟨ ⟩ episodes with a strong focus on the characters' daily lives and emotional r⟨ ⟩
11. A subgenre of television drama, focusing on criminal procedure and the ju⟨ ⟩
12. A specific type of drama which predominantly focuses on teenage charact⟨ ⟩ experience such as relationships, drinking and school work

TV Genres	Crime Drama	Sitcom	Soap Oper⟨ ⟩
Examples	*Luther (2010), Silent Witness (1996)*	*Friends (1⟨...⟩)* *The ⟨...⟩ (2⟨...⟩6)*	*EastEnders (1985⟨ ⟩ Coronation Street⟨ ⟩*
Genre Descripti⟨ ⟩		*pecific type of comedy series in which the same set of characters appear across multiple episodes in an array of humorous scenarios*	

Genres	Teen Drama	Serial	Thriller
Examples	*Riverdale (2017), The Chilling Adventures of Sabrina (2018)*	*Lost (2004), Homeland (2011)*	*Bodyguard (2018⟨ ⟩ Stranger Things (⟨...⟩*
Genre Description			

Genres	Animated Series	Lega⟨...⟩	Political Dra⟨ ⟩
Examples	*BoJack Horseman (2014), The Simps⟨...⟩ (1989)*	*⟨...⟩rder (1990), ⟨...⟩e Good Wife (2009)*	*House of Cards (2⟨ ⟩ The Thick of It (2⟨ ⟩*
Genre Description			

Activity 1.3 Radio

Match the synopsis of each radio programme to its genre.

| News | Children's | Sport | Drama |

| Pop culture | Comedy | Talk | Chart sho |

Genre	Synopsis
	W_ _ _ _ _uth – a series broadcast regularly on BE _ _ _nael Rosen explores aspects of the English langu which it is spoken in contemporary society
	Thought for the Day – a scripted series that is broa BBC Radio 4, exploring a series of topical issues from orientated perspective. Various popes, archbishop on the show.
	The Archers – a scripted radio series focusing on a f in the Midlands. The show explores issues ranging f relationships to illness and abuse.
	The Westminster Hour – a series broadcast on BBC with national and international news bulletins befo comprehensive discussion of British politics
	The Official UK Top 40 Singles Chart – a weekly pro BBC Radio 1 and MTV in which _h _ 40 highest-sellin played in descendir _ c _de_
	15 Minu_ _ _ _ _ _ _ _ _ – a radio series broadcast on BE _ _ _ _ _ every episode, each one using a differe _ _sic) focusing on different celebrities or politiciar David Cameron)
	Fighting Talk – a series broadcast on a seasonal ba special guests discuss the latest news and events co a particular emphasis on the English football seasor
	WNEW-FM – a New York radio station famed for it: rock music between the late 1960s and early 1990s the thriving development of rock music throughout
	The Gaming Show – a series in which Julie Hardy pl gaming across multiple genres, consoles and techno deliberately asks questions about the health and ps without alienating an audience of gaming fans.
	500 Words' Bedtime S_ _ _ _s – a yearly broadcast in of children age _ _ _ _ _ _e_ _5 and 13 are read out, ac specia_ _ _ae. _

Extension T_ _ _ _ _ _nduct some independent research into the contemporary landscape of British radio. List as many additional radio genres as you can on a separate piece of paper.

Top Tip: Take some time to c specific examples of music vi advertisements or radio sho Look up the plot synopsis an of some of the key genre con

Activity 1.4 Advertising/Marketing

a. Match the genres of audio-visual advertising to the definitions provided bel[...]
b. Conduct online research and find an appropriate example of an advert with[...] example has been provided for you.

Dramatic	Documentary	Anti-realist	Talking he[...]

Series	Parody	Animation	Realist

An adve[...]t a[...]s to capture an issue or a situati[...]e most truthful and recognisable way possible

Genre:
Example advert:

An advert that at[...] situation in the [...]

Genre:
Example advert:

An advert containing elements of fantasy or the supernatural. The content does not reflect what would 'really happen'.

Genre:
Example advert:

An advert contai[...] supernatural. The[...] wou[...]

Genre:
Example advert:

An advert containing elements of f[...]r the supernatural. The conten[...]ect what would[...]ppen'.

Genre:
Example[...]:

An advert contai[...] supernatural. The[...] wou[...]

Genre:
Example advert:

An advert that makes fun of recognisable elements of popular culture in order to sell a product, a service or an idea

Genre:
Example advert:

An advert tha[...] interviews or real[...]

Genre:
Example advert:

Multiple adverts used to promote a single product, service or idea

Genre:
Example advert:

[...]n advert that use[...] in order to enga[...]

Genre:
Example advert:

Link to Alien (Volkswagen advert): https://www.youtube.com/watch?v=[...]

⏴ For all li[...]

Initial Ideas

Once you have received your NEA brief, it will be up to you to start thinking abou[t] want to *create*. While your project is bound to be shaped by the research and pl[?] onwards), there are certain exercises you can try out to help you formulate and [?] table below presents just three ways in which you might [?] to draw out initial [?] provided.

Location: A large car park where various teenage groups g[?] ge [?]

Narrative Disruption: A gang of older boys try to bully and intimidate the gang from hanging out in the car park

[?]ist/L [?]: 4Real – A [?]-piece girl band who take musical influence from old Motown and hip-hop

Anti-knife crime 16–24-year-olds

Performance Element: The four band members will have old school mic stands and sing in four parallel parking spaces, symbolising them marking their territory

Narrative Resolution: The four girls refuse to respond violently to the rival gang. They defuse the situation by singing and dancing.

Intertextual References: Reference to the gang warfare narrative of Michael Jackson's *Beat It* and the empowering sentiment of En Vogue's *Don't Let Go*

Brief: A music video supporting an anti-knife crime campaign aimed at 16–24-year-olds

---

This space is used to sketch out what the shot should ideally look like (see box below)	**Shot duration:** 5 seconds **Camera details:** Tr[?] [?]h t – camera moves with teena[?]r [?] s[?] [?]a[?]s towards the lake **S[?]r [?]:** [?]ssion sounds begin suddenly **N[?] [?]:** [?]andscape should be clear of people
	Shot duration: 3 seconds **Camera details:** Panning shot – begins to circle the teenager as she stares across the lake **Sound:** Crescendo of percussion sounds; screaming sound from across the lake (diegetic)

Brief: A television crime drama aimed at 16–24-year-olds

Title: *Drama Boys*
Presenters: Three men in their early 20s who all share an interest in theatre and the performing arts. They discuss their experiences of studying Drama at school, as well as their social lives and humorous experiences.
Tone: Dry and witty, with an element of wackiness. The presenters should also discuss experiences of bullying and gender stereotyping at school, resulting in a certain degree of emotional pathos.
Episode structure: Each episode should begin with the presenters exchanging casual banter. Each episode focuses on a different issue of schoo[?] [?]a[?] [?]ing from sport to sexual exploration and homosexuality. All discussion[?] are [?] [?]ed from the presenters' perspectives as boys interested in the perf[?] [?] rts.
Show's appeal: Focuses on the grat[?] [?] [?]personal identity by focusing on the issues of young men who d[?] [?] [?]y possess stereotypically masculine traits.
**Social interacti[?] – l[?] [?] [?] [?]n call in and describe their own funny or sad experiences at school.
**Music/soun[?] [?]e begins with a goofy jingle in which the presenters harmonise the show's title. / [?]racts from cheesy pop songs are played throughout to emphasise light tone[?]
Representations: The four main guys should cover a range of ethnicities; the boys should not fall into overly flamboyant, arty stereotypes.
Brief: A weekly comedy radio series aimed at 16–20-year-olds

Research

Before you begin to create your media p~~~ ~ ~ ~ ~ ~ crucial that you understand your target audience a

media language to appeal to the~ ~ ~ ~ tr~ ~ore, crucial that you conduct different types of research

Analysing E[ZigZag Education] Pr~ducts

One of the most useful forms of research you can undertake is a close analysis of existing media produc

plan on creating. It is important that you analyse these products in terms of the media language used;

people, places and ideas; and how media language is used to target the television episode/music video

annotations you might make:

Media Language	Brief: A television sitcom for 16–24 year olds	Example: *The IT Cro*

Establishing Shot: The pilot episode begins with a **tilting shot** which slowly reveals Reynholm Industries the tall fictional building which provides the main setting for the sitcom. This gives the aud~~~ ~ ~en of the physical space the main charact~ ~ ~py

~ ge ~ **Sound:** In the opening shot of Roy, t ~ ~ne ringing is used for great comic affect. T that Roy can hear the phone and is choosing great comedic insight into his characte

Enigma Code: T~ ~ion ~ ~ ~nigma code, the vague cor[ZigZag Education] e i ~ ~ding encourages the audience to wc~ ~ Jen *(Katherine Parkinson)* is interviewin~ ~ne line 'the people I'll be working with, what are they like?' also acts as an enigma code. The rest of the episode will reveal what kind of workplace dynamic she has walked into

Eye-line Match: In the opening interview between Jen and Denholm *(Chris Morris)*, there is a medium close-up shot of Denholm staring at someone. The next shot reveals Jen to be the subject of his gaze, staring back at him

Zoom-in: The un~ ~vatc~ ~ ~~ ~py *(Chris O'Dowd)* is int[ZigZag Education]hro~ ~ ~radual zoom in. The slow came~ ~nt reflects his lazy refusal to answer a rin[ZigZag Education]hone, resulting in a highly comedic introduction to his character

The IT Crowd © Talkback Thames / Delightful Industr~

Non-diegetic Sound: Every single joke in the programme is acc~ track. This is a common yet controversial convention of classic sitcom patronise audiences by signalling to them when they sho

Brief: A music video to be used to [...] erty in urban areas

Opening Title Card: White text on a plain black screen reads: 'The budget for this video was $996,631.90 [...] gave it all away. [...] tel [...] This immedi[...] s a [...] representat[...] e and the filmmakers. It im[...] record labels possess huge amounts of money and power and that they could be doing more to support impoverished areas

Establishing Shots: Depicts individual residents of Miami looking into the camera frame. This is effective in establishing a connection between the individuals and the audience. They vary drastically in age from young toddlers to old men. The lived-in, impoverished area immediately implies that the people on camera are living in a poorly-funded, working-class a[...]

Ethnicity: The v[...] arily focuses on black peopl[...] iving in a fairly impoverished area of Miami. In this sense, the video appears to address issues of the **systematic racism** in America which prevents many black Americans from receiving sufficient social and financial opportunities

Education: Drake's main performance area in the video is set above the sign of a student centre. Much of the money he gives away is t[...] schools, educational institutions and [...] individuals who cannot afford c[...] [...] importance of [...] an [...] earning is emp[...] rou [...] he video

Low-angle Shots: This applies both to Drake and the various members of the community. They appear taller, broader and therefore, more powerful to the audience

God's Plan © Cardo / Yung Exclusive / Boi-1da, 2018

[...] y: Drake is shown to provide the local fire station with a large cheque. The fire fighters enthusiastically greet Drake at the entrance and appear grateful for his help. They are represented as being a vital part of the local community

INSPECTION COPY

Example: *Love Island: The*
Available: https://play.acast.com/s

Star Power: ser ... ed by popular ... and radio presenter Arielle ... also regularly co-presente ... n Cetinay, the highly popular winner of *Love Island 2017*. The contestants of *Love Island* quickly acquire celebrity status and attract huge fan bases on social media. Free announces that she will be speaking to 2018 winners Dani Dyer and Jack Fincham, acknowledging the fact that an interview with the couple will excite audiences.

Music: Throughout this opening segment, the official Love Island theme tune plays consistently. The theme has become fairly iconic and, for many audiences, will be synonymous with the experience ... down with friends and f... ... each episo... pr... ...fficial theme s... nd... radio show a sense of ... and suggests that the presen... be able to uncover exclusive knowledge from the Love Island contestants.

Mode of Address: As with many radio talk shows, Arielle Free will information directly to the listening public, including informal touche case you were wondering...'. However, this will be balanced out lively chats with her co-presenter Kem. The transition between th modes of address will be fairly seamless: 'some of our favourite p ever... have you got a highlight?'

Special Guests: Arielle Free lists the names of the guests who will appear on the show. The fact that she only uses their first names implies that the show targets an audience of people highly familiar with *Love Island* and the contestants. In a separate sentence, Free reveals that they will be interviewing the 'king and queen of the villa'. On... ... Free does not need to me... ... as the show ... 'esi... ... le who have j... d t... ... *Island* final.

Personality of Presenter: Both presenters establish an entertaining, light-hearted tone through the vocab... ... y ... e and their tone of voice. F... arl ... kes the role of lead pres... ... a... her ... gue structures the show and p... the majority of the information. Kem is ... ...iceably more excitable and emotional, providing a more comedic personality for Free to interact with. The way in which the two presenters interact connotes a close friendship, making the show easier and more entertaining to listen to.

Wild Trac
Free's di...
with quot...
Love Isla...
taken out
used for ...
to make
appear t...
(a comm...
reality

Primary and Secondary Research

Beyond your analysis of existing media products, you will have to strike an effect[...]
research and **secondary research** in order to further your understanding of med[...]

> • **Primary Research** – Refers to research you will cond[...] yourself in order t[...] specifically related to your project.
> • **Secondary Research** – Refers to infor[...]o[...] u will gather from the public[...]

Primary Research

In order to [...] research you will have to gather some information [...] resources. [...]lyses of existing media products from the previous pages wou[...] but there are additional methods you can use:

- **An audience questionnaire/survey:** Make a list of questions you want your [...] hand these out to people who fit into this demographic. This form of prima[...] for yes or no questions or multiple choice questions.
- **Interviews:** If you would like to receive more complex answers from your ta[...] individual interviews. You may want to ask an interviewee to explain the pl[...] from certain media products or answer closed questions such as *'Do you thi[...] episode is effective in building tension?'*
- **Focus group:** Invite people who fit into your audience demographic for a sm[...] ask them to discuss particular television episodes or music videos which the[...] get them to discuss some of your early drafts or initial ideas.

Note: If you choose to hold interviews or focus groups, you may wish to record [...] people's responses. Ensure that you **get permission** f[...] articipants. Furthermore, you should not use strangers t[...] [...] primary research. You[...] should be able to use your fellow cl[...] [...]lings, teachers or parents to con[...] effective research.

Secondary Research

Secondary r[...] will help you to further your understanding of how audience[...] respond to certain media products and support your analysis. You may also find [...] useful to explore how music videos, television sequences, advertisements and ra[...] segments have historically targeted their audiences. Appropriate secondary res[...] can be completed using *the Internet,* books, videos, documentaries and existing [...] the recommended list of further reading found on p. 56 of this resource.

When it comes to picking out existing media products to analyse, be sure t[...] cultural contexts in which they were produced. Ask yoursel[...]

Music Video

- When did the band/artist first appear in the p[...]y[...]?
- How did the song perform in the UK ch[...]s?
- What is their main genre [...]ave they explored other genres thr[...]
- How was the mu[...] [...]ceived by critics and audiences?
- Wh[...] th[...]sic video's budget?
- Wh[...] art of the creative team?
- What do these answers reveal about the target audience?
- How did audiences respond to the music video's sociopolitical message?
- How successful was the music video in tackling a particular sociopolitical [...]
- Beyond the music video, what actions were taken by the band/artist to s[...]

Television Sequence

- What was the show's budget?
- What information can you find in the show's press pack?
- What channel did the programme originally air on?
- When was the show available for online st eu. in
- How was the programme receiv e lly?
- Can you find any inter s, n otional clips or behind-the-scenes foot reveal about t ?
- Wh er across the entire series?
- How the various action and enigma codes from the opening scene c
- What do these answers reveal about the target audience?
- What features can be found on the official television website?

Radio Series

- Is the series released by a commercial or public service broadcaster? How content?
- What is the show's target audience?
- What are the show's production costs?
- How is the series marketed?
- How long has the series been running for?
- At what time of day is each ep c dcast?
- How frequently are ep es ed?
- Describe the pr oi rocess of each episode, e.g. is the show scripted pro m th to post-production?
- Wha he presenter famous or notable for before they became invol
- How can audiences listen to the series? Is it available for online streaming download? What does this tell you about the target audience?
- What opportunities are there for active audience participation?

Advertising/Marketing

- In what year was the advertisement released?
- On which media platforms was it made available (e.g. social media, televi
- Was the advertisement part of a series?
- Is it an example of commercial or non- or me advertising?
- What were the advert's prod i n s?
- How was the advert r ed audiences?
- Are any elem tu textuality used?
- Wa e able involved in the creative process?
- Did t ert require regulation?
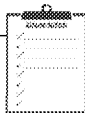- Did the advert have a positive effect or a negative effect on the company

Planning

Planning Techniques

As you approach the final stages of your research, you can st? t planning the exe?
Whichever NEA brief you choose to follow, there will ?e ?ze ?s of tasks you will ?
underestimate the power of planning. Once ?? u ?? ? planned your project fully
draft statement of intent, which v?? ? ?lr ? ?urn to once you have completed ?
accurate, and that you have ? ?? ?verything you set out to. More informati?
intent can be f?? nd ? ? ?x page. Below we have provided a few ideas to ki?

Sticking to the Specification

- As advised in the initial ideas stage (p. 22), create a pitch for an entire series of your fictional television show **or** a long-term treatment for an entire radio series **or** a treatment for an entire marketing campaign in which your advert is just one part.
- Keep note of all the essential elements specified by the NEA brief (p. 2). Tick off each of these elements as you include them in your final product.
- Keep note of all the elements of media language, representation and audiences you discover in your close analyses. Be sure to apply some o? ? these codes and conventions to you? ?? product and comment on ?? ?? ? ?? statement of aims

Logistics/Timings

- Create a timeline of the entire 12-week process. Use this to ensure that you stick to deadlines and leave enough time for writing your script, shooting/recording audio-visual material, and editing.
- Create a 'to-do list' which you can tick off throughout the process. *(You may find it helpful to split this list into subsections, e.g. a pre-production list, a shooting list, and an editing list.)*
- If you are planning on completing primary research, ensure that this is scheduled properly in advance as you will be relying on other peop?? ?? collect your data. *(Secondary resea?? ? the actual writing of content c?? ?e ? ?? ?ted on a flexible basis. Prim?? ? ?? ?? ?? and shooting must be pla?? ?e?? ?? ?ance.)*
- Make s?? ?? ?t you keep track of everyone involved in your practical project, *e.g. lighting operators, sound operators and actors*. Their names will need to be included on the cover sheet you hand in.

Or?

- Make a list of a? you will need f? props, microph?
- Create a shot l? you want to in? these off as yo?
- Create a storyb? pre-production? more clearly a?? colour and mo?? frame.

Produce a clea?, be shared with ? project. Scripts? envisage the e?

- Visit your shoo? ensure its suita? a recce (the pr? location prior t?
- In preparation ? issues such as: ? conditions? (T? tone of an ima? private proper? from the appr?
- Think about th? objects within ? *en scène).*
- If producing ra? with your pres? recording feels ?

P?

- Establish early ? software you w? product. Which? sure you pract? beforehand. E? something you ? before.

Statement of Intent

Writing a statement of intent on top of your practical project may seem a little daunting at first but it shouldn't be too difficult provided that you research and plan your projects effectively. The statement of intent essentially gives you the opportunity to point out the most relevant and exciting parts of your practical project to the examiner. It should only be approximately ⬚ words in length.

You can produce an effective statement of intent by clearly identifying the most relevant aims of your project as well as the ways in which they fulfil the brief.

Take it as an opportunity to describe:

- How you will utilise your knowledge and understanding of media language to inform your end product (i.e. how will you make use of key codes and conventions of media language in your project and why?)
- How you will utilise your knowledge and understanding of representations (of people, places, groups, events and ideas) in the media to inform your own constructions of representations in your product (i.e. how will you challenge and subvert stereotypes and why?)

These descriptions should be backed up by knowledge you gain from your research stages (into other products, your target audience and theoretical perspectives) to explain your decisions. Most importantly, you need to explain:

- How and why your product will be appropriate for the target audience specified in the brief.

Example Statement of Intent

I aim to produce the opening sequence for a new television teen drama aimed ⬚ 24-year-olds. I have decided ⬚ opening sequence will introduce a series in the ⬚ with a strong focus ⬚ masculinity and addiction. Through analysing similar ⬚ to produce ⬚ sequence set in two locations: the field of an abandoned second⬚ same secondary school's abandoned gym (interior). These familiar settings sh⬚ My research encouraged me to focus on two bickering teenage boys attempt⬚ drugs they have found. (However, it will be unclear until the end of the scene⬚ making it a key enigma code of the scene.) I was inspired by teen dramas su⬚ characters sharp, rude dialogue, but I have also made an attempt to subvert ⬚ mouthed, troublesome teenage boys we see in many teen dramas. I have app⬚ comedic manner by making the main drug dealer's motivation saving enoug⬚ school, adding a layer of sensitivity. This will be established through expositio⬚ convention of television openings). I plan to include recognisable action codes ⬚ and a pocket knife, as well as a red-herring action code in the form of two ⬚ then revealed to be water pistols. This moment ⬚ ⬚ demonstrate genre hybr⬚ deal will be undermined by an absurd ⬚ ⬚ comedy. This decision was ⬚ research in which the 16-24-year ⬚ ⬚ expressed their boredom with teen ⬚ too seriously. I have ⬚ ⬚ include a tilting shot to introduce the main c⬚ shots and ⬚ ⬚ ⬚ during the hectic drug-dealing scene. The draw of ⬚ non-diegetic music inspired by spaghetti western films, overlaid with a mod⬚ example of intertextuality and genre hybridity). This will appeal to a modern⬚ become increasingly aware of the history of pop culture.

Practical Skills

Screenplay

If you are planning to produce a television opening for your N~A brief, you will n~
plan into a screenplay. Not only will this allow you t~ ~ ~o~ ~ulate your treatn~
document to hand out to members of your ~~~ a ~d ~ ~w so they have a full und~
telling as well as your own artistic ~~~ ~ A ~ ~~enplay consists of four basic elen~
headings; direction; chara~t~ ~ ~ ~; and dialogue.

Take a loo~ ~e ~nnotated example below:

> Scene hea~
> scene and ~
> whether the s~
> (EXT), th~

INT. ROTTING TOOL SHED- MORNING

EDDIE is sat on an old wooden chair. A medium clo~
trainers. The camera slowly tracks up, gradually ~
year-old boy in his entirety.

> Description also includes sound,
> camera shots and movement

                    EDDIE
            Mate, I don't know about this

Another boy's voice responds to him from off came~

                    HARV~~ ~(~,S)
            What do ~ u m~~~ you don't kno~

> Character names are
> always capitalised
> and appear above
> their respective
> dialo~

                    EDDIE
            I don't know if I can do this

                    HARVEY (O.S.)
        (Casually) Course you can, besides you said you w~
                can't back out now!

> Dialogue can
> include notes
> on intonation,
> volume and
> emotion

                    EDDIE
            Yeah but I didn't know it was gonna ~

                    HARVEY (O.S.)
            Just quit being a wuss and do i~

The camera settles on a close-up of Eddie's face.
petrified. He closes his eyes, takes ~ deep breat~
red chilli in his mouth, starts ~~~~~i~g. Suddenly~
open.

> Transitions ~e ~~~~ ~ ~amera movement or editing
> techr~ ~ ~ ~~~ ~kes us to the next scene or location

EXT. ED~~~ ~ACK GARDEN - MORNING

Wide shot of Eddie's baby sister playing in a sand~
is visible in the background. We hear Eddie screa~
voice.

Building Character Structure: Creating an original story filled with exciting mome
can be far more difficult than it sounds. It is particularly difficult to establish a co
only have a short amount of time! But storytelling is driven primarily by characte
as a writer understand what your character wants and what they need to do to g
there. So before you start writing your script, try establishing the following poin

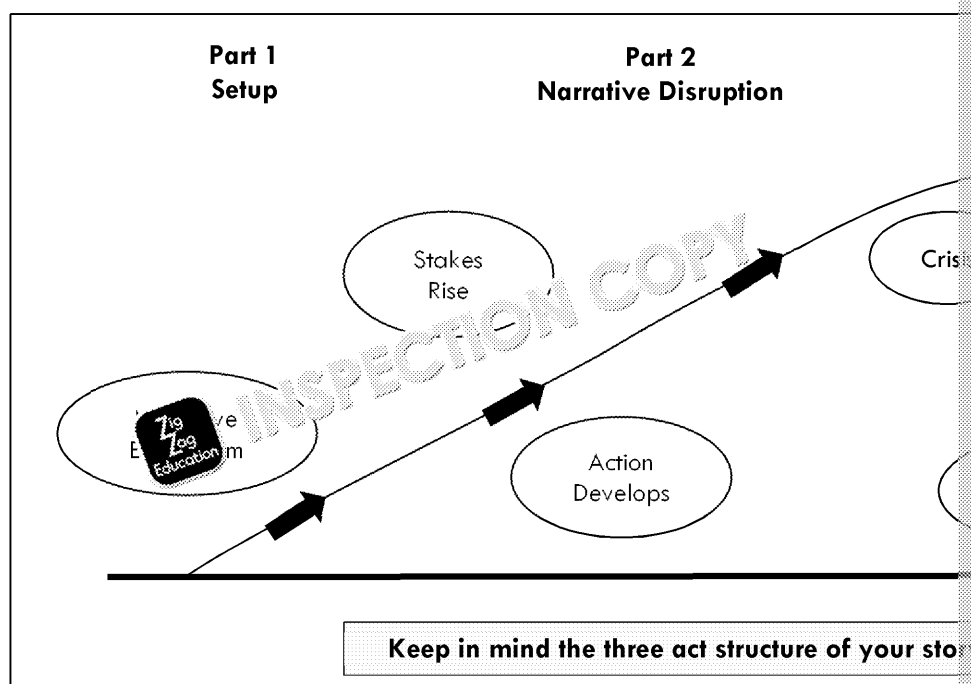**Note: Can you recognise the Disney film this simple stor⸮ icture describes?**

My main character(s): e.g. *A young lion ⸮ ⸮o⸮⸮⸮ to rule the entire animal king⸮*

**The problem they are f⸮ ⸮ ⸮⸮ ⸮e is arrogant, reckless and overly eager to pr⸮⸮*

What they ⸮[logo]x this problem: e.g. *He takes advice from his scheming uncle*

The complications that arise from their actions: e.g. *Due to his recklessness, the⸮ guilty, the young lion runs away from the kingdom he was meant to rule*

Stakes: *Under the rule of the scheming uncle, the lion's family and kingdom are t⸮ animals are starving. Eventually they will all die unless the young lion returns to ⸮⸮*

Part 1
Setup

Part 2
Narrative Disruption

Stakes
Rise

Cris⸮

Action
Develops

Keep in mind the three act structure of your sto⸮

ACTIVITY 2.1
Use the Building Character Structure to summarise the
plot of your favourite television programme

ACTIVITY 2.2
Write a one-page mock script f⸮r ⸮⸮ ⸮ ⸮ning of a
television show in a genre ⸮⸮ ⸮ur ⸮ ⸮⸮e. Your script **must**
inclu⸮⸮ ⸮ ⸮⸮⸮⸮wing elements:

(a) Sce⸮[logo]in⸮ (b) **Dialogue** (c) **Two character names**
(d) **Cha**racter cue (e) **At least two camera movements**

(f) **Character with a problem** (g) **A narrative disruption**

Dramatic Ir⸮
This is an in⸮⸮
achieved b⸮
become aw⸮
before the ⸮⸮
example, in ⸮
Parties, Rac⸮
up to her bi⸮
gang spend ⸮
that her par⸮
Great come⸮
Rachel's par⸮
convoluted ⸮⸮

Writing and Casting Your Radio Show

You will need to produce a script if you are planning to produce radio trails for y...
intention to make the dialogue in your segments feel as natural and 'off the cuff' ...
ensure that performers don't become side-tracked and that all the necessary inf...
one-minute trail. Producing this script is your responsibility as the director. **Not**...
script, you may find it useful to write out your structur... ...alogue as a grid.

Example of Radio Grid

Descrip...	Audio
Sta...	Short sample of opening jingle Pre-recorded announcement – 'Cinemaniacs! Maniacs!'
Presenter	'Welcome back to Cinemaniacs. I'm Andy James and today... cinema with our special guest Michael Blake. So, Michael,... you a surprise, didn't I?'
Guest	'You did.'
Presenter	'I certainly did.'
Guest	'A prospect I'm becoming increasingly terrified by.'
Presenter	'Well fear no more, Michael – the time has come. For tho... that's right – you guessed it – it's a special guest film quiz...'
SFX	*Royal trumpet sound effect (3 seconds long)*
Guest	'You're kidding?'
Presenter	'Oh, I never kid, Michael. We ... ...ou to embark on an a... trivia, and we are goi... to ...t...immediately!'
Guest	'What?!'
Music Bed	*...y ... ...usic begins to play beneath the dialogue – cor...*
Presenter	'This is Michael Blake playing for both glory and serious st... the most recent film to win Best Picture at the Academy A... answer immediately.'
Guest	'Bohemian Rhapsody'?
SFX	*Incorrect buzzer sound*
Guest	'No, of course not, it's Green Book!'
SFX	*Correct answer sound effect*
Presenter	'That is correct! Green Book did win the Academy Award ... us!'

Casting is Crucial

The manner in which your presenters speak will h... ... ...e effect on the tone ...
NEA project. It will also have a huge influ... ... n ...e way your radio show positi...
target audience. Make sure you ...e... ...erformer/presenter so that they spe...
appropriate pitch, speed ... ...e.

You should ... ...nsider the importance of accents. For example, regional acce...
establish a m...e casual, friendly tone, while RP voices tend to establish a formal ...
suitable for discussing serious issues (e.g. news, politics). However, the effect of ...
will depend on the individual speaker.

Mise en scène

Mise en scène refers to the arrangement of people and objects within the frame
associated with the analysis of film and television, it is crucially important to con
video shots also. The term describes the way in which a variety of visual attribut
scene, and how they can help to convey meaning to the audience. It's a French
'putting on stage', and includes a number of components such as setting and pro
much information can be packed into a single image.

When it comes to shooting your own ... t. , ou will have to think about:

- How actors are framed ... m ... of the frame they occupy; what angle th
- What actors are ... (how does the colour of their clothing clash or com
- What ... a ... ons are they performing (what does this reveal about plot
  etc.?)
- Which objects surround them (how are individual elements in the shot bala
- Which objects (if any) are they holding (what is the main subject of the fram

> **Themes:** The collection of toys in the
> background connote the episode's
> central themes of childhood, growing up
> and parental surveillance

> **Narrative:** The doctor inje
> child's head implies that th
> of experimentation. The fc
> the test has si

Black Mirror © House of Tomorrow / I

> **Character:** Rosemarie Dewitt's constricted
> body language and nervous facial
> expression suggests that she is a deeply
> insecure character. The direction of her
> gaze implies that she is overly protective
> of her daughter

> **Genre:** The lab coat and vinyl glo
> provide iconography we might
> associate with the science fiction ge
> and poss ... e horror genre due
> ... ty ... ear of illness and huma
> experimentation

ACTIVITY 3.1

Observe the way in which the image from *Black Mirror: Season 4, Ep*
analysed in terms of its mise en scène. Take a still from a television sh
choice and annotate it in terms of the arrangement of people and c

Preparing to Shoot/Record Audio-visual Material

- Create a 'to-do list' relating to all the individual shots you need taking for you
  these off as you shoot them.
- Make a list of all the necessary resources you will need for your photoshoots
  costumes, models, lighting equipment, sound equipme
- Produce a storyboard. Storyboards are partic... v ... ful for planning and e
  film marketing and secondary imag.... ...... agazines. Unlike shot lists, storyb
  clearly about issues such ... am, ... and colour. Remember to include detail
  the shot will can ...., ... camera movements, etc.
- Compl... ... ..ce (visit to a shooting location prior to filming). Visit your sho
  ensure ...... is suitable. It might even be a good idea to take some practice
- If you are shooting outdoors, check the weather conditions beforehand. An
  look very different to an image taken in sunshine, e.g. if you were shooting t
  metal music video it might not be the best idea to shoot outdoors on a beau
- If you plan to shoot images on private property, e.g. in a café or a museum, r
  permission from the owner of the property.
- Experiment with different perspectives beforehand. Prior to your shoot, tak
  shooting the same image from a wide range of angles. Analyse which ones v
  Unconventional angles can make your audio-visual footage significantly mor
  audience.
- Be aware of background noise (this is particularly important if you are recorc
  how much a film mic can pick up in a recording. Befc... ...u start recording, l
  central heating, pipes, loud neighbours, wildl ..., *c
- Be aware of how much sound yo.. ... ... participants are making! There a
  make even the quietest ... ises ...und incredibly loud, e.g. if your presente
  your micr...ho ... . ng while recording, this may cause vibrations that dr
- If you ... ..rd..ng a radio trail, encourage your presenter/performer to spe
  the spe..... is too far away, you may find that they are practically inaudible w
  However, speaking too close to the microphone can cause unwanted vibrati
  might find it useful to use a **pop filter** – this is simply a small screen that you
  the mic to filter through the appropriate sounds. Alternatively, you can use

---

What if I want to shoot with a DSLR?

This pack is tailored towards students who plan on taking their videos with a sn
generally be far more accessible. However, you are more than welcome to use
or your centre own one. The following websites offer useful tips for those gettir
cameras:

- o https://www.wikihow.com/Take-Goo... ?h... os ... ...g-a-DSLR
- o https://digital-photography-sc... ... cc ... ...gapost-learning-how-to-use-your-f
- o https://www.youtube... ... ./w... ... ..=9DQXlRpY2qc

... ...l ...nks go to **zzed.uk/9481**

Six Tips for Shooting
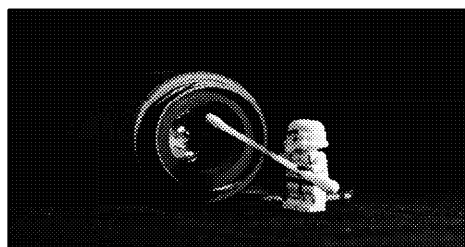
Make sure your lens is clean! Phone c
become smudged by fingerprints. This w
images yo

If you are shooting scenes on a smartphor
display a visual template of the 'rule o
interest fit into the provided boxes, y
balanced and vis
iPhone – Settings → Photos & Came
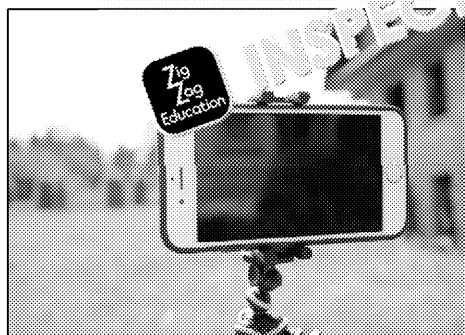**Samsung Galaxy** – Camera → S

Make sure you focus on your main subje
tap the section of the screen you want t
will almost definitely be the face
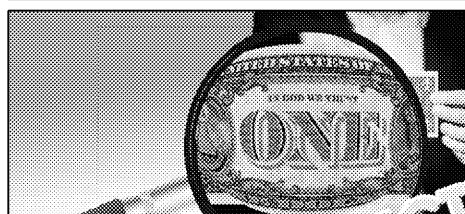
Zooming in can spoil the shot. It is alwa
range rather th... z oming in from a dist
Ic i. g its quality and becom

Make sure you have something to rest
hands on a tripod, there are still ways to
tables, walls, fences, even a large pi
supportive surface can be very disorien
shaky shooting style or **shaky cam** can
action sequences as it makes the aud
characters resulting in a mor
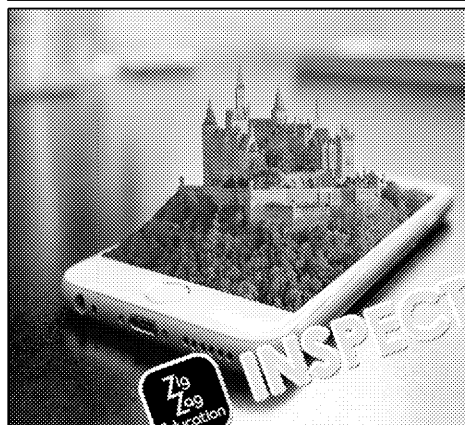
Consider the limitations and embrace t
make allowances for your phone's sma
flourishes. However, shooting on such a
camera movement and flexibility in lo
confined spaces
Note ir ... e keen to shoot audio
t, y...u might consider downloadir
to adjust shots, modify more settings
shots, etc. The app may not be free b
came

ACTIVITY 4.1

Take an hour or so to experiment with some of the above techniques on your
grown more confident with the various techniques, save three shots (relating to
you are particularly proud of.

Camera Operation

Shot Types/Framing

Framing describes the position of the camera in relation to the subject. Differen[t]
of perspectives of a setting or person, providing additional insight to the audienc[e]

Extrem[e] [?] [?] [?] [t] Shows a large amount [?] [?] [?] to establish the general location.	
Long shot This type of shot still contains the scene; however, it gives the audience a more specific location of the action.	
Full shot Shows the entire height of a person within the frame, allowing the audience to see the subject clearly.	
Med[ium] [?] [?] Contains a view of a pe[?] [?] [?], [?]e waist up. It allows the audience to see the pe[?] f[?] [?] [?]ody language more clearly.	
Medium close-up Includes the face and shoulders of a person. Allows the viewer to see the person's emotions.	
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.	
Extrem[e] [?]se [?] [?] As the name suggests, it's [?] [?] [?]ecific part of a person's face. It's used to cre[?] [?]n [?] [?] [?]ood and draw attention to a specific part of the subje[?] [?].	

Over the shoulder shot	
This shot is usually used to show conversation. It allows the audience to see the person's reaction and implies a degree of intimacy between the subjects.	
Point of view shot	
This shot aims to be from the view of the subject, used in order to make the audience feel as if they are part of the photo.	
Aerial shot	
This refers to a shot from above, showing objects such as cars and people below.	

Angles

The angle of the camera in relation to the subject can give additional emotional example, it can impact how the people or scene are perceived to the audience.

Wide angle
This is a camera lens that encompasses a wide angle of view (usually greater than 55°) and a short focal length. It can be used to show a wide landscape and also physical distortion between subjects, which is particularly relevant when close to the photographic subject.
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.
High angle
The camera is positioned up high and looks down at the subject. It has the effect of belittling the subject, making them appear as if they are a child looking up at an adult.
Canted angle
A canted angle is where the camera is tilted on its roll axis so that the horizon is at an angle to the bottom of the frame. It aims to disorientate the viewer and portray emotional tension.

Depth of Field

Within audio-visual production and photography 'depth of field' describes the ar
A shallow depth of field is when only the subject is in focus, and the background
This can be used to draw the attention of the audience to a specific object within
field is the opposite: when the entire image is in focus and clearly visible.

Look at the two images below:

Die Hard with a Vengeance © Cinergi Pictures, 1995

This shot from *D*
has a very shall
blurred appear
draws attention
to his phone cal
to intimately ide
shallow depth o
to the various cu
across his face,
physical hardsh
course of the no
depth of field,
images would b

Citizen Kane © Mercury Productions, 1941

On the contrary,
has a deep dept
detail across the
appropriate for
foreground are
boy playing outs
meaning is adde
business prospec
and enthusiastica
alerts the audien
central focus of t

- Depth of field can also be used to represent emotion or feeling. For exampl
  shallow depth of field could be perceived as lonely and isolated; alternative
  could also be used to represent the character as the centre of attention.
- On the other hand, a constant deep depth of field could be used to show th
  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 the audience.

Aperture: The depth of particular shot depends heavily on ape
term refers to a lens that allows light to travel into the can
the pil . It can expand or contract depending on how much
p ure is crucial as it can adjust how light or dark your shot is (t
n determine how sharp or blurry the images behind a shot's mai
the **depth of field**).

How to Practically Achieve Depth of Field

An effective depth of field is usually achieved using a wide-aperture lens, as well [...] can still be achieved using a standard camera phone.

Achieving Shallow Focus

- ☐ Simply get as close as you can to the main subject of your shot
- ☐ On account of new develop[...] contemporary andro[...] and tablets, filmmak[...] n[...] [...] he capacity to clearly cap[...] je [...] from no more than a few centi[...] away. This enables crisp, beautiful foregrounds with desired blurred backgrounds
- ☐ Ensure that the main subject of your shot stands out against the background. Make sure that nothing near the foreground of the frame can distract the camera's focus

Achiev[...]

- ☐ Ensure that the [...] lit and, by exte[...] aperture
- ☐ Ensure that you [...] the main subjec[...] away the came[...] you can achiev[...]
- ☐ Try and shoot [...] depth in the im[...] between objec[...] in the backgrou[...] don't appear t[...] achieve deep [...]

If you are keen to use a smartphone camera lens for your audio-visual project, yo[...] be useful: *https://www.geekyexplorer.com/smartphone-camera-lens-clip-revie[...]*

ACTIVITY 5.1

Take a close look at each of the stills below.

a) Identify whether each shot has a shallow dep[...] [...]el[...] or a deep depth [...]
b) Write a paragraph for each image e[...] [...] ni[...] [...]y the depth of field is [...] image in question.
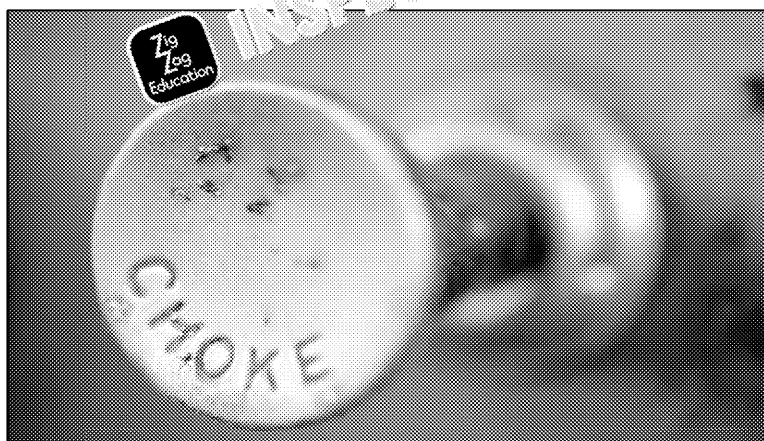
Depth of Fie[...] Analysis:

Playtime © Specta Films / Jolly Films, 1967

Depth of Fie[...] Analysis:

Lighting

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, cloudy day the sun produces more even light and the shadows have little definition and soft edges; this is called soft lighting.

Examples of different types of lighting include:

- **Silhouette lighting:** A lighting technique where the audience 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 a allows the audience to see the entire scene.
- **Cameo lighting:** Commonly seen in interviews, both the interviewee and inte and the background is invisible. This highlights all the features of the subject body language. It's used to convey a sense of intimacy and the message that
- **Chiaroscuro:** A combination of the Italian words 'dark' and 'light', this lighting contrasts of light and shadows. It aims to focus attention, articulate space, 3D properties in the image.

Do I really need lighting equipment?

There are plenty of ways to light your audio-visual productions without any professional lighting equipment. Artists from all walks of audio-visual media have found cheap and creative ways to light their footage in a way which is visually pleasing and meaningful for the audience:

Three Point Lighting Set-up

If you light your main subject from three different directions (using professional film lights, lamps, torches, etc.) your subject will stand out from the background.

- One light **(key light)** should provide the majority of the light (be sure not to place the key light too close to the camera as this will make the footage over-exposed)
- One **(fill light)** should light any shadows in the frame
- One **(back light)** should be positioned behind the main subject in order to create a border of light around the edges of the subject

Natural Lighting

On certain occasions, natural lighting (from sunlight, street lamps, etc.) can make visual footage. For example, if you are filming in a vast, open landscape (e.g. a fi camera along to a **recce** so you can check how well the natural lighting can be ca decide then whether you'll need additional lights (if you want to achieve a surrea provide shade from the sunlight (if you find that your shots look overexposed).

Sidelight

This refers to a source of light situat... ... ... to the side of an actor. Sidelight... visually dramatic mood li... ... ... are often used to achieve chiaroscuro-style of revealing t... ... ... or's face.

Practical Lighting

Don't be afraid to clearly insert sources of light into the frame (so long as they m location). Practical sources of light can range from everyday items, such as lamp items, such as candles and glow sticks. Practical lighting is a technique used by a Hollywood directors alike as it can increase the depth of field in a scene and illum that feels authentic.

ACTIVITY 6.1

a) Match the shots below to the four main styles of lighting explored in this s
b) Write a short paragraph on each image explaining why each choice of l
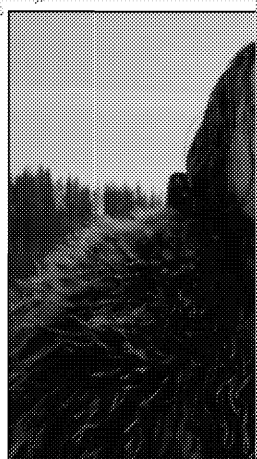

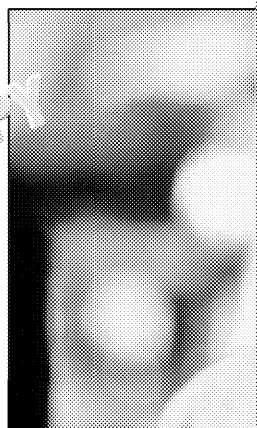| Three Point Set-up | Sidelight | Practical Lighting |

Eyes Wide Shut © Pole Star / Hobby Films, 1999

The Revenant © Regency Ent... Content / M Product...

Casino Royale © Eon Productions / Stillking films / Babelsberg Film / Metro-Goldwyn-Mayer, 2006

Armageddon © Touchstone M...

Sound Recording

Within audio-visual 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 ┄┄┄ ┄e within a car.

On the other hand, the ┄ ┄┄ ┄ ┄on-diegetic sounds are not visibly coming fror┄ ┄in ┄ ┄┄ne, nor is it implied that they are. For example, a ┄┄r, mood music and sound effects that are added for dramatic eff┄┄

The **fidelity** of sound means how faithful a sound is to its source, as perceived by the audience. It is used to add effect and convey meaning. For instance, an image of a car 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 not the engine sound came from that specific car.

Other sounds can be added in order to add effect; the audience generally accepts the sound of a punch or kick – even though such actions don't result in s┄

The sound level, that is how loud or quiet a sound is, can vary and influence the ┄ and how the audience perceives it.

Low-level ambient sound can be used to set th┄ ┄ce ┄e ┄┄provide a base of reality, ┄ natural setting. In contrast, loud sour┄┄ ┄ ┄┄ ┄ ┄an be used to immerse the viewer ┄ being a nightclub scene wher┄ ┄ ┄┄ ┄┄e would have an expectation of loud mus┄

The use of ┄┄ ┄ ┄┄y dictated by a number of factors, including the target ┄ the atmosp┄ ┄thin the scene. It's uncommon to see productions aimed at c┄ music such as heavy metal.

Sound clarity helps to strengthen the setting and atmosphere of the scene. Muf┄ awareness that the action is taking place within an enclosed space; additionally i┄ any dialogue within the same scene.

Don't be afraid to make use of sound in music videos also. You are n┄ music track as your only source of sound. Try experimenting with the ┄
- Fading the music track out to reveal sections of dialogue or sour┄ gradually fading back into the music track
- Filming the creation of diegetic sounds and ┄┄ching them up to ┄ soundtrack, e.g. *a loud noise coincid┄ ┄ ┄k┄ y change in the so┄*

ACTIVITY 7.1

a) ┄in ┄e difference between diegetic sound and non-diegeti┄
b) ┄can the fidelity of sound affect the perception of a scene's ┄
c) Suggest a word that describes the accepted use of punch and k┄ moving image production.

Most Common Types of Film Mic

Mic	Description
Shotgun	The most common mic used in the recording of audio-visual produc[...] Due to their long, hollow design, shotgun mics pick up both specific sounds and surrounding, ambient noise. Ther[...]re, if you are attempting to record sound from a [...] [...] [...] (e.g. dialogue), it [...] recommended that you point [...] [...] [...]ctly towards that source. If you are us[...] [...] [...] mic to record dialogue, it is also a good id[...] have [...] [...] m[...] (see below) on set so the dialogue can be [...]p[...]sed over the surrounding noise. **Note:** Most filmmakers will place a fuzzy fabric called a wind muff o[...] their shotgun mic. This acts as an absorbent of the unwanted soun[...] the wind provides.
Lavalier	Also known as a lapel mic or a collar mic, these are the tiny microphones you see attached to news readers, interviewees, theatre performers and public speakers. They are less common i[...] fictional television and music videos as they spoil the allusion of drama. However, they can be used on rare occasions to increase [...] volume of character dialogue (if they are well hidden enough!)
Handheld/ Portable digital audio recorder	It is more than likely that you will use a handheld digital recordin[...] device for your NEA project as they allow yo[...] [...]o record on locati[...] using built-in microphones. Most h[...] [...] [...]r[...]orders capture au[...] in stereophonic sound which [...] [...] [...] [...] and spatial placement; [...] is achieved throug[...] [...] [...] [...]e two microphones located in a[...] coincidenta[...] [...] [...]. [...]s [...]chnique is where two **unidirectional** (working in the same [...]ection) microphones are placed at an angle as close as possibl[...] each other without touching. The sounds recorded on this devic[...] should be synched up with the video footage with the help of a **clapperboard**.
Radio	A radio microphone is a microphone that is bidirectional, meanin[...] that it picks up sound from either side. In circumstances such as a two-person conversation, this would [...] ideal.

Start and Stop Times

When recording audio it is good practice to have an appropriate signal that notifies performers and other crew members when the audio has started and stopped recording. This helps to safeguard against noises and other interference that could occur.

Within film production, the audio and video tracks can be recorded separately. In order to help the editor synchronise both tracks, a **clapperboard** is used. The clapperboard shows the elapsed time on the video track and, as it's closed, there is a loud noise that appears as a spike within the resultant audio waveform. The editor can then easily align this spike in the waveform with the accompanying video by seeing the point at which the clapper is shut.

Sound Log

A sound log is a report that's used within film production to record the timings and that have been recorded. By recording the scene, shot, take number, date and a in the editing process to easily identify the audio track that goes together with a

An example of a sound log is shown below:

Sound Log				
Production title: *The Hidden Girl*				
Date: 25/10/18				
File name	**Scene**	**Take**	**Duration**	
Track15	3	5	00:11:10	Aaki
Track16	3	2	0:01:08:00	M

ACTIVITY 8.1

Use the table below to reflect on what you have learnt so far from the p
thre... production skills that you have learnt that you intend on u

	Production skill	**How I in**
1		
2		
3		

Mounts

A microphone mount refers to the method by which the microphone is attac[...]
sound.

Mount	Description
Stand	A microphone stand is a free-standing r[...] that allows the micro[...] be positioned without the ne[...] o [...] by a person. There are a num[...] microphone stands available for [...] of circum[...] r example, a desktop stand for use in a seated [...] an overhead stand which is used for extreme heights a[...] les.
Rifle	A rifle mount allows a microphone to be mounted directly onto a camera, eliminating the need for it to be held. It also holds the advantage of having the sound directed towards the action bein[...]
Boom	A boom is an extendable pole and mount that allows the user to [...] microphone to their desired height. It's commonly used within video filming to gain closer access to t[...] subject's audio, and positioned at a height that obscures it from [...] within the camera's framing.
Clip	A clip does exactly what the name suggests – [c]lips the micropho[...] article of clothing or object closer to t[...] of the sound. It'[...] commonly used with Lavalier m[...] to allow hands-free ope[...]
Shock mount	[...]sh [...]nt fastens the microphone to the stand using a tech[...] [wh]ich helps to reduce background noise and isolate the microph[...] [...]om vibrations that might be transferred through the microphor[...] stand.
A sturdy surface	If you are recording radio segments or a music performance with [...] **radio mic**, there is less pressure for you to separate the microph[...] from the source of sound. In these cases, it is possible to use a c[...] table to support your mic; just make sure that the surface is secu[...] that it does not invite any unwanted noise, e.g. tapping on a tabl[...] chair creaking.

Audio Editing Software

Audio editing software refers to [...] [a]pplications that permit audio data to [...]
recorded and edited.

There are a [...]umber of different audio editing applications available for mu[...]
recording, ea[...] offering a range of custom features and effects; however, they a[...]
the core functions of recording and editing audio files.

Professional paid-for software – such as Pro Tools, Cubase and Adobe Audition – [...]
properties that allow users additional customisation; however, there are also fre[...]

Editing

Editing describes the process of manipulating and arranging video clips into a fin
is to remove any unwanted footage, select the best footage and create flow and
This essential process is also an opportunity to influence how the audience will i

Transitions

A transition moves one shot to the next. Transitions a   sary to move the
direct the audience and provide a multi-dimen ic al   g   into the world of the

Below are some common tran   ns:

Type of tr o	Description
Cut	A simple cut is just an instant change from one shot to th appropriate time, when there is a need to force the atter important.
J-cut	A J-cut is when the audio from one track precedes the vic audience from one scene to another. Imagine a scene showing the front of a house; however, next frame inside, you begin hearing the dialogue going
L-cut	This is when the video clip cuts to another, but the accom This method is useful when showing a conversation, as it reactions and facial expressions of the participants durin
Cross-dissolve	This transition is when one clip gradually fades into the n smooth change of location or to indicate the passage of t
Fade in/out	The scene fades in/out to white/b A fade to black is a scene. A fade to white is d someone passing out, afterlife.
Wipe	A wipe is hot is gradually pushed off-screen a ow a change in location.

Rhythm

Within editing, rhythm describes the pace of the video and the duration of each
the content; a video with a large number of very short clips can create a feeling
the audience. This is particularly evident when it's synchronised with a fast-pace

Post-production

Post-production describes a number of activities that happen after the initial film
the editing process.

Rough Cut

After preparing and organising all the footage and files in your video editor of ch
stage is to compile and edit a first draft using the storyboard   nd screenplay as a
of the clips and sound.

The image icons of the tools listed o   n   page are from *Adobe Premiere Pro*
most video editors will feat   il   tools with similar icons and functionality.

Tool name	Description
↖ *Selection tool*	This tool is used to select and move clips within the timeline.
◄╫► *Ripple Edit tool*	Using this tool allows you to adjust the edit point of a clip within the t... position of adjacent clips shifts in the relevant direction.
╫╫ *Rolling Edit tool*	Moves the edit points of a clip in the timeline while simultaneously e... shortening adjacent clips.
✎ *Razor tool*	Splits a clip along the timeline into tw... ...t is made at the click p...
⊢⊣ *Slip tool*	The slip tool scroll... ...ough ... footage in a clip. The in and out poin... shift while t... ...ation remains the same.
◄◊► *Slide tool*	...is tool selected, moving a clip left or right within the timeline ... ...tion of the adjacent clips.

Within Adobe Premiere Pro, video clips are imported from the operating system file explore... panel; then, using the selection tool, they're simply dragged onto the timeline where video c... chronological order.

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

Video and audio clips ...
project. Think of this a...
you store all the thing...
to use within your pro...

Rough-cut Review

When watching and reviewing the first draft of your video there are a number of [...] examined; this is so that any unplanned **pickup shots** can be filmed before the fi[...] shot describes a small, minor shot filmed in post-production to fix any continuity [...] provides the opportunity to gain feedback on both the edit and footage which ca[...] reflection and improvement.

Take note of:

- **Audio quality and levels** – Is the aud[...] lo[...] or quiet? Audio levels shou[...] Are any of the audio sounds [...] or lacking in quality? *(This will be a c[...] audio amplifier is pu[...] its capability)* Is there any interference, su[...]
- **Video q[...]** – [...] ootage the correct size and aspect ratio? Do the sho[...]
- **Video** [...] – Do the colours look right? Is the footage correctly white-bal[...]
- **The edi[...]** ow good is the video edit? Are there any gaps? Do all the trans[...] video?
- **Special effects** – If there are special effects, are they effective? Is there any [...] improved?

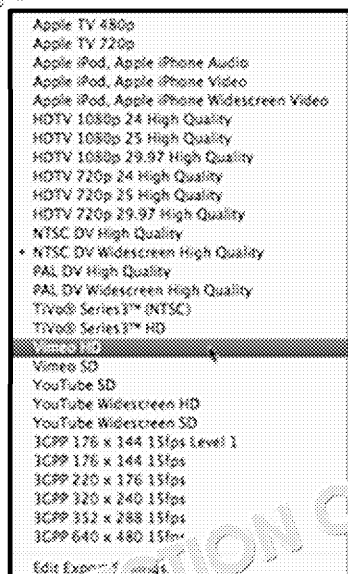## Final-cut

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

Before adding any additional sound, such as sound effects, the video layers shou[...] any unintended changes while navigating the timeline.

Render/Export File

When the edit is completed, the only remainir[...] s er[...] export it as a video file[...] be viewed upon will play an importa[...] ti[...] the export settings that are used[...] should be submitted on disc[...] me[...] ry stick, or as an e-portfolio in the forma[...]

The example ([...] shows some [...] set formats a[...] exporting vid[...] *Adobe Prem*[...]

Health & Safety

Accident: An incidental and unplanned event that could have been prevented had circumstances leading up to the accident been recognised, and acted upon, prior to its occurrence *(Robertson, 2015)*

Risk Assessment

Even if you are confident you won't ~~~~ o~ ~~~ in a dangerous environment, you never kn~~ ~~~ when and where healthy and safety issues will ari~~ ~~~ Making a risk assessment is an important s~~ ~~~ assessing and managing health and safety prior to filming. This ~~~~ess requires you to look in detail at every task and activity and decide the possible hazards that they present. By highlighting potential risks it allows you to note the likelihood of their occurrence and how to control them, should they arise.

You should apply two separate scores (between 1 and 3) to each hazard, based on the following:
a) The likelihood of the risk
b) The severity of the resulting injury

Hazard	Loose wires from lighting rigs
Persons who may be harmed	Crew
Property which may be damaged	Light
Likelihood	1
Severity	2
Total ris	3
Precautions taken	Ordered surplus number of cable protectors to reduce tripping hazards

Top Tip: If you find that one of your hazards scores a **4** or higher, you may consider eliminating the risk altogether. Remember that film is an illusion. You can effectively make your audience feel like they are watching a dangerous event without taking any major risks on the shoot whatsoever.

Example: The opening attack scene in the film *Jaws* (1975) does not feature a large animatronic model, or indeed an actual shark. The filmmaker left everything up to the audience's imagination by simply showing the vic~~~ ~a~ ~mi~g and being dragged through water. The sc~~~ is ~~ ~ore effective as a result. A classic c~~~~ ~s~ ~ **more**
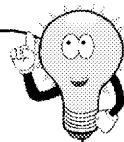
Standard Risks You Should Consider	Expla
Weather	Could the weather damage equip... too hot or catch a cold?
Time Constraints	Make sure you leave enough time ... you panic and rush the shoot, you ... mistakes
Tripping Hazards	How will you approach cable-layir... lying a... ? Are you shooting a...
Manual Handling	...c ... ave enough people to tra... comfortably? Do your actors have
S... ti... ...ater	Is there enough distance between... sufficient barriers in place? Do yo... just in case?
Camera-related Risks	Particularly look out for shots whi... to move while filming, e.g. *trackin...*
Filming from Heights and Edges	Are there sufficient barriers in pla... Are your actors comfortable shoo...
Risky Content	Be vigilant when it comes to shoo... dangerous or potentially offensive... filming in a public area

Activity 9.1

Describe a filmmaking scenario in which you would have to consider the follo... your risk assessment. Explain your choices:

a) 32 degrees Celsius, clear sky

b) Heavy rainfall

c) High winds

d) Sn...

Activity 9.2

Match the appropriate 'Total Risk Score' to the following shot proposals. An...

a) **A man, stood still on a field, catches a tennis ball – 2**

b) A man, running across a field, catches a tennis ball

c) A man, stood still on a field, catches a cricket ball

d) A man, roller skating across a concrete playground, catches a tennis ball

e) A man, roller skating across a concrete playground, catches a bowling ba...

f) A man, running across a concrete playground, catches a tennis ball

Note that each shot proposal basically describes the same action. It only takes the...
likelihood and severity of a hazard.

Activity 9.3

Take a close look at the script extract from BBC's *Bodyguard: Series 1, Episode 2*[...]

potential hazards and the consequences of these hazards you can find in the ex[...]

answer in the form of annotations:

Script Extract: *Bodyguard: Series 1, Episode 2 (201[...)*

> RECEPTIONIST (CONT'D) (O[...]
> [...]uly, they need you upstairs!
> Quick!
>
> David runs to the lift -- some people are
> coming out and others waiting to go in. D[...]
> shouts for them to get out of his way.
>
> DAVID
> Clear back!
>
> David punches the floor number. The lift
> closes.

10:40:25 **INT. HOME OFFICE. LIFT. CONTINUOUS. DAY**

> As the lift goes up, he draws his firearm[...]
> places his finger alongside the trigger [...]
>
> He watches numbers count up. He starts br[...]
> hard.
>
> He fights to control [...] breathing.
>
> On the fir[...]m, [...]and is trembling.
>
> [...] [...]resses the panic attack. He get[...]
> [...]osure back just in time for the lift [...]
> open.

10:40:42 **INT. HOME OFFICE. 4TH FLOOR. CONTINUOUS.** [...]

> The lift door opens and David exits.
>
> Chanel is shouting at Rob and others whil[...]
> security officers -- one male, one female[...]
> block Chanel's path but are reluctant to [...]
> restrain her.
>
> Rob is at the threshold of his office; be[...]
> him, is an interviewee, embarrassed and [...]
> pretending the situation isn't happening.
> the rest of the office looks on with a mi[...]
> embarrassment and concern.
>
> [...]A[...]
> How [...] [...]eat me like that?
> [...] had it in for me from day[...]
> [...] Oh, stand there like a smug
> prat!
>
> ROB (OVERLAPPING)
> Sergeant Budd, thank you. Sergeant
> Budd.

Bodyguard © World Productions, 2018

Glossary of Terms

Term	Definition
Action Code	Narrative codes embedded in an audio-visual sequence v in the story
Animation Advert	An advert designed to inform or ~~~ ..ade the audience which cannot easily be c ~~~ .e~ y shooting footage of
Antagonist	A character i~ ~ ~~ who opposes the protagonist and disr~ ~ ~
Anti-reali~ ~ rt	~ ..dvert containing elements of fantasy or the supern~ reflect what would 'really happen'.
Aperture	The hole within a lens that allows light to travel into the to change the brightness and the depth of field of a sho
Aural Signposting	When the setting or location of a radio programme is e~ features, e.g. accents, background noises
Canted Angle	Also known as a *Dutch angle*, describes a shot in which i horizontal lines do not run in parallel with the bottom o traditionally used to imply that 'all is not well' within a r
Chiaroscuro	A combination of the Italian words for 'dark' and 'light' articulate space, create drama and bring out the 3D pro
Clapperboard	A tool which makes a clear sound, used to help synch au
Clipping	A type of audio distortion when ~~ .plifier is pushed b
Close-up	A shot in which the c~m~ ~ ~ ~ subject at close rang scale
Codes & Convention~	~ ~ ~ ~ ~ features or rules used regularly across medi ~ .ne style or genre
Continuity ~~ing	A style of editing in which shots are cut together to forn structure or consistency in terms of time and location
Core Concept	A central theme that reoccurs throughout the music vid images or lines of dialogue
Costume Design	Describes the clothing and accessories worn by people i Costume design can connote character traits and brand colour and texture of an audio-visual sequence
Cross Cutting	An editing technique, usually found in narrative drama, between two different actions so as to imply that they a e.g. *two superheroes suiting up for a battle*
Cultural Codes	Codes which offer additional ~ ~ ~ .tion through conn~ story's location or e~~
Dance Choreography	Often fo~ ~ ~ ~ ~ ~ormance-based music videos, chore~ ~ ~ ~ ~ .ovements in a dance routine
Depth of F~	Describes the amount of the shot that is in focus. You c~ or a deep depth of field
Dialect	A style of speaking unique to a particular region or soci~
Dialogue	A conversation in a story, play or audio-visual product b~

Diegetic Sound	Sound in audio-visual media which has not been add⋯ source of the sound is either visible or acknowledge⋯
Documentary Advert	An advert that uses voice-over narration, interviews ⋯ life as it actually is
Dramatic Advert	An advert that uses conventions of fictional drama ir⋯ imagination
Dramatic Irony	A dramatic device act⋯ d ⋯ leading the audience ⋯ important ⋯ ⋯ ⋯ before the characters in the st⋯
Enigma Code	⋯ ⋯ ⋯ ⋯odes embedded in an audio-visual sequer⋯ ⋯udience can solve this puzzle by viewing the rest of⋯
Equilibrium	The state (usually at the beginning or the end of a st⋯ balanced and there is no major conflict'
Establishing Shot	A shot which shows the location in which a scene is ⋯
Exposure	Determines how bright or dark filmed footage will a⋯ light allowed to reach the camera's sensor
Eye-line Match	An editing technique in which the camera will cut fro⋯ something to whatever they are looking at
Format	The recognisable structure of a continuous radio ser⋯ statements, topics and compulsory segments of info⋯
Handheld Shooting	A film-making technique in which the camera is held⋯ being placed on a tripod or an alternative surface
Idiolect	A style of speaking uni⋯ ⋯ pa⋯ticular individual
Intertextuality	When a med⋯ ⋯ ⋯eferences another text in order ⋯ ⋯ ⋯ ⋯ce ⋯ ⋯pretation
Jingle	⋯lso known as a **theme**, this is likely to feature both⋯ name of the broadcasting frequency. Allows the aud⋯ what programme they are listening to.
Linear Advert	An advert that follows a character's journey. Events ⋯ chronological order.
Lip-synching	A feature commonly found in music videos in which ⋯ song in time with a previously recorded soundtrack
Live Audience	Also known as a 'studio audience', this convention is⋯ comedy to provide accompanying laughter or applau⋯ show. A live audience is a useful way of feeding ene⋯ giving the show a greater air of excitement.
Low-angle Shot	Sequences or images taken b⋯ ⋯ ⋯mera which is situ⋯ causing that subject t⋯ ⋯ k ⋯ger
Match Cut	An edit⋯ ⋯ ⋯ ⋯ ⋯ue used to cut between one shot ⋯ ⋯ ⋯ ⋯arratively related to the previous shot
Match on	An editing technique which a particular action (e.g. p⋯ camera to shift perspective
Mise en scène	A term often associated with film studies. The arran⋯ within the camera frame.
Mode of Address	The type of language used by a media product to co⋯

Term	Definition
Montage Editing	An editing technique in which a series of images are … time passing or condensed character development i…
Non-diegetic Sound	Sound in audio-visual media which has been added … characters within the fictional story are not aware o…
Non-linear Advert	An advert that follows a character's journey but the … order
Panning	A shot used in au…io …is… … …edia in which the came… rotates … … h… …tal access. Panning can be used … … …t … follow a character's movements.
Parody A…	An advert that makes fun of recognisable elements o… a product, a service or an idea
Pickup Shots	A small, minor shot filmed in post-production to fix … be augmented into existing footage.
Pop Filter	A small screen that you can place between the speak… the appropriate sounds
POV	Stands for point-of-view. A shot in which the camer… a particular character (usually the protagonist).
Press Pack	An organised set of promotional materials for a med… to journalists as a form of marketing
Protagonist	The central character of a story
Public Service Broadcaster	A media broadcaster whose primary obligation is pu… from the public, and in tu… … …roadcaster is perce… It is often run b… t…e ta…… … behalf of the public.
Radio Grid	A ter… … … … can be used to plan out the struct…
Realist Adv…	…r …avert that attempts to capture an issue or a situ… recognisable way possible
Recce	The process of visiting a filming location prior to sho… suitability
Series Advert	Multiple adverts used to promote a single product, s…
Shaky Cam	A shaky shooting style used to make the audience fe… particularly in an action sequence
Shot-reverse-shot	A feature of continuity editing in which one characte… who is off-screen. The next shot will then show the … looking back at them.
Slogan	A short phrase, usually used as the theme for a prod…
Sound Fidelity	How faithful a sound is to its …… …e, as perceived by…
Star Power	The prominence c… a …e… … a…ty or character in a m… fame an… … p… … …
Talking Head	… …… …r… in which someone speaks directly to the a… …ervice or an issue. (They are usually framed in a clo…
Tilting	A shot used in audio-visual media in which the came… rotates on a vertical access. Tilting is often used to … shot, e.g. *a new character might be introduced throu… tilts up to eventually reveal their face.*

Timed Editing	An editing style often used in music video in which ac[...] synchronised to complement a beat or rhythm *(e.g. a* [...]
Tracking Shot	A shot used in audio-visual media in which the camer[...] person or subject in order to keep it in the frame
Transitions	Describe the camera movements or editing technique[...] scene or location
Wild Track	Non-diegetic sound eff[...] er [...] added into a radio pr[...] emphasise th[...] o[...] a certain moment (e.g. a b[...] mak[...] it [...], to dub over swear words, or to cre[...] [...]
Wind Muff	A fuzzy fabric which can be placed over a microphone[...] sounds generated by the wind.

Television Segment – Concept

- **https://www.youtube.com/watch?v=fF_h9fl3dQs** – Top 10 First Scenes in
- **https://www.bbc.co.uk/writersroom/writers-lab/g~~ ~toolkits/writing-t** (Writers Room)
- **http://downloads.bbc.co.uk/write~ ~ /s~ ~ts/Bodyguard-Post-Produc Ep1.pdf** – Bodyguard Post-P~~~ ~ ~ ~cript – *(Read the opening 12 pages)*
- **https://www.bbc.~ ~ ~ ~ ~~sroom/writers-lab/genre-toolkits/writing-t** (Write~ ~ m)
- **https:/~ ~raindance.org/10-zero-budget-filmmaking-tips/** 10 Zero Bud

Television Segment – Practical Skills

- **Book** – Filmmaking for Dummies – *Michael Stoller*
- **https://www.youtube.com/watch?v=njeCxUspmHk** – 10 Tips for Beginner
- **https://nofilmschool.com/2018/02/beginner-tips-and-tricks-will-help-you** Beginner Tips and Tricks That Will Help You Shoot Better Films and Videos *T planning to shoot your project on a DSLR and are experimenting with fairly c the video provides useful advice on lighting scenes*
- **https://learnaboutfilm.com/iphoneipadfilm/filmmaking/** – How to make a – *Tom Barrance*
- **https://www.geekyexplorer.com/smartphone-camera-lens-clip-review/** – Lens Kit to Boost Your Photos: Pixter Reviews
- **https://www.youtube.com/watch?v=Eotwf8rG~ ~ ~h rt** horror film shot
- **https://www.youtube.com/watch?v=~~ ~ v~ ~h ~y~** – This Movie was Shot c
- **https://www.youtube.com/~ ~ ~ ~ L1zkL1UjrM** – Steven Soderbergh o Unsane & the Future ~ ~ ~ ~ /~king- HeyUGuys

Music Video ~ ~ pt

- **https://portal.sd72.bc.ca/class/grqcsah/music%20video/Assignment%20F %20Codes%20and%20Conventions%20of%20Music%20Videos/PDF%20Mu %20Conventions.pdf** – Codes and Conventions of Music Videos
- **https://www.youtube.com/watch?v=2yvxQ8qVQuo** – Top 10 Most Creativ *Watchmojo.com*

Music Video – Practical Skills

- **https://diymusician.cdbaby.com/music-promotion/6-tips-to-making-a-no** to making a low budget music video – *Chris Robley*
- **https://www.wikihow.com/Make-a-Music-Video** – How to make a music v
- **https://www.musicindustryhowto.com/how-to-ma~ ~ -music-video-for-b** music video for beginners 2019 – *Shaun Leta~ ~*
- **https://www.dittomusic.com/blog~ ~ ~ g-~ ~r-own-music-video-diy-gui** video – DIY Guide – *Ditto M~ ~ ~ ~ ven if you are unable to use an actuc kind of surface to re~ ~ ~ ~ ~hooting*
- **https:/~ ~ .t ~ ~ ~cecareers.com/how-to-shoot-a-music-video-step-b** Guide ~ ~ ~ng a Music Video – *Heather Macdonald*
- **https://www.youtube.com/watch?v=ZuRO2bpA3o8** – How to Make a Mus
- **https://www.youtube.com/watch?v=aUt4jr3po_k** – 5 MAJOR mistakes to videos! (Music Video Tips) – *YcImaging*
- **https://www.youtube.com/watch?v=I7Eb7IvRXOQ** – iPhone 6 Plus (Music DreLeoTV

Radio Segment – Concept
- **https://www.youtube.com/watch?v=zq58ArXWars** (video) Kate Cocker – E
  presenter
- **https://radio.co/blog/choose-talk-radio-topics-for-your-shows** – How to C
  Shows
- **https://www.cloudrad.io/radio-show-ideas/** – 8 Radio Show Ideas – with g

Radio Segment – Practical Skills
- **https://radio.co/radio-univ̇.̇.̇.̇.̇ng-radio-scripts** (video) – Writing Ra
- **https://www.slides̓ .̇ ̇ .̇ ̇7303Hayley/radio-drama-pre-production** –
- **http://̇ ̇ lo.̇ .̇ ̇ .̇org/srsec335new/ch12.pdf** – Radio Programme Prod
- **https:/̇ ̇ copyblogger.com/professional-audio/** – 10 Easy Tips for Prof
- **http://news.bbc.co.uk/1/hi/school_report/resources_for_teachers/85240**
  radio
- **https://www.bbc.co.uk/academy/en/articles/art20130702112136269** (vic

Advertising/Marketing – Concept
- **https://www.disruptiveadvertising.com/video-advertising/video-marketin**
  Guide to Creating High Quality Video Ads
- **https://www.disruptiveadvertising.com/video-advertising/how-to-write-a**
  to-watch/ – How to Write a Video Ad People Actually Want to Watch
- **https://www.voices.com/blog/create-radio-ad-campaign/** – Radio Adverti
  Radio Ads
- **https://www.youtube.com/watch?v=eXYb1ZZN5NM** – How to Make a Gre

Answer Sheet

Activity 1.1 Music Videos

Pop Music – 5

Hip Hop – 7

Rock – 1

Metal – 3

Indie – 8

Cou ntry Music – 2

ıb – 6

Techno – 4

Activity 1.2 Television Ser

Crime Drama –

Soap Oper

Teen Drama

Thriller – 8

Animated Series – 5

Political Drama – 9

Sitcom – 2

Docudrama – 7

Serial – 3

Sci-fi/Dystopian/Utopia

Legal Drama – 11

Fantasy/Epic – 4

Activity 1.3 Radio

Match the synopsis of each radio programme to its genre.

| Genre	Synopsis
Talk	***Word of Mouth*** – a series broadcast regularly on BBC Ra Michael Rosen explores aspects of the English language spoken in contemporary society
Religion and ethics	***Thought for the Day*** – a scripted series that is broadcas exploring a series of topical issu m a religious or fai Various popes, archbishc r bbis have appeared o
Drama	***The Archers*** sc d radio series focusing on a fictio Mi T show explores issues ranging from agricu al se.
Ne	***The Westminster Hour*** – a series broadcast on BBC Rad national and international news bulletins before delving discussion of British politics
Chart show	***The Official UK Top 40 Singles Chart*** – a weekly progra and MTV in which the 40 highest-selling music singles i descending order
Comedy	***15 Minute Musical*** – a radio series broadcast on BBC Ra told every episode, each one using a different musical s different celebrities or politicians (e.g. former Prime Mi
Sports	***Fighting Talk*** – a series played on a seasonal basis in wh guests discuss the latest news and events concerning to emphasis on the English football season
Genre music	**WNEW-FM** – a New York rad ic famed for its bro music between the a e 96 nd early 1990s. Many c developm rc usic throughout the 1970s and 1
Pop	***Th how*** – a series in which Julie Hardy plays ss multiple genres, consoles and technologies. The questions about the health and psychological effects of audience of gaming fans.
Children's	***500 Words'*** **Bedtime Stories** – a yearly broadcast in whic children aged between 5 and 13 are read out, accompar

Activity 1.4 Advertising/Marketing

An advert that attempts to capture an issue or a situation in the most truthful and recognisable way possible
Genre: Realist **Example advert:** Two old friends meet for a cup of tea (Amazon)

An advert containing element̶̶̶̶ of or the supernatural. The c̶̶̶̶s̶ not reflect w̶̶̶̶ wo̶̶̶̶y happen'.
Genre: Ant̶̶t **Example advert:** Rap Battle (Snickers)

An advert designed to inform or persuade the audience by using striking visual imagery which cannot easily be captured by shooting footage of real people or locations
Genre: Animation **Example advert:** Aliens (Cadbury Diary Milk)

An advert that makes fun of recognisable elements of popular culture in order to sell a product, a service or an idea
Genre: Parody **Example advert:** Star Wars Advert (Currys & ̄C World Megastores)

Multiple advert̶̶̶̶ u̶̶̶̶ ̶̶̶̶ote a single ̶̶u̶̶̶̶ce or idea
Genre: Seri̶̶ **Example advert:** Go Compare Advert Series

An advert th̶ Events are
Genre: Linear n̶ **Example adve̶̶

An advert th̶ but the seque̶
Genre: Non-lir̶ **Example adve̶̶ Moments (Vol̶

An advert in v̶ the audience̶ issue. (They a̶
Genre: Talking ̶ **Example adve̶̶ Commercial (N̶

An advert t̶̶ interviews or̶
Genre: Docum̶̶ **Example adve̶̶

| An advert th̶
drama in o̶ |
|---|
| **Genre:** Drama ̶
**Example adve̶̶ |

Activity 5.1 How to Practically Achieve Depth of Field

Indicative Content: The points raised for the analysis of the two images is by no ̶̶ should be awarded for any relevant or well-argued points.
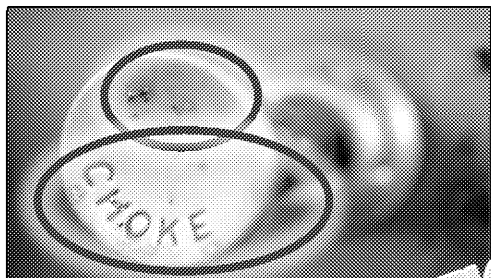
Depth of Field: Shallow depth **Analysis:** Allows the text reading 'Ch̶̶ rust on the knob a̶pears to be more ̶̶ depth is a̶̶ ̶̶ ̶̶ ̶̶e to capture the d̶̶ th̶̶ o̶ e̶ ̶ e̶ not fade into the bac̶̶
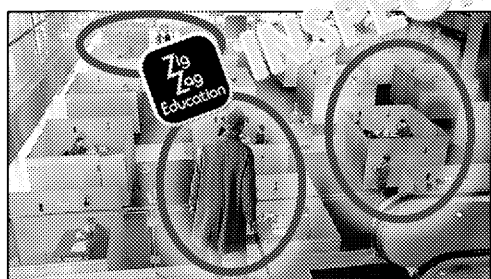
Depth of Field: Deep depth **Analysis:** Draws attention to the larg̶ that went into building it / makes the ̶ appear small and therefore insignific̶̶ draws attention to what the characte̶ importance / draws attention to the ̶̶ being filmed

Activity 6.1 Lighting

Indicative Content: The points raised for the analysis of the four images are by n[...]
should be awarded for any relevant or well-argued points.

Eyes Wide Shut © Pole Star / Hobby Films, 1999

Pr[...]

The use of practic[...]
depth of field, allo[...]
in the main actor's [...]
entirety of the c[...]
below the actor's [...]
effect, making him [...]
within the frame. T[...]
contribute to the i[...]

The Revenant © Regency Enterprises / RatPac Ente[...] [...]ymous
Content / M Productions / Appian W[...] [...]015

N[...]

Based on the actor[...]
and the rural back[...]
in a primal landsca[...]
likely to immerse th[...]
make the scenari[...]
[...]orm of lighting wo[...]
[...] more artificial an[...]

Casino Royale © Eon Productions / Stillking films / Babelsberg Film /
Metro-Goldwyn-Mayer, 2006

This use of sidelig[...]
effect. The film is [...]
from film noir a[...]
genre's dark, shad[...]
of lighting make[...]
mysterious and cr[...]
character has two [...]
lighting also empha[...]
face, revealing t[...]

[...] [...]ures [...]y Bru[...]heime[...] Films / Valhalla
[...] Pict[...] [...]99[...]

Thr[...]

This choice of lig[...]
reasons. The key l[...]
view the characte[...]
The fill lighting rev[...]
actor's face and[...]
aesthetic, as op[...]
aesthetic. The back[...]
the actor from th[...]
around his figure w[...]
the epic, [...]

Activity 7.1 Sound Recording

a) Diegetic sound is sound that is perceived to originate from within the scene to originate from outside the scene

b) The fidelity of sound can affect the perception of reality, as unfaithful sound and question the scene

c) Convention

Activity 9.1 Health and Safety

a) **Any answer which acknowledges:** P̶ ̶ ̶ ̶ ̶ ̶ ̶ation, risk of sunburn and and crew members, civilians ̶ ̶ ̶ ̶ ̶ounding area

b) **Any answer which ̶ ̶ ̶ ̶ es:** Risk of hypothermia, risk of slipping/falling equipm̶ ̶ ̶

c) **Any an̶ ̶ ̶ hich acknowledges:** Risk of falling/tripping over (particularly i points), ̶ ̶gher risk of dropping equipment, risk of transport to shooting loca

d) **Any answer which acknowledges:** Risk of hypothermia, risk of slipping/falli forming), risk of transport to shooting location, risks of shooting near water

Activity 9.2 Health and Safety

Students should receive a mark for awarding a mark within the range establish

a) Likelihood= 1; Severity= 1; Total= 2

b) 2–3

c) 3–4

d) 4–5

e) 5–6

f) 2–3

Activity 9.3 Health and Safety

Indicative Content: The points raised for the analysis of the script are by no mea[n]
be awarded for any relevant or well-argued points.

A small issue, but running increases the risk of tripping or falling over.

A lift is a highly confined space with just one exit. This is not an advisable shooting location for non-professional productions.

If shooting in a public area, you must be aware of other citizens, not involved in the production. People need to be aware that any dramatic confrontation isn't genuine.

```
                    RECEP...ST. (CONT'D)(O.S.)
        Security, th...   you upstairs!
        Quick...

...ru...to...e lift -- ...me people are jus...
...g out and...hers waiting to go in. David
...outs for the...o get out of his way.

                    DAVID
        Clear back!

David punches the floor number. The lift doo...
...oses.

                                              CUT

:29  INT. HOME OF|ICE. LIFT. CO|TINUOUS. DAY

As the lift goes up, he draws |is firearm an...
places his finger alongside the...rigger ho...

He watches numbers count up. He starts breath...
hard.

He fights to control his breathing.

On the firearm, his han...   ...embling.

David suppress...h...ic attack. He gets hi...
composur...(6)...t in time for the lift door
op...
```

Bodyguard © World Productions, 2018