

CANDIDATE 1

[AS Production \(Film Opening\)](#)

[A2 Production \(Music Video\)](#)

1a Describe a range of creative decisions that you made in post-production and how these decisions made a difference to the final outcomes. Refer to a range of examples in your answer to show how these skills developed over time.

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

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

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

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

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

Finally, post-production also helped us to develop our skills using sound. In AS there wasn't as much editing that we had to use with sound, especially as our production was a film where speech does not exist. However there were phone buzzes and music cues that we added in post-production, and we needed to make sure they matched to the images on screen. This idea of sound/image editing was further developed the next year, during our music video project. We first had a prelim task where we had to reproduce the music video of 5ive's 'everybody get up'. We had the music and all the clips- we just needed to cut them up and match the sound to image. This was an especially important thing in our A2 project, as we needed to make sure the music matched our lipsync to create a real looking video. In the end, I believe that I definitely improved in this skill, producing a video I was really proud of.

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

COMMENTS

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

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

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

1b Explain how meaning is constructed by the use of media language in ONE of your coursework productions.

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

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

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

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

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

of the sequence, making audiences concentrate and read the text. The use of the drone and then cut to black also acts like a cliffhanger, making the audiences want to carry on watching the film.

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

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

COMMENTS

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

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

