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

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

My sequence was of a teenage girl who escapes the boring monotony of her life by writing. I came up with this via behavioural insight i.e. watching teenagers when confronting problems or ideas. I handed out questionnaires to assess what they wanted in life; the majority said they wanted money, fame, to be the best in their field of expertise. Very few, if any, were happy with what they were. I reflected this in my narrative. Another question was regarding emotion and the emotion they disliked most was loneliness, again I used this to construct my piece. I decided to use minimal human contact between the protagonist, a teenage girl and the rest of the actors / characters to infuse the piece with loneliness, to do this I decided to include no diegetic sound, no dialogue or other noise then overlaid it with a voice-over, a convention of teenage confessional.

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

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

This idea of iconography is heavily used within teenage confessional narrative so I decided to link this to her notebook which features pictures and ideas that inspire her.

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

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

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

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

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

14 marks

3) Consider the particular challenges to regulation posed by digital media

Media is a major and widespread influence within this digital age. As such, it is only right that the media is controlled to ensure it is used and not abused.

Regulation is a means of controlling the media by constantly checking aspects are suitable. All media, up to a point is regulated: TV by OFCOM, film by the BBFC, Videogames by PEGI and Newspapers by the PCC. And yet, the main platform to these media branches is not.

The future presents an interesting and potentially disastrous problem in terms of regulation, a problem which has taken root today and, if allowed to grow, may destroy all rules of regulation previously agreed upon.

This problem as you may have guessed is the internet. Ian Maschidh, film and video examiner for the BBFC (British Board of Film Classification) see's this problem: "You saw an uncut version [of the Human Centipede 2] and there's nothing we can do about it." This points out that the internet (the main source of media piracy) is uncontrollable and able to provide digital media, banned or not, with the click of a button.

The BBFC regulates film and uses two methods to protect us, the public, from unsuitable content: classification and censorship. Classification is the act of placing films into age appropriate brackets and is the major form of regulation with the BBFC. Censorship is more rare and is the act of banning a film. In 2011, of the 721 films examined, only two were banned, one of those was the uncut version of The Human Centipede 2. This film was banned because of the focus on the sexual pleasure of a copycat killer at the sight of total humiliation, degradation, torture and mutilation of naked victims.

However, this ban lit a wildfire of interest and where there is a consumer there will always be a provider meaning the uncut version of The Human Centipede 2 is available online, completely undermining the BBFC as it attempts to regulate digital media.

In a similar way, video games are also placed into age brackets by PEGI, ensuring Call of Duty and Skyrim can only be played by adults, attempting to block children and vulnerable members of society. But once again the media offers us another method. Age restrictions are supposed to be applied at point of sale but when purchasing online all you have to do is tick a box confirming you are of the age required.

So, as you can see, regulating digital media is virtually impossible when it comes to the internet. So that leads me to another question: Is there anyway to regulate or control the internet? After all, it is not all bad, indeed, it has launched careers via YouTube and other such showcase areas.

The government suggested that we ban and regulate at the internet's source: Internet Providers. However, for us to succeed at that they would all have to agree and they are reluctant to try anything to fix something that they didn't break.

Besides, famous programmer John Gilmore recognises the issues with this potential resolution: "The Internet would consider any regulation as damage and route around it." This quote makes the internet seem almost alive, and it is, or at least the people programming it are. People will always find a loophole.

These issues no doubt fuel the digital generational divide which is where the older generation, despite proof otherwise (The Byron Report) blame violent video games for violence within youth. And yet, the actual issues suggested by new studies are suggested to be the cultural, social and psychological context of said youth as opposed to low regulation standards or even loopholes in the Internet.

As you can see, there are many debates regarding the challenges of regulation posed by digital media. Debates, no doubt, helped by one of the main branches of media: Newspapers. The newspapers regulatory body (Press Complaints Commission) is run by the press, they regulate themselves. Even David Cameron can see the problems of this: "You need an independent regulatory body" - this is what he stated to a newspaper editor's summit in December 2012. Newspapers also use the 'print and be damned' policy as they know that very few people will challenge them due to their vast pool of resources and money.

So, digital media offers many challenges to regulation. Challenges which are, in my personal opinion, only going to get worse.

In 2004, Vint Cerf said: "The internet is a reflection of society, and that mirror reflects what we see: if we do not like what we see then problem is not to fix the mirror but to fix society" should we be surprised that when people look for something a tool as versatile as the internet is able to provide it?

Indeed some people suggest that we are too conservative in our views of regulation, so much so, we have interfered with freedom of speech and should cut back regulation and make our own choices. Kermode, in 2001 said: "We've allowed the censors to view us as children and handed over the reins of responsibility for our viewing habits because we do not want the responsibility ourselves." This suggests that the only issue with regulation is that there's too much interfering with our choices regarding digital media.

Other critics suggest otherwise: that in our nanny state we have missed the very people we wish to protect; Buckingham, in 2000 recognised this: "In a debate dominated by adults proposing to speak on children's behalf, the voices of children have almost entirely been unheard." So perhaps we are asking the wrong people what we should regulate?

Children might like regulation standards and if the people we're trying to protect from digital media are okay with it shouldn't we allow them to choose for themselves? Ot at least let their parents decide?

So, in short, the digital forms of media pose many issues to regulation, some of which society, we have forgotten to ask their opinion on how they should be protected (if at all) and overstepped into freedom of speech. We need balance when it comes to regulation of digital media, a balance we have yet to find.

A well-argued piece, with some good reference to critics, to case studies and to debates. This is very much in the spirit of the question set and is clearly rooted in the contemporary. It could go a lot further in terms of the complexity of the challenges but overall, still does enough to achieve level 4 in all three areas.

Total Marks (44)