

Candidate 1 evidence

H Media Assignment

1A)

Target audience

My target audience is mainly teenagers who suffer or have suffered with anxiety. Specifically, 16 year old girls, this is because my main character is female so I believe girls will be able to relate to her more than boys. I want people to be able to align their own experiences with my main character, I want her to be relatable so that my audience can feel seen if they have also battled anxiety. More broadly, I want to reach out to fans of the thriller genre. My film will feature no jump scares or gore, but chase scenes and thrilling characters so not only do I want it to be relatable I want it to be a thriller. By doing this it expands my audience and makes it more likely for a range of people to enjoy it.

Genre- my film will be a thriller. I thought about making it a horror but I decided that thriller would be the best way to go as it will be unsettling, not scary. It being a thriller will emphasise the realistic scariness of anxiety, as it will be a constant presence in the life of my main character- instead of a character that will pop up to scare to audience from time to time, I want anxiety to be different from horror antagonists. There will be a chase scene where the monster will try to consume my character, it will be a thriller because it will simply be a chase scene, we won't actually see my character be consumed. that will be the extent to how anxiety will relate to a monster from a horror movie.

Purpose- the purpose of the film is to not only entertain and thrill the audience, but to also educate on how anxiety can effect a person in extreme circumstances. There is a misconception that anxiety is just a simple thing that people get when they're nervous or scared and that is not a serious threat to a persons mental state, but by creating this film and portraying anxiety as a large monster it will educate people on what severe anxiety can do to a person. I thought that having a fictional film with educational elements would be far more effective than just simply doing a documentary, as people tend to take in information better when they are entertained. For example, I will use my characters monologue about how anxiety effects her life while showing scenes of the monster (anxiety) and having try to get her.

Language- the film will mostly be dialogue through the use of a monologue , this will emphasise the uncomfortable feeling I want for my film. The only "music" I have is ominous and intense and is more like sound than an actual song or instrument, this will play in intense scenes where the monster is trying to get the main character. The colours will be dull and almost monochromatic for most of the film, I will do this by animating my film using a desaturated colour palette, but when they defeat the most the colours will saturate, showing that the monster is no longer haunting my characters life. My film will be animated it will be easy to achieve such a specific colour palette.

Purpose- the film will be two minutes long, which is enough to communicate all the story without any issues. I choose this film format because I did not want to leave the audience longing for more especially when it's an educational film, people need to know exactly what it's about which is anxiety and all the information about the topic I want to communicate. I think having it in this format is beneficial to the audience, as it fully educates them on my topic and they get an entertaining film from start to end. The only issue I will have with this is hooking the audience in at the start so that they do want to finish the film, I need to make the start of my film gripping. To do this, I will balance my topic on anxiety with the scary scenes, for example there will be a scene

where my character monologues about her experience with anxiety while the monster stands behind her, by doing this it ensures audiences stay entertained as they anticipate the monster attacking the main character, while also learning important facts about the experiences of anxiety on a teenage girl. This way, my film fulfills both its educational and entertainment purposes.

1B)

Camera shots: (language)

The movie *longlegs* features long camera shots that zoom in, this makes the film feel unsettling and uncomfortable because the unnatural camera zooms build tension before the main conflict has happened, making the audience feel like something bad is going to happen.

I want to use this because it feels unnatural and gives a strange vibe to scenes, I'll use this when my character is sitting at the councillors table and she's talking about how anxiety affects her life, I want the camera to zoom out when my character is standing or looking around to leave the audience on edge, I will also use it to reveal the setting and any hidden details that may be around.

Tone:

In the short film 'dead horse' an unsettling tone is established through the music being played and the colours in the scene. The music is ominous and quiet, almost like no music is playing and it is just sound, for example the sound is almost fuzzy and it is constantly playing, creating an unsettling tone throughout the film. The colours in the film are muted blues and greys, this makes the film feel gloomy and creepy because the environment is so dull there for making the tone of the film feel sad and serious. I will use ominous music in my film when I show flashbacks onto my character's life where the monster is hidden somewhere in the scene, the music makes the scenes feel like there's something important going on even if it isn't totally obvious, it will also establish the unsettling tone I want as music tends to create tension among the audience. I will use dull colours to make my film feel unsettling from the start, my monster will be completely black- emphasising that it is out of place and shouldn't actually be in my character's life. This creates an uncomfortable tone which is what I want for my film.

Purpose:

In the short film "wolf in sheep's clothing" the film's purpose is to educate people on a serious topic through the use of a horror movie, for example that film is about online safety. I want my film to be educational while also leaving the viewers feeling uncomfortable. I want to do this because it will help establish my overall theme of mental health as a serious topic, all while entertaining by audience by leaving them on edge. I will do this by having my monster being a personification of anxiety and haunting my character's life, showing the audience just how your mental health can affect you.

This film achieves purpose because its purpose is to both educate and entertain and that is what it does, it educates people on the need for online safety for children and it uses the metaphor of a wolf in sheep's clothing to symbolise a criminal. When seeing this film audiences are both educated, unsettled and entertained, I will do this by having the monster in my film signify anxiety, it will do this by always looming over my character, this paired along with scenes such as my character's monologue on her experiences and how it is all in her head will ensure I'm also achieving the purpose of my film being both educational and entertaining.

Genre:

In the film *longlegs* the genre is a heavy thriller/ horror film. While it was advertised as a horror, many aspects of the film make it more suited to the thriller genre, as it is more unsettling than scary, this is because the film features almost no jump scares and is supported by its unsettling tone and camera shots. I want my film to be an unsettling thriller, for example, I want the monster to be

lurking in the background of many scenes, such as when my character exits out of her car, the monster should be lurking around the corner of the school building, but I also want to provide a thrilling chase scene, where the monster is chasing my main character through her own mind.

Composition:

In the short film 'thief' the length of the film is just under two minutes, I want my film to be slightly longer than that but I also would like to take some aspects from the film that make it a short animated film, for example, the title which is incorporated into the films setting. I want my film to be over two minutes long to fit the required format and I want the title not to be too obvious, I'll do this by putting my title in the form of graffiti on the side of the building my characters walking into, and we will see it through the long camera shot as my character walks into the building to see her councillor.

1C)

The job of a cinematographer is to control most of the films camera angles and shots, cinematographers have control with how scenes are shot, and they create meaning and tone throughout the angles and shots they choose to use for each scene. I will be taking on the role of cinematographer for my production, which means I will have to work closely with others who many work on it such as voice actors to make sure that everything fits my visualisation. I will control the way the scenes are arranged and the composition of the shots, I will control where the characters are placed in each scene to ensure that they fit the genre of my film, for example, I will make sure that close up shots are used as they will give my film the unsettling vibe that I imagined, such as a close up shot of my characters eyes when she is talking, to signify that she is scared, and the monster is right behind her and she can feel it's presence.

Screenwriters create the story and the script, crafting the main concept of the film itself. Screenwriters create the characters and dialogue and put the idea onto paper. I will be the screenwriter for my film which means I need to carefully craft the story, script and characters before I do anymore work. For example, I have created an idea for a story surrounding a girl with a monster haunting her and that monster being anxiety, now that I have this idea on paper I can continue to develop the script, the characters and move on to develop my film visually. I will write the film to have a generic narrative structure of a resolution at the end and conflict in the middle, this allows me to place and plan scenes and the story chronologically making the film feel more complete.

Production designers create the way that a film looks. They set the tone of the film visually and imagine the look of the screenplay, they also set the budget for the film. I will take on the role of production designer which means that I will have to develop the visual look of my film and make sure that I set the tone of my genre which is horror/thriller, I will do this by making the set and the colours used unsettling and muted, I'll do this by adding more shadows to the building and having a limited amount of lighting in the building, making the school feel creepy and creating a scary atmosphere, which makes the viewers uncomfortable which is a common feeling when watching horror films. I will design every part of the set to ensure consistency, for example I want to make sure that the interior of the school matches the creepy and desolate vision I have for exterior, so that the tone and mood of the film feels consistent.

Storyboard artists are important because they imagine the scenes visually. For animated they imagine what each frame will look like, this is important to make sure that your movie is entertaining to watch. I will be the storyboard artist which means I will have to divide up my screenplay to create my scenes. This job is especially important because my film is dialogue heavy so I need to make sure

that my film flows nicely and isn't boring to watch when my characters are talking. I am going to storyboard before I do the animation to make sure that I have the vision for my film down on paper which will ultimately make my film easier to animate and put together because I will be organised. For example, for the scene where my character monologues I will storyboard every time the angle changes, this will not only bring visual interest to the otherwise dull scene of my character just talking it also allows me to plan out ahead of time so I am not rushing to finish my film without a plan.

For an animated film, animators are one of the most important people in the production process. Animators bring the scenes to life and work closely with the storyboard artist to do so, They basically finalise the visual look of the film by bringing everything from a still to a moving image. I will be the main animator for my film. This might cause me issues because animation is long process which could hold me up especially if I'm drawing my film frame by frame. to combat this I may need to bring in another animator which will heavily speed up my process, as professional animation has more than one animator. I will use procreate to create the animation, this is because it is easy and fast to use and I can use it basically anywhere, ensuring efficiency. To create the animation I will use procreate, it is a program that allows me to draw the scenes frame by frame, which is how I will animate my film.

1D) I wrote a survey on Microsoft forms to find out the preferences of my target audience. I then shared it on a Microsoft teams paged filled with teenagers aged 16-17, both male and female.

I asked my focus group if my film would be better set in a school or an office environment. They all agreed that a school would be a better setting, they said that because it is a familiar setting for my target audience it would be scarier to show that she is getting haunted in a place that is supposed to be safe. As a result I will set my film in a school as according to my responses it is a scarier place for a film about teenagers, it is also an easier location to identify, as if it was in an office they may not be able to tell exactly where my film is set. To show that my film is set in a school I will include a hallway with lockers on each side, this typically scene in films set in high schools and it will help my audience to understand where my film is set much easier.

I asked my focus group if it would be scarier for music to play in the scenes that are meant to be scary. They all agreed that music would make my scenes scarier, they said that music creates a scary atmosphere and that it helps to enhance the tense feeling of the film. Therefore, I will use music in the scenes that intend to be scary, as it helps the audience easier identify when something scary is going to happen and it enhances my scenes by making them feel more tense. For example, when things get tense as is talking about her experiences, I will slowly introduce the music by fading it in, this will make audiences anticipate that something is coming as my character is talking and it also helps a dialogue heavy scene be less boring to the audience.

I asked my focus group if my film should be in black or white or just have normal colours. They were split on what to do, some said that black and white would suggest mourning and death which is fitting for a horror film, but others said that normal colours will allow for more colour symbolism. As a result, I will take both of their opinions into account and mix both black and white and normal colours, for example I will have some of the film in black and white and then switch to normal colours at a certain point. This allows for more symbolism as well as the uneasy feeling that black and white films allow. For example, at the start of my film I will have it in black and white, this will represent my characters dull state of mind as she battles her anxiety, but once she defeats the monster inside her head, the film will turn to colour, signifying that she has cleared her mind and defeated the monster.

I asked my audience if having the monster hiding in the background of scenes when they not meant to be aware of it yet would be scary, they all agreed. They said that it will create tension and curiosity, as the audience will wonder when the monster is going to be revealed to the character. As a result, I will hide the monster in some of my scenes so that the audience's curiosity is peaked, and they will be inclined to keep watching for when my character is made aware of it.

I asked my focus group if it would be scarier if the monster made noise or if it were silent, they all agreed that it would be scarier if my monster was silent. They said that silence makes the monster seem calm and controlled and that the character will never know if it's around her or not, making the movie scarier. As a result, I will have my monster make no noise to ensure that it is at its scariest, I want to have the scenes where my monster is on screen to be the tensest so this will ensure that. For example, once my main character exits her car I will have a wide shot of the school she is standing in front of, I will add the monster subtly peaking around the building, this will not be an obvious cameo but it will be for the audience to spot, creating more tension in the scene.

If asked my focus group what the scariest is out of chase scenes and jump scares, they were split. Some said chase scenes were scarier because the scare is more prolonged and it puts my character in more danger, and some said jump scares because it scares the audience out of their seats as well as the characters. As a result, I will have a mix of both chase scenes and jump scares to ensure that there is a good mix of both tension and sudden scares in my film, leaving the audience entirely on edge. For example, when my character has been chased by the monster she will find a place to hide, she will think she is safe but then the camera will pan to the monster beside her, this will create a quick jump scare which will leave the audience on edge.

H Media - Section 2

Section 2a)

1. Cinematographer

One production role prominent in the production of my film was the cinematographer. This had an impact on my film because originally this was not supposed to be a role in the creation of my film. My original plan was to make my film animated, but it didn't work out because of technical issues I ran into with the program, the program would not save my animations and so I had to change my plan, which then made the cinematographer a needed role of production. The cinematographer helped to decide what camera angles to take, for example I didn't want every scene to have the same camera angle, so I decided to place the camera on the floor to capture an interesting angle for the scene where my main character is walking on the pavement, to do this I place my camera landscape on the pavement and had my actor walk over it so that it only captured the back of her heels and the background. An issue I faced was that I didn't have something stable like a tripod to hold my camera, and so many of our scenes ended up shaky especially the one where my character is grabbing and putting on her jacket from behind the door towards the beginning of the film, I didn't have support like a tripod and had to hold the camera as still as I could, causing the scene to be naturally shaky. While this was an issue at first, it added character to our film and also suited the genre of the film being a horror. As the cinematographer I believe I carried out the role well as I am happy with most of my camera shots and how they present visually. While there are some scenes I'm not too happy with, for example for a scene I had to be in I had to get my other actor to hold the camera which did not produce a clean enough result that I would've liked. I did not give her detailed instructions on how to capture the shot and so it was shot in a way where you could barely see me because I was behind a fence, if I could do it again I'd either get a tripod so I could focus on me behind the fence or I'd hand out more detailed filming instructions especially if the person filming has not filmed before, however, I still think everything worked out well in the end. Cinematography is definitely

noticeable; it makes the film better because the camera angles and the best lighting opportunities are thought out before shooting which makes the film more interesting.

2. Editor

Another key production role in my film was the role of the editor. Editors allow film scenes to be changed and tweaked to fit the vision of the director, editors also add appropriate music and text which improves the film greatly. This had an impact on my film as it made my film flow smoothly and tied everything together, for my original film idea the editor was not a key role because it was originally animated, but now it had a major impact on my film as without it the scenes would not have blended together smoothly. For example, I have a scene where my main character leaves her house and it transitions to a scene of her walking down the pavement, without cutting these scenes in the editing stage the transition from one scene to the next would not have been as smooth. To cut the scenes I used capcut, this allowed me to click on the scene I wanted to manipulate and cut it to the length I wanted it to be. The role of the editor benefited my film in other ways apart from scene transitions, I added fitting music to the high-tension scenes that needed it, I also tweaked the colour scheme of the film making it feel more professional and building the unsettling atmosphere I wanted for the setting of my film. Since I was the only editor it was slightly time consuming to make sure all the scenes flowed correctly, I also faced some issues with the sound of my scenes- in one of my scenes my actor spoke when she wasn't supposed to, it would not have been a big deal if it wasn't the same dialogue from the scene before. To combat this I had to edit the film to remove the original audio from the clip and replacing it with the audio of another clip, this was the scene where my actor was recording the clips for me and I replaced the audio with the clip from when she was running as it only contained the sound of wind and so the replacement would not have been noticeable to the audience, this allowed me to ensure that the film's audio still sounded natural and without editing it the scenes would not have made sense beside each other. I am pleased with the result of my editing, I think that without the editing I done my film would not have been as good and put together.

3. Director

Another key role in the production of my film was director. Directors control the production and the creative vision of the film, overseeing all the other roles to ensure everything is going the way they envisioned. Being the director for my production allowed me to control everything about my film so it went the way I needed it to, for example, every camera angle and position of the characters was chosen by me, for the scene at the start where my character looks out the window I had to reshoot it many times because my actor was not in the position that I wanted her to be in. This was particularly important because I couldn't execute my original vision of animation and so I needed to make sure that this production went the way it needed to go so that I did not run into any issues like I did for my original production. Being the director impacted my film positively as my role impacted all the other roles involved in creating my film and it allowed me to create the film exactly how I had planned to, for example I had the idea for a scene of my character walking in a very muted and lonely setting, I communicated my vision through the other roles which allowed it to come out exactly how I had planned. The director role also let me take everyone else's ideas into account, for example my actor had an idea for a scene where she held the camera which I didn't think of, this made what I had envisioned come out clearer than how I originally planned to do it, and so having control and listening to the people working with me allowed me to do that.

4. Screenwriter

Another key role in my production was screenwriter. Screenwriters writes and plans scenes and scripts on paper for the other roles to execute. Screenwriter was an important role in creating my film, for my new production the screen writer was heavily utilised. I only had minimal dialogue in my film, but the role of screenwriter meant I wrote down the plans for scenes before hand, this made it easier to record the scenes later on as I knew exactly what I wanted to capture. The role of screenwriter was difficult because I knew I didn't want much dialogue in my film, my film only has a few lines of dialogue and so I feel as though the role of screenwriter was under-utilised, I wrote down a brief script only consisting of the dialogue I wanted, such as basic lines like "what is that?" Which is said in the film, but I could have planned for a more interesting script. I felt that minimal dialogue was important because too much dialogue would have distracted from the tone of my film, I wanted my film to feel lonely which made it unsettling and having too much dialogue would overcrowd it, which is why my main character only has a few basic lines such as "I should go back now". I am pleased with what I did because I am happy with the scenes and the dialogue I produced even though it was limited. I believe the dialogue such as "what is that" fit the scene it was in even though it was simplistic, because it vocalises my characters thoughts and reminds the audience that the encounter between the main characters and the monster is uncertain and that she was not expecting it, this allowed people to focus fully on the scenes before them rather than the dialogue.

Section 2b)

Between 00:00 and 00:46 my film opens up with a black screen with text overtop appearing as if it was being typed by a typewriter. This text makes it seem like someone is typing up a police report which is exactly the vibe I wanted to go for as my film is about the disappearance of a little girl. The text provides additional context to the story without giving anything away, I think this was effective as it helps audiences to appreciate the story as they know what is going to happen so they are anticipating when my character will go missing. As the text is appearing there is unsettling music playing overtop, this establishes that my movie is a horror and is effective in setting the scary tone that I want for my film. From this point my film opens with no dialogue, everything my character is doing is shown through her actions. For example, there is a mid shot of my character sitting bored on a bed, she then moves to the window where a close up shot of her side profile is shown looking out the window. I used camera to place focus on my characters body language, from these shots the audience can see that my character was bored, she's looked out the window and has decided to go outside, we can see she is bored through her dull facial expression and her choice to move from the window signifies that she has decided to move outside. I think camera was effective in this part to show what my character was doing; I wanted to really focus on my character in this moment and I think having the character move from a mid shot to a close shot helped achieve what I was going for. The lack of dialogue means that the audience have to focus on the screen, they will notice every detail and decision made because they have to watch the screen to find out what is happening instead of listening along to dialogue. Once my character decides she wants to go outside she grabs her coat and heads out the door. I wanted the costuming to be noticeable but familiar so I had my character wear a bright blue coat, this meant that it shows the audience that it is cold outside it also places focus on my character and because of her costuming she would be the first element people would focus on in a scene. This was effective because the coat became

an identifying feature of my characters costume and when I asked people who had watched my film what they thought they said that it was easy to focus on the character because of her coat even when the background was busy. In this segment of my film, I think all of the codes seen worked together effectively, creating the intended ideas and tones that I wanted for my film.

Between 00:47 and 1:00 of my film starts with a low camera shot at ground level which shows my character walking along the street, her face is not shown, and it gives a clear shot of the setting as she walks away. Camera and mise en scene are used together here with the intention of establishing the setting my character is in as well as the mood of the scene. The blueish natural lighting creating a dull and unsettling mood which fits the horror genre of the film as well as creating tension in an otherwise uneventful scene, as the audience are reminded that this film is a horror because the tone is unsettling to the viewer and my character is a little girl walking on her own. I did not use music in this scene and only embraced the natural sounds of wind and my character walking which happened as we were filming, this made the scene feel more natural and real, also creating tension because of the lack of music the audience did not know what was going to happen next, music helps audiences anticipate later events in the film, but by not having music and only natural sound, my audience were not anticipating anything in particular. Once my character had left the house, I used camera to create an interesting angle which made it seem like my character is being watched. I used an angle which was from the point of view from a different person, this angle was different from one I had used before as it peeked around a pole and seemed to be watching my character from a distance without her being aware, which is what I intended for this scene. I used camera to create interesting visuals and angles which creates different tones depending on the scene. The audience will feel worried and scared for my character because they can see that she is being watched by someone and she doesn't realise it, and so audiences will feel scared for my character and will wonder what happens next. This shot was effective because it provided more visual interest to my film and it also established that my character may be in danger because someone was secretly watching her, but I also feel like it is ineffective because it is so different to any other shot in my film, while it is what I wanted it feels out of place, to fix this I would have rather provide a similar scene earlier in my film so that the shot doesn't feel so out of place in a film with no other implications that my character is being watched without her knowledge. In this section of my film most of the codes work together effectively to achieve what I wanted, but I was not fully happy with the point of view camera angle at the end of this segment.

Between 1:04 and 1:26 of my film starts with a montage of my character using all of the equipment at the park shot at various angles and shots, one of which being a low angle shot of her spinning on a piece of park equipment. I chose to do a montage because I wanted to showcase not only why my character went to the park but also that she wasn't aware of anything that may be after her. By showing my character happy it creates more tension in the audience because the audience knows that this film is a horror and they can also recall back to when there was a shot of something watching my character, so they may feel nervous for the main character and may anticipate that something bad is going to happen. I think this section was effective because not only is a quick paced montage showing my character in a happy mood it also creates an uncomfortable mood within the audience because they are expecting something bad to happen, I spoke with some people who watched my film and they said that they were waiting for something bad to happen,

which is exactly how I wanted people to react to this section of the film, and I think camera and setting work very well here. After this my character is sitting on a swing when she spots someone hiding behind a pole. I do not think this scene is effective, I had to get my actor to record the scene as I played the villain but when I watched back, you could barely see me because the camera was not zoomed, and my costume was too dark so it blended into the setting behind me. My intention was to create an unsettling scene where my character is obviously being watched, and now who is watching her is obvious to the audience. I wore all black and had a black hat covering my face, while this created the unsettling mood that I wanted for the villain because they needed to be stealthy as there was a scene previous of someone sneaking up on my main character, it did not work with the setting I had chosen because the dark costume blended into the shadows too much and so the villain was barely visible on camera, so it did not work how I wanted it to. While the lack of visibility fits the scary vibe of the film, it is not effective when the audience could barely see what was happening in front of them. In this section of my film the codes of camera and mise en scene work well together but were ineffective in some bits especially concerning visibility.

Between 1:41 and 1:45 of my film there is another on the ground shot of my character running, showing only her feet speeding past. I choose this camera angle to provide visual interest to the film as it is a unique angle and it calls back to the scene where I used the same angle of my character calmly walking, the meaning of this is to show how fast my characters experience went south, as using the same on the ground camera angle for both shots connects the scenes together. By using camera this way it also shows how fast my character is running, because she speeds by the camera. This creates tension for the audience as they are wondering if the villain is going to catch up to her, or if she is just fast enough to get away. This scene was effective as it differed from other angles seen in the film ,and so I am pleased with the visual interest this brought to my film. Later on there is a scene of my character running where the camera is following her face because my actor is holding the camera. This shot was taken by my actor which is why the camera is shaky because she is holding it to her face as she is running. The shakiness of the camera makes the shot feel chaotic and fast which is what I wanted to achieve as the shakiness of the camera feels suitable for a chase scene. The shakiness of the camera creates tension for the audience as they will worry for the wellbeing of the main character because the scene feels more dangerous and less secure. This scene also showed my actors face which allowed her to use her body language to look frightened as she was being chased. This added more to the scene because it showed the dangerous situation my character was in and added more emotion to the scene, as my character was running for her life. This was effective as it brought tension to the scene which is what I was going for as I wanted the chase scene to be tense for the audience to watch. I was worried this scene would not be effective as the camera was not in my control, but I am pleased with the results because while the camera was shaky there was still I direct focus on my actors face which allowed her to show emotion and fear while she is chased, so not only was the camera effective my actors body language was as well.

Between 1:45 and 2:00 my character begins by hiding behind a wall from the villain who was chasing her. At this point of the film, the music that was once playing stopped when she assumed she was safe. The sudden stop of the music added more tension to the scene because previously the scary music only played when my character was in danger, for

example when she was being chased by the villain, this sudden stop of the music made audiences assume that my character was safe, but audiences me feel on edge as if something is not right. The silence of my character hiding is supposed to feel uncomfortable and not right and I think I achieved that feeling, because the audience knows that the villain has not being defeated yet, so they are uncomfortably waiting for something bad to happen. Behind my character we can see the villain become visible in the window, where they then stick their hand on the glass and the film ends. This scene reinforces that my film is a horror as it is scary and unexpected when the villain suddenly appears in the house behind my character, this makes the audience scared for my character because they can see that the villain knows where she is, but she is not aware and nothing can be done. I think this was effective as it makes my audience feel uneasy because the main character is not aware of the danger behind her, which is what I wanted for the end of my film. The film ends with text that confirms that no one knows what happened to the main character, this additional context was effective not only because it closes the film and the story but it also leaves the ending open to the audience which is what I aimed to achieve, I wanted audiences to wonder what happened after the camera stopped, and I think by having the text and the **ambiguous ending what I wanted was achieved.**

Candidate 2 evidence

- Higher Media Assignment

Section 1 - Planning

a. Creative intentions in response to the brief

I have chosen this topic to portray the struggles an intense sport can have on a young teenager, especially a girl. Highlighting the toxicity young girl's face in sport whether its mental physical or sexual abuse along with balancing basic day to day pressures in a teenage girl's life. Which results in her falling out of love with the sport that was her childhood dream. Displaying her coming of age and her change in priorities, passions and what she now wants her life to become, no longer dreams of being a skating champion but an ordinary teenager with a social life and a successful education leading to a career path.

I plan to incorporate my chosen stimuli using an alarm clock as her abrupt wakeup call at 4am at the start of the film causes her frustration which is immediately shown when her alarm goes off as she pulls the duvet back over her head and nuzzles back into her bed. As well as this her frustration will show when she lets out a large sigh while sat on the edge of her bed once dressed, I plan to have her sit back on her bed once dressed as it conveys once again her reluctance to go to skating as she is drawn back to her bed this is followed by her rubbing her hands over her face as it is a common recognition with exhaustion as well as stress, all of which are used as a reminder of the commitment and sacrifice she makes for something she no longer loves.

The target audience for Young and Beautiful is young females, ideally ages 12 – 18. I want this short film to specifically resonate with girls in a female dominated sport such as skating, with a number of females passing judgment on them from fellow skaters, female judges and skating mums. I chose to focus on girls at school age as they must balance the pressure of school and exams along with a highly competitive sport as well as a social

life. As well as that, as girls progress out of their teenage years the likelihood of them still competing in a highly competitive sport decreases.

The main genre of this short film is coming of age and aims to show a snapshot of L changing as she grows up and the clear contrast between her younger self compared to present day. I plan to show this by including old videos of L as a child, smiling and laughing even though she falls. This further incorporates the idea of falling out of love with something that used to be your passion and loved so deeply as a child, in this case skating.

I plan to use a linear structure except for with a flashback scene using two very similar videos, one filmed around 10 years ago and one in present day yet both show her performing the exact same spin in the exact same spot on the ice rink, to show that even after such a long period of time, a time in which she has changed and grown up so much, she is still training at the same ice rink completing the same tricks. I plan to edit the two clips together by using a continuous series of jump cuts between the two in effort to illustrate the contrast, in skill, in which she has now greatly improved on and both facial expression and body language, as in the flashback she is laughing and smiling whereas in the current day video she will be expressionless. After this the film will then continue on to follow a chronological order of events in her day.

b. Content Research

I carried out secondary research by watching a range of professionally made films and documentaries with the common theme of a highly competitive sports environment.

One film I watched was 'I Tonya' on Netflix. The film retells the true story of the talented figure skater Tonya Harding as she becomes the first American woman to complete the skill, a triple axel in an ice-skating competition. Later we see her world come crashing down when her ex-husband conspires to injure one of her rivals, forcing her competitor

to withdraw from the national championship and Harding's life and legacy is ruined forever. In 'I Tonya' a clip of her walking onto the ice is used to reflect her return after everything that's happened, and the hate she has faced from the skating world and how ostracized she feels. I plan to incorporate a scene of L walking onto the ice so that the audience gets a sense of buildup and anticipation before finally seeing her skills on the ice. L passes before stepping on so that the audience gains a sense of hesitation from her and that she is reluctant to continue with this grueling cycle of early mornings training and constant criticisms she must put up with for such little enjoyment or success.

One documentary I used was 'Simone Biles Rising'. In the docuseries, Biles recalls the pressure she felt going into the Tokyo Games from the media, fans, and herself. The docuseries follows her as she makes her decision to withdraw from the 2020 Tokyo Olympics due to mental health concerns. After we see her journey rebuilding herself in preparation for her triumphant return. The series uses flashbacks of Simone as a young child, in every clip she is smiling joyfully in the gym completing all her skills with a smile across her face looking so fulfilled. I plan to use flashback scenes at the beginning of my film, flashing back to L as a young child who is just starting out in the skating world, having fun and enjoying herself even when she falls. Jumping to her in the present day, completing the same skill, to a much higher standard but now looking drained and uninterested. I intend that this will emphasize the strong contrast between the two and the stark difference between the young innocent child out on the ice doing the thing she loves most and the girl now in her late teens having been faced with so many obstacles and mistreatment that her heart is no longer in it.

I also used the feature documentary 'Harley and Katya' which explores the story of Australian figure skater Harley Windsor and his Russian skating partner Ekaterina Alexandrovskaya and how this unlikely duo made history and the cost it came at. As in 2020 Ekaterina died after jumping out of the 6th floor window of her Moscow home, in a suspected suicide. In the documentary they include close up shots of laces being tightened on skates, to illustrate the intensifying grip the figure skating world had on

Ekaterina almost as if trapped with no way out. I will include a close up of L lacing up her skates, the audience sees her tie three knots conveying her feeling of restriction and pressure from the relentless process.

In 'Harley and Katya' the directors chose to slow down specific skills in their routines such as spins and jumps to make them look even more graceful as well as to emphasize the level of skill needed to get the technique this pristine. In my film I plan to insert a scene of L falling in slow motion to create fear as well as the inability to look away due to the suspense of what will happen when she hits the ice. I also anticipate it will make more of an impact and forge more of a connection with the slow transporting music more than if it was at normal speed.

I also watched 'The Petrichor' a film about a former figure skater who fails at two senior international competitions but after taking inspiration from her skating idol she decides to get back on the ice and pursue her dream of competing once more at the age of 30. In the movie they include many scenes of her panting heavily on the ice, out of breath and clearly struggling, to convey her intense struggle more than others due to her age. I plan to include a shot of L slumped over the banister round the ice rink, clearly exhausted physically but also clearly mentally drained with nothing left to give anymore. As well as her inner frustration due to not being able to progress, suggesting she's in a rut caused by a lack of desire to progress, this again nods towards her feeling of entrapment as she can't move forwards yet cannot escape.

c. Institutional Research

I planned for the final scenes to be a composition of L skating through her routine alone on the ice rink so that she would be the sole focus and illustrate how alone she is not only in the skating world but in her own mind. However, from my research, we were not able to get the ice rink to ourselves with no one else on it as through weekdays there

are multiple training sessions and classes and on weekends it is public skating and after making an inquiry i was quoted around £600 to rent out the rink and with no film budget this was completely impossible. Instead we have agreed to go up early one Friday morning when L is booked to go on the ice and there will be minimal other people there so that we will be able to film most of our shots without someone skating through the back. I wanted L to be alone on the ice so that it would illustrate the narrative of how isolated and alone she feels in her mind. I planned one scene in which L will be slumped over the ice rink banister, out of breath, panting and frustrated with herself as well as fed up with the task at hand when a younger skater enters the background of the shot and completes the perfect trick so elegantly. I plan to position the skater by L head as if the girl is L thought bubble creating the narrative that she doesn't feel she is good enough to continue. It also captures the constant comparison L is subjected to.

A third restriction I faced was due to copyright restrictions. I had always planned to use the song 'Young and Beautiful' by Lana Del Ray in the skating scenes at the end. However, after researching copyright laws I found I was restricted to how much of the song I could use, and it seemed to permit only 15 seconds. This caused problems as I wanted the introduction of the song that starts out soft and slow with a recognizable tune specifically it is recognizable to a younger audience, my target age group, who are aware of Lana Del Ray and her music. to then go into the impactful chorus that says young and beautiful as that is the name of my film and best captured my main narrative points such as the struggles faced when a young girl's internal thoughts tell her she's not good enough. as well as the constraining feeling of believing she has done all she can in skating , unable to progress any further and her awareness of someone younger and better coming up behind her to displace her.

After completing research found on the BBFC guidelines I found that including discriminatory language, behavior and violence cannot be included. There may be references to suicide and self-harm, although stronger details are unlikely to be permitted

unless justified by context and that portrays of suicide and self-harm should only be brief and discreet. Due to these factors I chose to change from my main issue being body image and the mental health challenges that accompany that to instead the less intense topic of falling out of love with sport due to the everyday pressures of growing up. A positive that came from this was that it opened up my film's age rating to a younger audience as the restricted themes of self-hate and eating disorders that I had previously planned to hint towards would not be in the age rating below a 12A. Therefore my film was able to access more people whom it would hopefully relate to as it is known that younger people are more likely to participate in sport competitively than older teenagers and they typically begin to lose interest due to an expanding social life and school pressures.

A final restriction I faced was due to my inability to skate. In planning I had thought that in the final scenes I would be able to follow L on the ice and it would create almost a tracking shot that would follow her movements as well as allow for a range of still and moving shots and wide and close up shots, which I wanted so that I could have shots of her facial expressions while skating. However, after watching more videos L had sent me of herself skating I got more of an indication of the speed she was going at and the continuous direction changes I realised I would never be able to keep up and I would have only got in her way and made unsteady and shaky footage. So I made the choice to look into a skating videographer and found a company called The Ice Capturer. Their promotional videos were exactly what I wanted yet after making an inquiry I realised it was too expensive to carry out, especially with no film budget. Resulting in the next best thing being me standing at the side using the banister to balance. This meant I could capture her full body displaying all of her jumps and spins at their most impact with a steady camera.

In my role as editor I synced the flashback scenes with the scenes of her in the present completing the same trick in the same spot at the same ice rink. I used a crosscut as it continuously cuts between the two. I took a great deal of time to sync the videos

seamlessly so that they merge at the exact same part of the trick each time, to do this I created a marketing point in her spin, I used the point when her leg was on a straight right angle I jumped to the current day footage and continued this so the next time her leg was on the right it would return to the flash back and so on, jumping between the two around 5 times. And to finish this scene, as editor I chose to jump cut to a black screen which represents the abrupt wakeup call as her alarm goes off, beginning the film.

d. Audience Research

My first question I wanted to receive input on was whether or not a negative thought voice over should be used throughout. I was unsure if this would turn out as impactful as I had planned in my head. My survey showed that the majority leaned towards no voiceover with 62% voting for no voiceover. I decided to go with this and only have typical background noises that you would typically hear in specific locations such as the almost silence of her home in the early morning and the indistinct chatter from fellow skaters, coaches and parents as she laces up her skates at the side of the ice. This then stops as she wales onto the ice and the song 'Young and Beautiful' begins to play. I thought this would keep attention on the film itself and the simplicity of it. Another concern was that the voice over may come across as 'too dramatic' as well as unnatural and almost too staged, confirming my decision not to include it.

Next, I asked what part of 'Young and Beautiful' By Lana Del Ray felt the most impactful and therefore should be the section I chose to include as she skates in the final scenes. I had left it up to voters to suggest any section as I did not provide them with options as I wanted their full opinion. After looking at the most requested parts I found that just under 30% had voted for the beginning from around 00.00 - 00.49 as it's a slow start with the obvious intention to build up. While around 70% of the rest of voters said the chorus, from 00.50-01.20. However I decided to incorporate both votes, I had put out this vote when I had thought that due to copyright laws I was limited to only 15 seconds but after researching it I found that as it's a private production for school purposes I was far less

restricted than I anticipated therefore I was able to use a whole minuet and 17 seconds, incorporating both the slow build up and dynamic chorus from the moment she steps on the ice to the end of her routine. I wanted to incorporate the whole song as I feel it represents the rise and fall of her career through musicality as well as this I think it pleases the audience for the song to not be cut of so that they are able to hear it almost entirely, likely to include everyone's favorite part, as they watch her skate they are able to take in the lyrics that link so well to the films themes.

The third question I put out to the audience was whether or not the flashback scenes at the beginning of the movie should be in black and white. I had briefly considered brightening and editing the color to be vibrant and dulling down the current time video to look greyer but after a clear majority vote for black and white for the flashback I decided to side with the audience vote as black and white typically has connotations of past time even if it is joyful. As the flashback video that L sent me of her as a child is a wide shot in which L face is not extremely prevalent, I wanted to make sure the audience knew it was from 10 years ago and was not near the present day.

Another question I asked was whether a low/ground shot of her lacing up her skates would be better than a high shot looking down on her to suggest her powerless vulnerability in the world. As the majority of 55% voted for a low shot that is what I decided to do. I also did this as I thought it would create a sense of a repetitive process that is shown both in her early morning routine; waking up nearly, getting dressed, packing her bag and putting the skates on. As well as the repetitive ties and bows she repeats when lacing up. And fourthly I thought the tying of the laces would represent her constraints and feeling of being trapped in something she no longer loves.

Section 2 - Development

a. Evaluation of How Effectively the Media Content Was Finished In Relation To Institutional Factors

During the production of my film, I faced challenges due to the limited flashback footage I received from L from when she was younger that I found acceptable to include due to issues such as her not looking young enough, the footage being too far away and unclear as well as many being vertically filmed. Therefore, I didn't have enough footage to complete the parallel linear structure I had originally planned, forcing me to only have one flashback scene with L inserted as the opening scene. This had its advantages, for example L then had more time to portray the character as she is now. Unlike in the past she now doesn't gain as much, if any, joy from skating, due to the added pressures and challenges of her everyday life as she ventures into adulthood. I thought it was more important to incorporate more of today's pressures as they have impacted her more than her past. As well as that it also helps the audience create more of a bond with her now and sympathize with her struggles as they have seen more of her present-day life.

An institutional problem I faced was my editing ability to include the text scene, as the editing app I was using, Tap Cut, didn't offer the feature to add text I tried VEGAS PRO and when I found that software to difficult I resorted to using TikTok as it was the easiest way for me, it may not have turned out as professional looking as I had wanted but with it being my only option I used different styles of texts and backing to mimic the look of an iPhone text bubble as best as possible. I then had to make sure they all were the same size and appeared on screen in the right order, this was challenging to do on an iPhone having to move text about with my finger and not a mouse but after a time-consuming process I'm happy with how it came out.

A third institutional factor I faced was that I didn't have access to a tripod yet needed the skating scenes to be steady, balanced as well as consistently at the same angle. I overcame this by balancing my phone against the barrier of the ice rink as its flat surface

allowed me to steadily track her movements. I think this turned out as good as I would have if I had access to a tripod. The only thing I found was that I couldn't carry out the moving shots I had planned with a tripod as some tripods come with wheels on the bottom I could have moved the camera seamlessly along with her movements yet without I could not do this, however I think all the skating scenes turned out fine without this added feature.

Another institutional factor I faced was not having the ice rink to ourselves, as previously mentioned. I had originally planned for her to be alone on the ice as I envisioned it as more impactful as well as a nod to how alone being a competitive figure skater made her feel. However, as there are continuous lessons on the ice for professional skaters and when that's not in progress, they allow the public on the ice, I gained the impression I was lucky to be able to film there at all without her coach present. I let go of the idea of her being completely alone on the ice yet still wanted the background to be fairly quiet to not take the focus of L . Yet with the occasional person in the back, I was able to incorporate ideas I had not previously planned such as having a younger smaller figure skater performing to a higher standard than L in the background of a scene, conveying that she is not the best, creating the sense of not feeling good enough. The skating rink also created other restrictions, one being my plan to dim the lights and have a spotlight follow L as she skates, to intensify the environment and again to make her center focus. However, as the ice rink she trains at is part of a shopping center this was an impossible task to turn out the lights and as well as that with other skaters in training sessions, we could not have put them in the dark. A positive aspect that was taken from this was that it created a more casual setting and a more day-to-day repetitive cycle without the dramatic lighting, suggesting this was just another dull day on the ice rink that is nothing special. I also decided afterward that if a spotlight had been used it would have suggested that L was the center view of coaches and other skaters, almost bringing too much attention to her which would revoke her portrayal as the downtrodden character in the skating world. As well as that due to these restrictions I had planned to play 'Young and Beautiful' on the speaker for L to skate to so that her

movements and skills were linked to the music and it's timing however as other girls were in training their coaches had their music playing.

I was aware of this when filming the skating scenes so I had that specific part of the song in my mind and had informed L so that she could do her best to make her movements fit. However, after filming I found out that as my project is a private production that doesn't advertise a product and is for educational purposes I was not as restricted as I had thought. This overall was good news as I can still go with my original plan yet have had to carry out some creative editing so that there are skating scenes that fit with the slow tempo at the start of the song.

A final restriction I faced was scheduling constrictions with L who had agreed to be the main character in the film. Trying to correspond with our school timetables and extracurricular activities as well as the time that she could go on the ice rink proved to be very difficult. On top of that, after agreeing to be in my film I could sense a lot of apprehension from her when I was suggesting dates to film and I got the impression she was making excuses about her availability, which delayed the start of my production. I knew I couldn't use anyone else for the character as she is the only person I know that can ice skate and I had already gone too far into my planning to change my idea. After some persuading and negotiating I got what I needed over the course of a few months. However, she made clear she was not willing to incorporate the issue of body image, a theme I had planned on being my main topic. As she refused to complete scenes, I had planned to display body image concerns, such as a shot of her in the mirror examining herself in her skating costume, which also incorporated stimuli. I had to make a choice and change my main narrative to falling out of love with a sport and the struggles of teenage life with a slight nod to not feeling good enough.

b. Evaluation of How Effectively the Creative Intentions Were Archived

0.00- 0.09

The intro to my film includes multiple flashbacks, starting with old footage of her learning a trick as a young child jumping to her now in present day completing the same trick in the same place on the ice rink. I chose to take the flashback scenes black and white to emphasis that it was in the past. I also chose to include the sound of a child laughing over these flashbacks but importantly only over the old footage to indicate a childlike giggling and sense of joy that she used to experience and is now gone. I was pleased with how the editing of these two pieces of footage came together so seamlessly, matching the spin to the exact position and even almost in the exact same spot on the ice rink. In the flashback she falls from the trick but immediately looks at the camera with a beaming smile on her face all anchored by the sound of a laughing child creating the connotation of pure simplistic joy. Yet in the present-day footage she emerges from the trick as a young adult, completing it with great skill, however despite this she is not happy, expressionless unlike years before. The title young a beautiful fade across the screen in swirly handwriting font fades across the screen at 5 seconds to introduce the theme of innocence and the contrast in her feeling towards ice skating then and now.

0.12-0.22

I then deliberately jump cut to a black screen to create the scene of an abrupt awakening accompanied by a typical alarm sound. Then cutting to the visual of the alarm on the phone labeled '4am get up for skating', these was initial difficulties on how to change the local time on my phone, as realistically I wasn't going to shoot the scene at 4am but after research I figured out how and it was easy and I believe a created an added touch to the film as it demonstrates again another sacrifice she makes, getting to so early in the morning to train even on school days. I was able to then go to a wide shot of her barely awake in bed clicking snooze to then pull the covers over her head and turn over in her bed. Once out of bed and dressed I chose to have her in all black clothes conveying the

bland tone of her repetitive life. She sighs indicating a sense of dread for what's coming, unwilling to go on with her day, hands over her face displaying stress.

0.49-0.57

During this section of the film I decided to make the ground shot of her lacing up her skates for almost 10 seconds as I wanted it to convey the repetitive process of lacing up, the numerous knots and ties over and over are to display the constraints she faces due to her commitment to ice skating, this deliberately follow straight after the text message scene in which she is unable to go out with her friends due to skating practice. The again effectively reminds the audiences of the continuous sacrifices she makes for something she no longer loves. It dominates her life which is shown in the symbolic time-consuming process and efforts she puts in behind the scenes, like when lacing up her ice skates.

0.59-2.16

She presses play on her phone as the camera shows the song 'Young and Beautiful' by Lana Del Ray. I thought this song perfectly highlighted her graceful elegance in the sport that she is an expert in, this is done through the song's slow transcending tempo that builds up into an impactful yet still soft chorus. I edited transitions such as fade in and fade out between skating shots as I wanted a continuous flow that would go alongside the music and her elegant movements. Due to my lack of knowledge in skating I didn't have any specific tricks in mind for her to carry out so I predominantly left it up to her, yet I did ask for a variety of spins as I thought that would go best with the music. Overall, I was extremely pleased how all the skating scenes composed together how they flowed and smoothly transitions displaying her best and worst moments and the build up to them.

1.28

I had asked for her to fall but when she tried to force it, it looked unnatural so I decided to put that scene to the side while we got the rest. As we continued experimenting with

different jumps, she said she had previously learned a new one but wasn't sure if she would be able to land it, so I filmed anyway and she ended up falling, this created the perfect fall as it's clearly natural. After she falls, she skates off to the side to take a minute. I chose to insert this to show her reservation to get up and try again and the intense frustration she feels for herself, hanging her head low as she slumps over the banister. I included two scenes like this, the second one if her again slumped over the banister with even more frustration as a younger smaller skater skating beautifully behind her, symbolizing someone newer and more able coming up behind her, someone more hungry and willing to do enough to be the best reinforcing the idea that no matter what environment it may be there is always someone trying to beat you. What I really like about this scene is where the other skater was positioned so perfectly that it mimics a through bubble from L head as if this was her vision for what she wanted to be, this was another aspect of the film I was extremely happy with as I feel it gives the film even more depth.

2.07-2.17

At the end of the film, I chose to repeat the first scene again to create an effective conclusion that would leave the audience with the impression once again of the contrast of the joyful skating as a child and the burden of skating as a teenager. I also really like the incorporation of the flashback as I think it puts a face to her younger self and makes it easier for the audience to connect with not only her as a teenager but her younger more joyful self, helping to tie together the theme.

Candidate 3 evidence

PART 2B – EVALUATION OF FILM

00:00 – 01:18

The beginning of my film opens with a close-up of my female lead as she walks down the street, the camera gradually pans up from her feet and follows up to introduce her character. By using these camera movements, I wanted to make her introduction significant and more memorable compared to my male lead, as a way to represent their different classes before any dialogue. A black overlay with my trailers title, "Different Class", plays over the scene, which zooms into the texts to reveal the shot of my female lead underneath. I believe that using a close-up was the most effective way to introduce my character, as it already sets the expectations of her being self-obsessed as she is the main focus of the scene. At **00:07**, the overlay disappears completely as pulls back to reveal a wide shot of her stood in front of the café. This establishing shot works to show how the building is looming over her, tempting her to go inside and start a new life. Including this scene was effective as it shows my audience how my female lead is clearly in

an unknown environment. At **00:14**, I used an over-the-shoulder shot that follows my female lead as she enters the café and approaches my male lead. This is the first time my characters are meeting, and I believe that an over-the-shoulder shot was effective as it shows the audience his reaction to seeing her for the first time, as if the audience are also with the female as she approaches him. **00:48**, I used a medium shot to have both characters a feature in the scene. The window in-between the characters work to split the shot in half, a foreshadowing device of their eventual split later in the trailer. This shot works to show the barrier already between the two, since they are both from entirely different backgrounds. This communicates to my audience the impracticality of their relationship and shows the audience how the characters are already so distant. At **00:53**, I switch the mid-shot for a close-up of my male lead, creating a juxtaposition between both of my characters. From having a close-up of my female lead at the beginning of my trailer, and then a close-up of my male lead before the trailer ramps up, communicating the contrasting representation of my characters, and also a sense of balance in the shots. This close-up was a key shot to feature in the trailer, as I used the lyrics from my stimulus song "*Common People*"; by having the close-up on him saying "are you sure?". I included this for mature audiences to recognise the reference to the song, but also to continue the narrative as the song continues playing from that point to the end of the trailer. Doing this worked as the song lined up to match the closing montage at the end of my trailer. My decision to layer the audio over the dialogue was effective as it allowed me to match specific parts of the song to certain scenes in my trailer.

01:22 – 01:45

I used a medium shot filmed behind my two characters of both of them stood at a beachfront. I use setting to play a key role in this scene as the beach carries the notion of freedom and peace, which is what the male wishes for with my female lead. The male character throws her bank card into the ocean, symbolising the practicalities of wealth to the audience and his desperation to have her be reduced to a common person like him. The beach scene ends with the camera panning, following them both walking away holding hands. I believe this shot was effective in showing the shift of tone and the beginning of my characters relationship. Following the establishing moment of their relationship, **00:27**, I use a montage to show moments of them together. The happy montage is short-lived, through a wide shot of my characters playing pool. I directed my female to shoot the pool ball at the camera, and I adapted it in my editing process to darken to represent the tone shift in the next scene. This was effective as it allowed me to make an easy transition to be able to shift the tone and progress the narrative of my trailer. At **01:36**, I use setting to

contrast the previous peaceful beach scene, by showing the unappealing street of Aberdeen. The change of setting is to show the audience how these characters are developing, and how she refuses to let go of her privilege and her prejudicial views of commonality. By using a close-up of my female looking around his place with a disgusted expression, it communicates her judgemental nature and how their relationship is impractical. I think these shots were effective as it shows the audience the female leads true personality as she is unable to change into the common person the male wishes her to be. It demonstrates to the audience how her class is her priority. It was also effective as having parallel representation creates a sense of balance in terms of presentation to my audience.

01:51 – 02:53

In the sequence of my female lead in his flat, there is a gradual decrease of saturation in each shot. When editing, I added a black and white filter and slowly increased the saturation, so that by the end of the sequence, the scene was almost entirely in monochromatic colours. My aim whilst doing this was to represent how dull and colourless the male leads life actually is, and how the female was the one who gave it colour. I think it was effective to have this colour-grading over the scenes of their relationship breakdown as it communicated the male's feeling of loss to the audience, and by having the colour be contrasting of their bright scenes together and his dark moments alone. From **02:06-02:39**, I used the movie trailer convention of blackouts to jump to different places in the narrative. I had to adapt to these narrative shifts because of the time constraints of a trailer, and blackouts are an effective way of prioritising certain scenes and giving them more of an anticipatory dramatic effect for my audience. As well as blackouts, text is also frequently used through my trailer to create another link to my stimulus and give the audience more information about my film. Text is a useful tool in trailers as it can grab audiences' attention within the time constraints, and I edited the text to be lyrics of other *Pulp* songs – relating back to my stimulus. The usage of this may communicate with a different target audience who appreciate brit pop and will recognise classic lyrics. Through the use of editing and narrative shifts, I believe I have managed to clearly show the stages of their relationship leading to the eventual end of it. At **02:40**, an overhead shot is used from a window POV to follow the characters as the female storms out of the block of flat. Commonly, overhead shots are used to create movement and to create a sense of omnipotence. This scene represents her immediate and sudden abandonment of both him and the common lifestyle, of which he desperately follows after her. From an overhead shot, the audience can see both of these characters constructs and allows them to see it through an unbiased

lens. At **2:49**, I layered the previous argument scene over the scene of the female lead leaving. This was effective as it quickly referred to help show their separation. The sequence of the female lead leaving him ends at **02:50**, which I edited to feature a quick jump back to their previous argument on the stairs, allowing the audience to see the full breakdown of their relationship. I believe this was the right choice to make whilst editing, as it shows the tension build-up beforehand and eventually the finality of their relationship.

02:58 – 03:22

The final section of my film shows the effect of the male character being left by the female character. I have edited the shots to quickly appear one after the other in a flashback sequence. The shots go from the male character having a breakdown and trashing his place, back to the happy moments of him and the female character dancing as a couple. By using a flashback sequence, it communicates how their relationship has fallen apart and how the relationship clearly has a longing effect on him and is effective shifting the tones between the two seconds. Another way in which I communicated this was by using colour-grading. I lowered the saturation on the scenes of him having his breakdown, making it look greyer and sadder, illustrating how the colour is lost from his life now that she's gone. I upped the saturation on the scenes of both character dancing, giving them a warm and vivid atmosphere. This was effective as the colours in that shot symbolise feelings of happiness. I have colour-graded both scenes with opposite warm and cold tones to create a contrast to visually distinguish the two moments. In **03:06**, I took inspiration from the jazz dance scene from *La La Land* (2016), in which medium shots and quick whip pan movements are used to shift the POV from both characters. I used this camera movement in the flashbacks when both characters are dancing, panning quickly from the female to the male. Doing this gave a sense of energy in the scene, focusing the viewers attention from one character to another and it also allowed me to emphasise some of the romantic aspects of my film. Both characters carry different expressions, the male lead facing the camera where the female is doing the opposite by not making eye contact with him at all. This reflects how differently they both view their relationship, with the male much more interested than she is. From **03:19**, the last shot of my film is a long shot of both of my characters walking down a bridge. In the scene, I made use of the contrasts of costume by having my male lead fixing the coat of my female lead. This action was to show the audience how he is desperate for her to stay, whereas her fur coat is a reminder of her wealth and the unrealistic expectation that she would stay and live like a common person.