

Candidate 1 evidence

a) Creative Intentions

I am going to make a teaser trailer for a film that is a hybrid of a horror and fantasy, and so one purpose of my trailer is to attract my audience to my film so that they would go and see the feature-length when it came out in cinemas. I plan to do this by making them excited and intrigued into the film's storyline so that they want to see more by seeing the full film. One way in which I think I could effectively do this is at the end of my trailer is by running a very quick succession of short shots that show dramatic scenes, such as the girl going down to her kitchen to discover Goldilocks in there uninvited as well as the stepmother chopping up an apple on a chopping board. I think short excerpts like these edited to change quickly will make the audience more curious into what happens in my film as they will wonder how the girl's encounters with these unwelcome characters are going to play out. Fast editing gives a sense of incompleteness as it changes so quickly that the audience feel they've not seen enough, and so will want to go and see more of the film in cinemas to gain a full sense of satisfaction.

I have decided to film the majority of my trailer in my room. This is because in the trailer it will serve as a teenage girl's bedroom, and so as I am a teenage girl it will be a good location because it is authentic and will look realistic. Also, I think preexisting features of the decor of my room would work well such as a crescent moon light and mirror I have up by my bed as this iconography links well with the themes of magic and mystery in my trailer and could help reaffirm these themes.

I also intend to film a number of shots at the end of the trailer in the rest of my house to show that in the movie the girl is tormented by characters from her story-books throughout her house. Shooting in my house will be easy and practical because the only permission I need to film is from my parents and they have already permitted me to do so. Some shots around my house that I intend to include is the big bad wolf springing on the girl when she is brushing her teeth in her bathroom and the girl escaping her tormentors by running down the stairs.

At the start of the film, I intend to create suspense and shock for the audience by starting the scene with no sound as the girl enters her room and puts her coat up, but then introducing sound as she suddenly strikes a match to light a candle. The use of silence will effectively build tension and anticipation in the audience and then the sudden sound of the girl striking a match will break this and surprise the audience. This combination of suspense and shock will effectively establish my trailer's horror genre to the audience as they are two conventional effects created by horror.

b) Content research: Categories

I have decided to make my trailer a hybrid genre of horror and fantasy. I decided to watch some fantasy and horror trailers to look for some common markers of those genres.

I noticed in several of the horror trailers I watched the convention in horrors that the main characters are being chased and tormented by an evil monster. In the "Stranger Things" trailers you see many shots of characters running down corridors from what is suggested to be some kind of horrifying creature snatching humans. This created both tension and intrigue for the audience as they fear for the safety of those being chased but also are curious as to what exactly is chasing them. Because of this I have decided to similarly use the idea that my main character is trying to escape her evil tormentors, common in horror. Whilst I don't have a long corridor in my house I can film in, I will instead shoot on my stairs and in my downstairs hallway my main character running desperately, and the evil characters such as the big bad wolf chasing after her. Not only will this help effectively mark the film as a horror, but it will also increase suspense for the audience as they will fear for the girl's safety as she is chased after by evil characters.

A common marker of the horror genre which I found in the trailers I watched was the use of violins in the soundtrack. The "Chilling Adventures of Sabrina" trailer had violins playing in the background to increase suspense as Sabrina is invited to join the dark and 'the path of night', and violins are similarly used in "A Quiet Place" to increase tension as the father runs to save his son from the oncoming monster. I plan to use violins in my trailer's soundtrack to increase tension when my main character is running from the evil characters in her house as I think this will help suggest that my film is a horror and increase suspense for my audience.

Another marker of the horror genre is blood. In the Chilling Adventures of Sabrina trailer, you see this present such as when she is marked with blood on her face and when she is forced to write in blood. The "American Horror Story: The Coven" trailer similarly used bloodshed to convey its element of horror with shots of dead bodies and living characters covered on blood. Blood gives clear connotations to danger and pain, key elements of the horror genre as the good characters often have to deal with both of these issues in being tormented by evil. I am planning to similarly put blood round the character of Goldilocks' mouth as it will seem very creepy to the audience that a child appears to be consuming blood, and will suggest that there are horror element of danger and pain in my film.

A common convention of both the fantasy and horror trailers I watched was use of fire. It is both used in a small amount like through candles to create a spooky atmosphere, and in a large amount to convey danger and anger. For example, in the Chilling Adventures of Sabrina trailer, she at one point sits in bath surrounded by

candles when she notices something creeping up on her, and the use of flickering fire around her helps convey her sense of apprehension. As the character in my film is also subject to something creeping up on her in her room I plan to put a few candles in different spots of the room as the inconsistent light and movement they create will help create a sense of alarm and impending danger.

c) Research - Language

I also when watching my trailers examined the effect of language within them, outside of its help in meeting the conventions of their genres.

For example, I noticed how the "Once Upon A Time" and "Chilling Adventures of Sabrina" trailers used a wide, establishing shot right at the start of the trailer to tell the audience where the trailer is going to take place. The Sabrina trailer opens with a shot of her large, old house, and the surrounding grounds which are dirty and dark. We also see a sign saying 'Spellman's Mortuary'. This all helps establish the spooky setting in which Sabrina the Witch lives, and suggests that there is something eerily similar about her family background as they run a mortuary. I thought this was a really effective way of setting the scene for the audience and so I have decided to also use wide shot at the start of my trailer to establish where it takes place. I am going to open with a wide shot of the girl's bedroom as she enters, as this tells the audience the trailer is going to take place somewhere familiar to the girl and creates a sense of safety. It is important to set up this comfortable and cost setting as it highlights the later contrast of danger and insecurity the girl feels when the evil characters break into her house.

A technical code that I noticed several of the trailers using to help set the scene was sound effects that matched the environment of the setting. At the start of the Sabrina and Once Upon A Time trailers I heard stormy weather sounds such as pouring rain and thunder which as pathetic fallacy created the ominous sense that something bad was going to happen. The Sabrina trailer also used animal sound effects throughout to match the creatures on screen to unsettle the audience further. Due to this I have decided to use stormy weather sound effects right at the start of my trailer before silence as this will give the audience the sense something frightening and dangerous is going to happen in the trailer. I am also going to use sound effects of the wolf growling when we see his hands on screen but before we see him in full as this will suggest to the audience it is a wolf that is creeping up on the girl as this will make them anxious that the girl is going to be attacked or caught by the wolf.

I also looked at how language was used in the trailers I watched to make the villains look scary. In the Sabrina trailer, the evil witch is clearly represented as a villain. In the first shot of her we see a close up half her face peeking from behind a door. Half the shot was filled with dark colour due to the door which helped suggest this

character the audience are seeing for the first time is a dark and mysterious character.. I plan to do a close up of the eye peeking round the side of the door as it will make the audience feel uncomfortable that they can only see a small portion of her face and can't fully tell who she is and what she looks like.

d) Production roles

One role which I looked into was an editor. I already know the basics of editing and have used my chosen editing software - iMovie - before, so I didn't fully need to research how to edit. I did however research into the style of editing I should use in my trailer. In watching trailers such as Sabrina and Stranger Things I noticed how the editor changed shots at a very fast pace in order to build tension in the audience. It created a sense of exhilaration and confusion as the audience had so many different scenes and events to take in at the same time. I intend to also use this fast-paced style of editing at the end of my trailer to create a feeling of anxiety and suspense for the audience as associates with horror. I will edit together a selection of shots of the girl being tormented in different locations in her house in a quick succession in order to give the audience an effective taster of different scenes in the film.

I next wanted to research into my role as a camera operator. I am filming with my phone and so operating my technology will be fairly straightforward however I also wanted to see some specific ways in which the camera operator used the camera to create an effect. In the Stranger Things trailer, they successfully gave the audience the sense they are involved in the film when they fixed the camera on a subject in the middle - the character Will Byers - but then both the subject and the camera spin round in a circle whilst still facing each other - a combination of an arc shot and a tracking shot. This creates a very dizzying effect on the audience as the background of the shot is blurring whilst the subject, usually a person, remains in focus. I plan to film a similar shot in my trailer, my subject being the girl being haunted by the fairytale villains. I plan to do it to show she is being scared by characters off screen as the intense blurring and spinning of the shot will communicate to the audience the deteriorating mental state of the girl as it suggests she is confused, unfocused and that everything is spinning out of control. In spinning the camera with the girl as the camera operator I will also make the audience feel more involved in the trailer as it gives the sense they are spinning round with her and also feeling her confusion and panic.

For my role as sound researcher, I decided to listen to the soundtracks of other horror films in order to find elements I liked and would wish to have in the soundtrack I use. Two common instruments used to give an eerie effect were the violin and the organ, as the sound of a violin increasing in tempo builds tension and the organ has a rather sinister and ominous sound. I then tried to find a suitable soundtrack with these instruments incorporated, and as my trailer is not for profit and for education I

knew I could still use a copyrighted song in my trailer without infringing on copyright. The music I found which I am going to include in my trailer is “suite” from war of the worlds, as it uses violins which build in volume to increase tension, and “Enjoy The Silence - Harmonium” by Depeche Mode which uses an organ to create a creepy undertone and also contains natural crackles in the sound which further gives a sinister effect.

I would need to act as a makeup artist in order to apply blood to my goldilocks character. Through research on the *howstuffworks.com* website, I discovered that the key makeup artist “researches and determines how to design the make-up and special make-up effects for the film.” In my role as the key makeup artist I decided to look through my makeup collection and swatch a number of red lipsticks to decide which ones I thought would look most realistic as blood. This means that when it comes to the production of my trailer I will be more prepared and save time as I already know exactly what makeup I want to use, making production of the trailer more efficient as I won't have to spend time swatching different lipstick colours because this task will already have been completed.

e) Audience research

One question I asked in my survey was what my audiences expected from and wanted to see in a fantasy or horror trailer, which are the two main genres of my film. I then worked out how I could implement these expected and enjoyed conventions in my trailer to help appeal my film to the audience and encourage them to go and see it.

The most popular fantasy convention which my audience expected and wanted was elements of the magic or the supernatural. Due to having no budget, I cannot use any big special effects to create a look of magic in my trailer however I can still do it in other, more practical ways. I intend to implement the supernatural in my trailer through the character of the werewolf/big bad wolf as he is a supernatural being. I am going to highlight the wolf to my audience in the trailer with close up shots of his claws, hands and face as this will make clear to the audience that there are supernatural themes in my film. Another magical character that features in my trailer is the evil stepmother, whose magical qualities I aim to emphasise by including shots of her opening doors without touching them and slicing an apple into segments without using a knife. I can do this without effects by editing out the door actually being pushed so it gives the effect it is moving due to the stepmother's magical skills, and similarly I can cut an apple and then put it back together as it gives the illusion the stepmother has just magically picked a slice out of a whole apple, enforcing the fantasy convention of magic to my target audience.

Another fantasy convention that proved to be popular in my survey was a hero or a heroine on a quest. I am going to meet this expectation by ensuring the protagonist

of my trailer is clearly represented as a hero. Despite the fact that my protagonist is initially a victim to the fairytale characters tormenting her in the trailer, there are subtle clues that I can give to the audience which tell them that she is actually on a quest to eventually beat her tormentors, especially towards the end of the trailer. For example, I am going to include her running into the kitchen and pulling out a knife as this suggests she is preparing for an attack against evil, as heroes do. Putting shots like this at the end of the trailer will also be effective in attracting my audience to my film as it will leave them curious and wanting to see whether she is successful in fighting off her enemies.

Similarly, another fantasy convention largely expected by my target audience was an evil villain. I am going to have several villains in my trailer - the big bad wolf, the evil stepmother and Goldilocks. The evil stepmother can be recognised by the audience as a villain due to the fact similar evil stepmothers feature as villains in other stories well known by my teenage target audience, such as Snow White and Cinderella. I aim to highlight this intertextuality with classic texts by dressing and doing her makeup similarly to what these other villainous stepmothers wear: for example pinned up hair, dark lipstick and a long dress.

I also asked my target audience what they would particularly expect from the music in a horror to clarify specifically how they thought the music should be “dramatic”. A common response was that they thought the music should vary in volume - it should increase and decrease as well as have moments of silence and moments of loud noise. I am therefore planning to use this variety of volume in my trailer. For example, when the girl looks up from her book because she hears something I plan to cut all music and sound to create a suspenseful silence and give the illusion that everything has gone back to normal.

f) Institutional research

As I am planning to cast a child in my film as the character of Goldilocks, I researched into child protection and performing laws to ensure that I stay within the law when having a child actor on set and camera. On the Scottish Government website (<https://www.gov.scot/publications/young-performers-guide-parents-guardians/>), I looked at the child performance working hour limits. I discovered that children aged 5-8 (my actress Esme is 8) cannot perform for more than 3 hours a day and must have a break of at least 15 minutes between each hour. I only need to film a few shots with Esme so I should easily be able to get all the shots of I need of her done within an hour. However, if time runs over this hour I now know I must ensure Esme gets a fifteen minute break. I also discovered that she can only be on set from 7am to 11pm. I am planning to film my trailer between the hours of 5-11pm when it is dark and so again I should be able to get my shots of Esme before she has to leave the set easily. However, this discovery has made me decide to adjust

my shooting order. I am now going to get my shots of Esme first at 5pm so that there is no risk if filming runs over 11pm that I won't be able to get my footage of her.

Another external institutional factor I researched into was copyright laws, as I plan to use copyrighted music and copyrighted products in my trailer. On the UK Government website (<https://www.gov.uk/using-somebody-elses-intellectual-property/copyright>), I discovered that you can use a copyrighted product in your film without needing a license or acquisition of the property if you can confirm your intended use falls within the exceptions of copyright. My intended use fortunately falls under the exception of non-commercial research and private study, as I am using the copyrighted properties to aid my study on the Higher Media course. However, it also said that "such use is only permitted when it is 'fair dealing' and copying the whole work would not generally be considered fair dealing." For this reason, instead of using the whole of a song in my music I will only use an excerpt to ensure I stay within these copyright regulations.

An internal institution relevant to my trailer is casting. As I have no budget, I needed to find a cast that would willingly star in my film for free. For this reason, I decided to ask family and friends to act in my trailer as they were happy to help me with my project free of charge. I also specifically decided to ask my friends who I did acting with at the Junior Conservatoire of Scotland to act in my trailer for several reasons. Firstly, I knew they were likely to be happy to act in the trailer for free as they wish to pursue professional acting careers - I offered them acting experience as well as a finished product that they could show to potential agents. Also, I knew they would be perfectly comfortable and highly competent in front of a camera which would mean I could shoot content of a high quality efficiently without any issues from them. I also thought casting actors professionally trained in acting would help make my trailer appealing to my audience as they would appreciate the high quality of performance they were watching.

2.a)

The majority of the institutional challenges I experienced in my production process came from the fact that halfway through filming, there was a fire in my room, caused by a candle which I was using as part of my set whilst shooting as planned in my categories content research (see part **b** of planning).

The institutional factor most affected by the fire was obviously location as my room, which I was using as the set of the girl's bedroom as decided in my creative intentions (see part **a** of planning), was unavailable for the rest of filming after being damaged by the fire. I decided to finish shooting in another room in my house - my living room - however I wanted to avoid massive continuity errors where the audience would be able to tell that the room being filmed in some shots of the bedroom scene was different from other shots of the same scene. This would make no sense to my audience and leave them feeling frustrated and unsatisfied after watching, and discouraged from seeing the feature-length film the trailer was intended to advertise, so I need to prevent it from becoming an issue. One way in which I combatted this was by only filming close-up shots of the door and characters in my second location so that it was less clear that the room being filmed in was obviously different. As cinematographer, I framed my shots so that only the white door - which looked the same as the one used in my first location - and a small portion of the wall was in shot. I made sure that no features of my living room which would make it clear the shot was not taken in a bedroom were in frame. I then ensured as camera operator that when I moved the camera I didn't suddenly expose any living room furniture - for example my sofa - on screen. This was then continued in my role as editor, as I made sure to cut out any parts where the shot became too wide and made it obvious the shot wasn't filmed in the girl's same bedroom as the previous shots. The above can be seen in the shots from my content of the stepmother and wolf peeking behind the girl's door (see 01.30 onwards). Upon evaluation, I believe carefully framing out identifiable parts of my living room and keeping my shots tight has worked effectively in making the portion of room look nondescript and so as if it could be part of the original room.

A main clue that some shots meant to be set in the girl's room were actually in a different location which I was concerned about was that the paint colour of the wall was different to that of her room. To try and hide this to my audience and give them the preferred reading that it was in fact the same location, I colour-treated some of the shots filmed in the living room during the editing process. I made the colour of the wall look more washed out so that the difference was less striking to my audience. Again, this can be seen in the shots of the stepmother and werewolf behind the girl's door. Unfortunately, I don't think this managed to completely mask the difference in wall colours and it is still quite obvious that they change, which could make my trailer less satisfying and realistic for my audience to watch and accept. I think if I had edited my shots more consistently - colour treated them all in

the exact same way - the reading that all the shots are in the same room would be more acceptable.

Another implication of the fire was that it obviously interrupted filming and I was unable to get the rest of shooting finished on the night I'd scheduled, and so had to reschedule the rest of filming to a later date. Unfortunately, not all of my original cast were able to make the rescheduled date and so I had to find a new cast member for the roles of the evil stepmother and werewolf. I was only able to find one friend to fill both of these roles, my friend Sonia. Upon reflection, I think this has worked less effectively than if I had been able to find two separate cast members for both these roles. If I had two cast members then I would have been able to film shots which featured both characters and created a doubly intimidating effect of two villains on screen at once however I was obviously unable to do this with only one cast member. The only shot in which I was able to suggest that both are on screen is that of the door with both of their hands peeking round. However, I don't think it looks hugely convincing that it is the hands of two different people and it could seem obvious to the audience that it is the same person with both of their hands round. This might make my trailer unsatisfying to the audience and put them off from seeing the feature film as they don't think it is going to be realistic.

I effectively tackled shooting at a rescheduled date and time in my roles as set designer and dresser. The first part of my trailer which I had filmed before the fire was shot at night, making the set obviously dark and set in the evening. My main character of the girl was only available to film the rest of this nighttime scene during the day and so I had to dress my set to make it look like the rest of the scene was still set in the evening. I blocked light coming into my hall and living room by obviously closing curtains, as well as pinning up a blanket over a hall window that didn't have a blind and stuck paper over windows in my front door. This effectively blocked out enough daytime light to make it look like the rest of the scene was still set and filmed at night. This can be seen in my finished content in shots such as those of the stepmother in the hallway behind the door - the hallway looks dark and shadowy as if it has been filmed in the evening when in fact the set was only made to look like that through blocking broad daylight streaming into the hall. I believe this has worked very effectively with all the shots of the werewolf and stepmother at the girl's door having a dark background, making it look as if the house is dark due to it being evening.

2. b)

In my planning, I had decided to make the first shot of my trailer an establishing wide shot to help set the scene and tried to do this by filming a wide shot in my room. However watching it now, I feel that this opening shot is not wide enough to fully establish the scene - you can only really see the girl's door, light and pictures on the

wall, and so whilst this would suggest we are in the girl's bedroom you would really need to see more of her bed in shot to clearly establish where the scene is set. However, it would of been difficult to get a wider shot inside my room and so I think filming an extreme wide of the exterior of my house would have worked more effectively as an establishing shot to the trailer, as we would of seen that we are at the girl's home. As planned, I asked my actress to wear a red jumper so that an immediate sense of alarm as suggested by the cultural code of the colour red is created. I think the red jumper in the scene has managed to effectively create alarm, however I think it would have been more effective and dramatic if I had gotten my actress to unzip her jacket and reveal her red jumper as the reveal would have made the alarming red more obvious and striking to the audience. I think the use of silence in the trailer before introducing the loud noise of the girl striking a match (0.21) effectively works as a jump scare. The combination of the silence before the sound and the fact I was able to increase the volume of the match in post-production made the noise sound really harsh and especially surprising, meaning the audience are effectively shocked by the sound and their tension is increased as the trailer then continues.

After she gets into bed, we see the girl look through the books on her bedside table. As I had planned, I placed books in the shot that were all culturally related to fairytales and fantasy stories. I think showing the fairytale books the girl looks through works effectively as a clue to the audience that the girl's life is going to be invaded by fairytale characters, as it is logical that the mythical characters the audience later see in the trailer are connected to these books. I also planted some red objects on the bedside table in this shot to again use the cultural code of the colour red to give the audience associations to danger. Upon watching, I believe this subtle use of the colour red has worked successfully as a small but significant suggestion of the danger that is to come to the girl later in the trailer. However, one frustration I have when watching this shot back along with the subsequent shot of the fairytale book is that I have shot it in portrait, clearly forgetting that the rest of the shots have been filmed in landscape. This noticeable change in shot style is quite jarring to watch as the audience are seeing such a drastic change in the shape of shots as it goes into portrait and then out again - these are the only two portrait shots in the trailer and so look noticeably out of place. This may reduce the effect of the fairytale books and red objects as the audience will be too distracted by the change in shot style to pick up the associations of the objects.

I think the shots of the candle flickering (0.34 and 0.59) are really effective at creating suspense both due to the cultural connotations with flames being dangerous and the fact the flickering light of the candle technically creates an eerie tone. However, after this shot I was not able to use inconsistent lighting to keep up suspense as much as I had hoped to in my planning. I had to keep a bright light - my phone's flash - on the subject of the shot otherwise they would not be seen (such as the shot of the girl in bed at 1.01) and so the flickering crescent moon light on the

wall and the candles which I placed out of shot to create flickering light don't actually have much effect in the lighting of the shot. There is other brighter lighting shining in, meaning the flickering lights don't change the tone or shadow of the shot as they are overpowered. Bright light is less effective in this sequence because its harshness and clarity gives a sense of optimism and coherence, which doesn't fit with this moment that should be more confusing and downbeat. The audience are wondering what is interfering with the girl's surroundings and should be given a clue that things are about to go dark as the evil characters appear. This means there is a lesser sense of mystery and suspense in the shots of the girl getting into bed as the lighting seems bright and quite safe, when I wanted to make the room seem unsafe. However, watching the content I can see one unexpected advantage of using the flash: it picks up the small dust particles floating around the room (such as at 0.30, 0.50 and 1.19). Dust can be associated to decay and so works well in my horror trailer as it links to horror conventions of a location that is old and decaying, and the general horror ideas of death and decay.

As the girl goes back to reading her book we start to see more shots of the evil characters behind the girl's door: the hands of a human and werewolf and then the face of the evil stepmother. In my planning I had intended to first introduce these characters by only showing small parts of them at first which don't make clear who they are. The shot of the hands creeping round the door effectively does this as it makes the audience wonder who the hands belong to. However, I think I then spoil this mystery too quickly by showing the stepmother's whole face soon after this mysterious shot. Showing the stepmother's whole face takes away the mystery of her identity as the audience now know what she looks like. I think I would of been able to create more intrigue if I'd stuck to my idea in my planning of only showing parts of her such as only her eye peeking round the door and the high heels she was wearing, as there would be more mystery to who she fully is and what she looks like. If I were to redo it, I wouldn't fully show the stepmother's face until after the peak of tension at 01.56 when the wolf's hand lands on the girl's shoulder. The shock of this moment at 01.56 is slightly undermined by the fact we've already seen the stepmother's face in front of the girl's door and so we understand already that these evil characters were probably going to come into the girl's room. I think I could of made my audience feel more tense and uncertain if they'd only seen eyes and hands peeking from behind the door before the peak of tension as they would of been unsure as to whether these characters were going to go after the girl or only creepily spy on her

The trailer then cuts to a sequence of shots which show the girl being tormented by the evil characters around her house. In my planning, I had wanted this to be a really quick succession of shots as the fast-paced style would create feelings of confusion and anxiety as associated with horror for the audience. Whilst I think I have partially achieved this as the shots change fairly quickly and so create some feeling of suspense, I don't think my shots change fast enough to give a sense of incompleteness.

If I had included less of each shot and cut more harshly I think I would have been more effective in confusing the audience and making them want to see the full film so that they can understand the context of these shots. Featured in this series of shots is some of the werewolf tormenting the girl. I think the werewolf is very effectively represented as a villain of the film in this sequence. He is clearly shown to be threatening to the girl, such as in the shot where he surprises her brushing her hair and is positioned behind her so that it looks as if she has nowhere to escape (02.09), and the low-angle shot of him coming down the stairs as it makes the audience feel at risk because he is in a position of power above them (02.17). However, one issue of this that could arise with my target audience is that it doesn't fully agree with their reported needs from the text. In the survey for my target audience for my planning I asked how scared they would want to be in a horror, and they responded only 'a bit scared' as opposed to 'really scared' (see 1e). To combat this I intended to only feature a few shots of the wolf as the mask looks quite frightening. However, I feel that this has been sidelined slightly in my editing and he is now quite heavily featured. My target audience could find this too frightening and so could be discouraged from going to see the feature film my trailer is advertising as they don't want to be really scared by the film.