



Aspire Achieve Thrive

Half Term 1

Media

Year 11

Name: _____

Tutor: _____

Year 11 Homework Timetable

Monday	Ebacc Option D	Option C	Modern Britain	
Tuesday	English	Tassomai	Option B	Option A
Wednesday	Sparx	Science	Modern Britain	Option C
Thursday	Ebacc Option D	Tassomai	Option B	
Friday	Sparx	Science	English	Option A

Block A	Block B	Block C	Block D
Art	Business Studies	Art	French
Dance	Child Development	Business Studies	Geography
Drama	Catering	Geography	History
Media Studies	Computer Science	Health & Social Care	
Music	Drama	History	
Photography	Health & Social Care	Catering	
	IT	Photography	
	Media Studies	Sport	
	Sociology	Travel & Tourism	
	Sport		

Tassomai - 2 Daily Goals per week

Sparx - 4 tasks of Sparx per week

Half Term 1 - Media Homework Plan

Week / Date	Knowledge	Practical: Production and post-production
Week 1 5th September 2022	Online annotated log via Google Classroom	Production and post-production tasks posted in Google Classroom
Week 2 12th September 2022	Online annotated log via Google Classroom	Production and post-production tasks posted in Google Classroom
Week 3 19th September 2022	Online annotated log via Google Classroom	Production and post-production tasks posted in Google Classroom
Week 4 26th September 2022	Online annotated log via Google Classroom	Production and post-production tasks posted in Google Classroom
Week 5 3rd October 2022	Online annotated log via Google Classroom	Production and post-production tasks posted in Google Classroom
Week 6 10th October 2022	Online annotated log via Google Classroom	Production and post-production tasks posted in Google Classroom
Week 7 17th October 2022	Online annotated log via Google Classroom	Production and post-production tasks posted in Google Classroom Aspire Achieve Thrive

Weeks 1 and 4 Film Language terminology	Weeks 2 and 5 Representation/Narrative	Weeks 3 and 6 Media Theories
<p>Mise-en-scene - visual film language</p> <p>High-key Lighting - bright lighting</p> <p>Low-key Lighting - dark, shadowy lighting</p> <p>Parallel sound - the sound matches the mood of the visual</p> <p>Contrapuntal sound - the sound doesn't fit the mood of the visuals</p> <p>Diegetic sound - sound recorded on set at the time of filming (eg dialogue)</p> <p>Non-diegetic sound - sound added in post-production editing (eg music)</p> <p>Sound bridge - sound used to connect two scenes</p> <p>Straight cut - the most common editing transition</p> <p>Dissolve - an editing transition used to show a passing of time or change of location</p> <p>Montage - is a film editing technique in which a series of short shots are sequenced to condense space, time, and information.</p> <p>Cross-cutting - editing that moves between two or more separate groups of characters and locations</p> <p>Cutaways - a shot, usually a close up of some detail, or landscape, that is used to break up a sequence, and is often very helpful in editing to enable flow and continuity to the edit.</p>	<p>Male Gaze - Laura Mulvey (1975) Media texts present women through the eyes of a heterosexual male. Women are represented as sexual objects for the pleasure of the male viewer to look at.</p> <p>Manuel Alvarado - representation of ethnicity Ethnic groups are usually represented in one of four stereotypical ways: Exotic Dangerous Humorous Pitied</p> <p>Todorov - narrative structure All stories have the same structure. Events are calm at the beginning (equilibrium) before something or someone creates change and chaos (disequilibrium) before the hero or heroine restores the world to calm again (equilibrium).</p> <p>Levi-Strauss - binary opposites All stories are organised around opposites Eg day and night Good and bad Police vs criminals Innocent vs guilty</p> <p>Enigma (Barthes) - a mystery or puzzle Stories move between restricted and unrestricted narration.</p> <p>Restricted = the audience know the same or less than the characters</p> <p>Unrestricted = the audience know more than the characters</p>	<p>Reception theory - Stuart Hall (1980) Media texts are encoded and decoded. The producer encodes messages and values into their media which are then decoded by the audience. The audience will take the view of: Dominant - Agreeing with the producers view. Oppositional - Challenging the producers view. Negotiated - Falling between agreeing and disagreeing</p> <p>Uses & Gratifications Theory - Blumler and Katz (1974) Audiences actively consume media for one of the following reasons: Surveillance - the viewer wants to acquire information, knowledge and understanding by watching programmes like The News. Diversion - Viewers watch programmes for enjoyment and escapism. Personal Identity - Viewers can recognise a person or product that reflect similar values to themselves and can copy some of their characteristics. Personal Relationships - Media products produce a topic of conversation. For example who is the best contestant on The X-factor, which was the best goal shown on Match of the day.</p> <p>Genre Theory - Steve Neale Genres 'are instances of repetition and difference'. Difference is essential to 'the economy of genre'. Genres are created through a process of repetition and recognition leading to anticipation and expectation for audiences.</p>

Homework

This document can be completed via Google Classroom or on paper

Annotated Visual Log of Pre-production, Production and Post-Production for Component 2 Task 2: Re-imagine

This is a reflective journal capturing your developing skills in planning, shooting and editing your Re-imagine film scene

Remember that this is a 'visual log' so capture evidence from your video making process.

Start by exploring which film scene you have chosen to re-imagine and why you have chosen it.

Example of a visual log entry:

Date: eg 14.09.22

I have chosen to re-imagine a scene from Mean Girls for a modern, British teenage audience. I have chosen the scene where Cady is introduced to Regina and the 'Plastics' by Damian and Janis. I have chosen this scene because it is iconic. I also think that it still appeals to modern teenage audiences. With more up to date, British references and character types I believe that this appeal will go further.

The film has an interesting style in that the description of Regina and the Plastics is largely given by the voice over of Damian and Janis; this is quickly followed by a series of documentary/news style 'talking heads'. These shots, together, serve to create a 'mythology' of Regina before Cady actually gets to meet her face to face. The talking heads are shown to be a range of types of young people who are introduced via their carefully constructed mise-en-scene and costumes.

INT. CLASSROOM - DAY

In front of a chalkboard with a complicated maths problem.

Mathlete Tim Pak
I hear her hair's insured for \$10,000

I decided that I wanted to retain the way that stereotypes were presented via carefully selected costumes and background. Each talking head only lasts on screen for a few seconds, therefore I needed a quick way to communicate essential character information with the audience.

The sequence ends with an introduction to the school cliques. Cady, and to an extent Damian and Janis, don't fit into any of these cliques, while there is enormous peer pressure for students to fit into one of them. I think that this is another reason that the film has been so successful. Everyone can recall being new at school, and their eagerness to fit in and make friends. I want my screenplay and storyboard to capture these same concerns by centering the narrative on a single person, new to the school, seeing things largely from their point of view.

My only problem was that I felt the name Cady was too American. In fact, much of the screenplay contained American specific language and references which didn't fully translate to a British audience today.

I went through the screenplay and highlighted any American specific and dated references that I felt needed to be updated.

EXT. SCHOOL ENTRANCE - DAY

Lea Edwards

She has two Fendi purses and a silver Lexus

In my screenplay this line has become 'She has two Gucci purses and a green Tesla'. I chose green Tesla because this portrays her as both rich and concerned about the environment. Regina (or Robin in my version) would drive a car like this not because she really cares about the environment - it is instead because it falsely represents her as a caring person (when really she isn't).

Now write or type your Annotated Visual Log below

Date: [Type date here] Initial Planning and Screenplay (Pre-production)

- This entry should cover the film and scene you have chosen, why you have chosen it and what you are changing in the screenplay to make it appeal to a modern, British teenage audience.
- Analyse what you have changed in the screenplay and how it engages the audience (see the example above).

Date: [Type date here] Screenplay and Storyboard (Pre-production)

- In this entry you should discuss any further developments with your screenplay.
- Then go on to discuss the storyboard - how it uses film language to effectively tell the story and engage the audience. Give specific examples from your storyboard.
- Explain your decisions behind the opening shot.
- How have you planned to use sound in your storyboard? Are you planning to use music as non-diegetic sound? If so, what is the effect of using music?

Date: [Type date here] Video Shoot (Production)

- What you did on the day.
- Discuss - starting by comparing scripts and storyboards and then taking the best ideas from a range of these for your group's film.
- Explain: Why you shot the film in the order that you did.
(eg Mean Girls - montage in slow motion to make the plastics look glamorous and admired by all; then, talking head scenes with attention to mise-en-scene to suggest things about the characters)
(eg Hackers - did you shoot the film in a linear order? How did you break up the film for recording? Did you follow the agents and then only reveal the hacker at the end? How did you use camera angles and POV shots to suggest power?)

Date: [Type date here] Video editing (Post-production)

- Starting video editing.
- Viewing the video clips.
- Selecting the clips that you want to use.
- Putting the clips in linear order on the timeline.
- Using the razor tool to cut the clips in size.

Date: [Type date here] Video editing (Post-production)

- More advanced editing techniques.

- Using transitions - which transitions did you use and why did you use them?
- Unlinking video and sound. Importing music (if you used music).

Date: [Type date here] Video editing (Post-production)

- Adjusting sound levels (if you did).
- Using fades.
- Adding effects (if you did) eg use of lumetri colour, black and white, split screen etc.
- Rendering and exporting your video.

Include the reasons for your editing decisions.

