

QUESTION 1

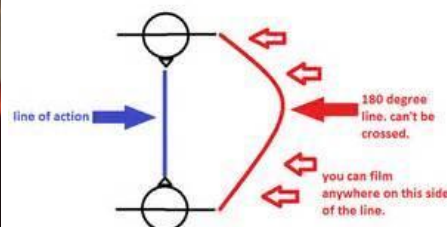
In What Ways Does Our Media Product Use, Develop, or Challenge Forms and Conventions of Real Media Products?

Continuity is an editing techniques that ensures that the audience believes in what they are seeing and do not realise that it is a film. In most films, logical coherence is achieved by cutting to continuity, which emphasises a smooth transition of time and space. It is a way that disguises the presence of editing, and allows a clear and uninterrupted flow of narrative. Our film makes frequent and effective use of continuity editing. Here are a few main ways in which this is done:

180 Degree Rule-

This rule is essential in keeping the viewer focussed and avoiding confusion. Once the scene has started the camera has to stay one side of the actors and action. This is called the 180 Degree Line Rule. In a dialogue scene between two characters, a straight line can be imagined running between the two characters, and extending to infinity. If the camera remains on one side of this line, the spatial relationship between the two characters will be consistent from shot to shot, even if one of the characters is not on screen. Shifting to the other side of the characters on a cut will reverse the order of the characters from left to right and may disorient the audience. The rule also applies to the movement of a character as the "line" created by the path of the character. For example, if a character is walking in a leftward direction and is to be picked up by another camera, the character must exit the first shot on frame left and enter the next shot frame right.

(https://www.youtube.com/watch?v=y4wX_dmh8_g) The 180-degree rule can be seen in just about any film, although it is possible to deliberately break the rule for an effect, as can be seen in [this](#) scene from "The Getaway" (1972). The breaking of the rule only occurs once in this scene, but is rather sudden in doing so; creating a moment of confusion for the viewer. This will add to the overall tension of the scene.



Shot Reverse Shot-

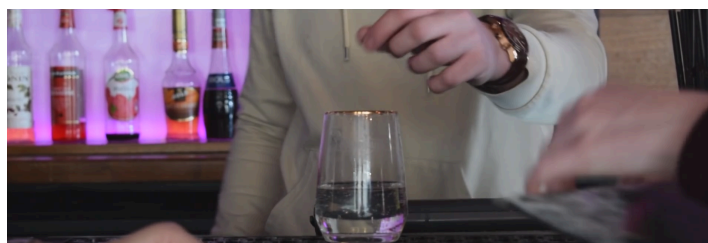
This mainly consists of alternating between two characters, it is usually common for a camera to be situated in the middle of the two people for the first shot, so that the audience is aware that these two characters are situated directly opposite on another. The following shot would usually be the beginning of a conversation

between the two and the camera would focus on this person as they were speaking. The next shot would then alternate to the other person and would usually either show their spoken response when the person has finished speaking or their facial reaction while the other person continued to speak - this creates a sense of realism and a connection between characters and the audience. The primary elements of a shot/reverse shot sequence are derived from the three-camera set up. The shots you should have for a basic shot reverse shot are: a two-shot of the characters usually in wide or medium shot; an over the shoulder shot on character A; and an over the shoulder shot on character B. The diagram below should give you an idea of the set up. (<https://www.youtube.com/watch?v=FiWrkLJDQCQ>) Similarly to the 180-degree rule, shot-reverse-shots are also very common in films. A particular example of a shot-reverse-shot is [this](#) scene from “Light Sleeper” (1992).



Match on Action-

Match on action is a very simple but is essential, where the perspective of the camera changes during a scene and the scene continues the flow of the film. An example is a man walking up to a door and reaching for the knob. Just as his hand touches the knob the scene cuts to a shot of the door opening from the other side. Although the two shots may have actually been shot hours apart from each other, cutting on action gives the impression of continuous time when watching the edited film. By having a subject begin an action in one shot and carry it through to completion in the next, the editor creates a visual bridge, which distracts the viewer from noticing the cut or noticing any slight continuity error between the two shots. (<https://www.youtube.com/watch?v=Mv93covb53w>) An example of the technique in practice can be seen in [this](#) clip from “Bringing Up Baby” (1938).



Our film both support and subverts stereotypical media conventions of a Drama. To ensure the audience were able to identify the genre, we used key themes and ideas typically shown in a Drama. For example, in the scene in which Grace and Becky are

dancing in the nightclub helps to establish a climax due to the music building up - implying tension is rising. We also used a drama related theme by including sad piano music, whilst also building suspense, when Grace is getting taken away. Furthermore, we also supported the stereotypical conventions of British teenage girls. Both were wearing trendy clothing, were seen applying makeup and were going out to town for a drink. Another convention which we supported was the modern use of technology amongst the younger generation. At the beginning of the film, we see Grace sat watching TV before answering her smart phone, implying that it is a big source of communication and are an essential to everyday life, at least as a teenager. This was important to make relatable topics due to our audience being 15 and above. Our film however does subverts conventions of a Drama film. Generally, at the end of Drama films, the protagonist seems to overcome an issue and there is a sense of resolution and satisfaction, however, our film is somewhat left on a cliffhanger, some what of a sad ending. You are never told exactly what happened to Grace that night but it is heavily implied she got sexually assaulted - showing the dangers of drinking. Towards the middle the film, once Grace had being spiked, we wanted to imply a sense of impending doom as i included 5 frames of Grace laid on a floor during the club scene. I wanted to include this for the eagle-eyed viewer to keep them hooked and to grab their attention. This is also good for people who watch the film multiple times, as if they did not see it the first time then they may see it on a second viewing.

In the middle of the film, after Grace had been spiked, i wanted to imply a sense of impending doom and make subtle hints about Grace's fate. However, I wanted the audience to still be kept on the edge of their seat as adding the element of suspense - keeping the viewer hooked and grabs their attention and allows a shock factor when they realise the antagonist. To show the audience different reactions and how versatile we are as a group, we decided that it would be best to show how we can use a range of different shots for different situations. Typically, when filming Grace, she was in centre frame showing that she is not only an important part of the film but also that she is not much of a threat and that she is just an average teenage girl. However, when Grace was being taken away, she was still shot in centre frame but the antagonist was also there - this shows his importance and that he has taken over the most important role in the film. This implies that he now has the power over Grace and how significant he now is. We rarely used close ups in our film as i believe they are only to be used when you are trying to show something really important. We used them in the phone call shot, as it was important to set the scene and i also used one when Grace was being taken away to focus on the watch as well as the focus pull shot of the watch as the two leave their house as watches were a significant part of our film as it helps distinguish the characters.