



Maribyrnong College

**VCE Media Studies
Units 1 & 2**

**Year 10 into 11
Holiday Homework 2015**

VCE Media Studies – Units 1 & 2

Summer 2014-2015 – Required Work

Students should complete work as follows:

Unit 1 Outcome 1

- Familiarise yourself with the terminology of representation and begin to develop a glossary of terms in your own words.
- Reflect on your transition work on representation
- Collect a range of photographic and print representations and paste them into your visual diary. Annotate them to describe the construction and meaning of the representation. Refer to the handouts attached in this document.

Unit 1 Outcome 2

Begin to practise creating your own representations in a variety of media forms.

- Use a still camera and take a range of shot types using a range of angles to create representations of ‘coolness’ as depicted in ‘The Merchants of Cool.’
- Then try recording the same representation with a video camera or your phone. Is there a difference between the representations as depicted in the two media forms?
- With a video camera or a phone with a video camera, record the same household routine from a different perspective each day for seven days. For example, you might record your dog or cat eating dinner each night, but try to put a different spin on it each day.

Save all of your work on a memory stick and bring it to the first day of class in 2013. Save photos as jpegs and videos as mpeg4 or m4v.

Unit 1 Outcome 3:

Consider the many changes in media technology in the last century and how these have affected the way that representations are constructed and audiences receive and understand narratives, documentaries and news.

Investigate one ‘revolutionary’ form of technology and consider how it has changed society. Collect photographs of it, paste them into your visual diary and list some dot points of your thinking, based on your research.

Generally:

Familiarise yourself with the VCE Study Design for Media Studies and review the ‘Knowledge and Skills’ dot points for each Area of Study.

<http://www.vcaa.vic.edu.au/vcaa/vce/studies/media/media-sd-2012.pdf>

Utilise and view a range of media products (films, tv shows, magazines, newspapers, radio shows, podcasts, social networking, YouTube, apps, video, photo and sound editing and creation applications, etc. and consider how other media producers construct representations for audiences. Consider how you can begin to do this as well. If you have the technology at home, practise developing your skills in photography, video recording and editing.

On the next series of pages, I have included the Study Design for Year 11 Media from the VCAA website.

I have also included some **IMPORTANT** information about Representation, Codes and Conventions, Film Terminology, Media Terms (Relevant to this unit) and information on The Simpsons episode of “Bart Vs Australia”. You must read the information/study design provided, so you understand the content we will be discussing in Year 11 Media.

Please, if you have any questions over the holidays, e-mail me on:

james.dean.t@edumail.vic.gov.au

Have a great summer break ☺
Mr. James.

Unit 1: Representation and technologies of representation

In this unit students develop an understanding of the relationship between the media, technology and the representations present in media forms. They study the relationships between media technologies, audiences and society. Students develop practical and analytical skills, including an understanding of the contribution of codes and conventions to the creation of meaning in media products, the role and significance of selection processes in their construction, the role audiences play in constructing meaning from media representations, and the creative and cultural impact of new media technologies.

AREA OF STUDY 1 - Representation

This area of study focuses on an analysis of media representations and how such representations depict, for example, events, people, places, organisations and ideas.

Students learn that media texts are created through a process of selection, construction and representation.

Representations of events, ideas and stories, which may appear natural and realistic, are mediated and constructed in ways that are different from the audience's direct experience of reality. Students develop an understanding of how media representations are subject to multiple readings by audiences who construct meaning based on a range of personal, contextual, social and institutional factors.

Representation involves the selection of images, words, sounds and ideas and the ways in which these are presented, related and ordered. Media codes and conventions, together with such factors as degrees of intended realism, the cultural and historical context of the production and institutional practices, help shape a product's structure and meaning. Media products are approached in terms of how they are constructed for different purposes, their distribution and the ways audiences may read representations within them.

Outcome 1

On completion of this unit the student should be able to describe the construction of specific media representations and explain how the process of representation reproduces the world differently from direct experience of it.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 1.

Key knowledge

- media representation and its relationship to the selection and construction of reality in various media forms
- the nature of codes and conventions evident in media productions, and the meanings they create
- the nature and role of audiences in reading media representations
- notions of 'realism' in media texts
- representations within the context of values such as those related to gender, age, ethnicity, culture and socioeconomic status
- the influence of institutional and social practices on the nature of representations, and their availability and accessibility
- representations within the context of media history and culture, including the emergence and development of stereotypes, styles and generic conventions within media.

Key skills

- describe representations in media texts

- compare the construction of representations in a range of media texts and across media forms
- use concepts of representation, selection, omission and construction in the evaluation of media texts
- discuss how audiences make judgments about how realism is represented in specific media texts
- analyse representations within the context of institutional practices, media history and cultural values.

Area of Study 2 - Technologies of representation

In this area of study students produce representations in two or more media forms. Students analyse how the application of the different media technologies affects the meanings that can be created in the representations. The implications for the creation, distribution and consumption of these representations are also discussed.

Media technologies, materials, techniques, applications and processes are used to construct representations in a variety of ways. Different media forms may have features and practices in common, but in production display unique characteristics or practices. Students consider the use of codes and conventions to convey ideas and meaning in representations within the context of the technologies used to construct these representations.

Outcome 2

On completion of this unit the student should be able to construct media representations in two or more media forms and compare these representations that are produced by the application of different media technologies.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 2.

Key knowledge

- the nature and use of media technologies, materials and applications in two or more media forms
- techniques and processes used in the production of media representation
- ways in which media codes and conventions are used to express ideas and meanings
- the implications of the use of different media technologies and processes for the construction, distribution and consumption of media representations.

Key skills

- identify and explain the characteristics and potential of media technologies and materials
- use technologies, materials and processes to produce representations in two or more media forms
- apply media codes and conventions to construct representations
- analyse how different media technologies affect the construction, distribution and consumption of media representations.

Area of Study 3 - New media

In this area of study students explore the emergence of new media technologies. The impact and implications of new media technologies are considered in the context of the capabilities of the technologies, their relationship with existing media and how they provide alternative means of creation, distribution and consumption of media products. Students investigate the changes, possibilities and issues that arise from the development of new technologies and how these alter audience experience and understanding of the media.

Technological advancements in the media occur within the context of the society in which they are created, developed and used. Such developments, therefore, not only affect media products themselves

but also change the ways audiences think about and use the media. New media may also influence perceptions of ourselves and the world. Students learn that development, convergence and proliferation of technologies change the way existing and new forms of media are transmitted, exchanged, stored and received. They develop an understanding that these changes may also challenge notions of industry, ownership, copyright, privacy and access.

Outcome 3

On completion of this unit the student should be able to discuss creative and cultural implications of new media technologies for the production and consumption of media products.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

Key knowledge

- the nature and features of new media technologies and their relationship with existing media technologies
- creative implications of new media technologies
- changes in media production, distribution and consumption introduced by the emergence of new media technologies
- changes in the ways audiences experience and understand the media due to the emergence of new media technologies
- changes occurring in society as a result of the emergence of new media technologies.

Key skills

- identify and describe characteristics and capabilities of new media technologies
- discuss the relationships between new and existing media technologies
- discuss changes in the ways audiences experience and understand the media as new media technologies emerge
- analyse the creative and social impact of new media technologies, including changes in the production, distribution and consumption of media.

Assessment tasks for this unit are selected from the following:

- radio or audio sequences
- audiovisual or video sequences
- photographs
- print layouts
- multimedia sequences or presentations
- posters
- tests
- written responses
- oral reports.

Unit 2: Media production and the media industry

In this unit students develop their understanding of the specialist production stages and roles within the collaborative organisation of media production. Students participate in specific stages of a media production, developing practical skills in their designated role. Students also develop an understanding of media industry issues and developments relating to production stages and roles and the broader framework within which Australian media organisations operate.

Area of Study 1 – Media Process

This area of study focuses on media production undertaken by students within a collaborative context and the student's explanation of the process.

All media representations are constructed through a production process. Production is usually undertaken in stages, often grouped under the headings of preproduction, production and postproduction, with segments of the various stages undertaken by specialist individuals or teams.

Media practitioners perform specific roles in the development of a media product from its inception to completed production, distribution and/or exhibition. Students develop an understanding that as each media product progresses through the various stages of production, the work practices and

conventions of each specific stage and role help shape the nature of the final media product. When students undertake their production they maintain documentation that includes preproduction media design documents, such as a treatment, screenplay, storyboards or page layouts. This documentation also identifies their involvement, responsibilities and understanding of the stages and roles in the media production process.

Outcome 1

On completion of this unit the student should be able to demonstrate specialist production skills within collaborative media productions, and explain and reflect on the media production process.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 1.

Key knowledge

- stages in the media production process from planning and pre-production to final audience reception
- specialist and collaborative roles in each stage of a media production
- production techniques, practices and conventions used to structure media texts to engage audiences
- methods for documenting reflections and presentation of knowledge.

Key skills

- identify specific stages and roles in the media production process
- describe the collaborative nature of stages and roles in the media production process
- undertake specialist roles within collaborative media production and apply the relevant technical skill, production techniques, practices and conventions
- identify and record the specialist roles, collaborative process, relevant technical skills and stages in the media production process.

Area of Study 2 - Media industry production

In this area of study students focus on national, international and global media industry issues, and the developments in the media industry and their impact on media production stages, and specialist roles within these stages.

Media products are the result of collaborative and specialist production stages and roles. Students learn that the degree of specialisation among production personnel varies according to the scale and context of the media production process, and that specialist stages and roles require different skills and training. They learn that employment in the industry depends on factors such as the degree of specialism required and funding of media productions, and that the work of media practitioners is influenced by developments and issues within the industry.

Outcome 2

On completion of this unit the student should be able to discuss media industry issues and developments relating to the production stages of a media product, and describe specialist roles within the media industry.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 2.

Key knowledge

- characteristics of stages of a media production within the context of the overall production process of a particular media product
- range, characteristics and skills of specialist production roles
- issues that affect the employment of media specialists
- national, international and global media industry issues and developments relating to media production and their impact on production stages and specialist roles
- methods for researching, analysing and presenting information to support informed discussions.

Key skills

- describe characteristics of the stages of a media production within the context of the overall production process of a media product
- discuss the specialist roles and production work performed in stages of a media production process
- analyse the impact of national, international and global media industry issues and developments on stages of the production process and the specialist roles undertaken for a production.

Area of Study 3 - Australian media organisations

In this area of study students analyse Australian media organisations within a social, industrial and global framework.

Media products are produced for audiences within a cultural, aesthetic, legal, political, economic, institutional and historical framework. Students learn that their production, distribution and circulation are affected by laws, self-regulatory codes of conduct, industry pressures, the practices of particular media organisations and global trends. They also learn that other factors, for example, sources of revenue, ratings, circulation and distribution, and ownership and control, influence the nature and range of texts produced by media organisations.

Outcome 3

On completion of this unit the student should be able to describe characteristics of Australian media organisations and discuss the social, cultural and industrial framework within which such organisations operate.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

Key knowledge

- the nature of the production and distribution processes of Australian media organisations
- the significance of factors such as ownership, finance and control on the operation of Australian media organisations
- characteristics of Australian audiences and the texts they consume

- the relationship between Australian media organisations and the global media market
- the impact of historical, cultural, legal, political and economic factors, and institutional practices on the Australian media
- methods for researching, analysing and presenting information to support informed discussions.

Key skills

- describe features of Australian media organisations
- compare the nature and operation of Australian media organisations
- discuss the relationships between media audiences, Australian media organisations and texts
- discuss the impact of factors such as funding and management of Australian media organisations, and the impact of the global media market on the nature and range of texts they produce.

What is Representation?

A representation is a constructed media text. Representations can take many forms, including: radio segments, newspaper articles, photographs, films, television programs, television news segments. While some media texts - like television news and documentary films - may seem realistic, we have to remember that this is not the same as experiencing it ourselves. At best, the media can only represent reality. What we see on our television screens and on the front page of our daily newspapers is someone else's interpretation of events, ideas and people. Someone has constructed these texts.

Media Codes

In Media Studies, the word 'code' refers to any system of signs that are used to communicate meaning. When you think about the real world, we are surrounded by signs, traffic lights, written language, mathematics, clothing, body language.

Media Conventions

Conventions are well-established ways of constructing texts. Consider the front page of a newspaper. The name of the newspaper will feature prominently at the top of the page. Beneath this, we have a number of articles. It is a convention of newspapers that the most important news is placed on the front page. Indeed, the most important articles appear closer to the top of the page than the less important stories. Headlines are another convention of newspapers that tell readers what the article is about. Hard news articles that appear on the cover of newspapers are usually written in a particular style, often known as an inverted pyramid which features all of the important information first. The important aspects of a story - who, what, when, where, why - are usually included in the lead or introductory paragraph. Photographs will usually be accompanied by a caption to explain their significance.

Here is a good definition to help solidify your understanding of the concept: "As a type of film or television develops, filmmakers and directors find certain techniques that become useful or effective in creating texts. These techniques get used again and again, and eventually they are associated with and are used to define certain types of texts. The techniques then become known as conventions."

All media texts are constructed. As they're being constructed, important decisions are made about how the subject will be represented. Consider a photograph. When you take a photograph, you make a number of important decisions about how the subject will be represented, including:

- lighting
- camera angle
- shot size
- visual composition
- color
- posture and facial expression of the subject.

All of these decisions influence the way people will respond to the photograph. Although this is a simple example, all media texts go through this process of construction. As a result, media texts often reflect the views and values of those who create them and the society in which they were created.

Bart Vs Australia

When studying media representations, representations of Australian identity is a good place to start because it helps to demonstrate the difference between representation and reality as well as the concept of stereotyping.

Although what constitutes Australian identity is often debated, everyone who lives here has an understanding of the reality of being in Australian. We live in a developed, democratic, educated and multicultural society. Nevertheless, media representations of Australian identify often express much narrower, more stereotypical understanding of what it means to be Australian.

For Australians, 'Bart vs. Australia' is probably one of the most notorious episodes of The Simpsons ever. In an interview on The Panel, Harry Shearer publicly admitted that it wasn't their finest hour.

In this episode, Bart fools an Australian boy into accepting a \$900 collect call. At the request of the government, he and his family are flown to Australia to make a public apology.

When it was released, many people were offended by the episode. It shows an extremely stereotypical representation of Australian culture and identity. As one fan of the program noted: "I really don't want to sound like a someone who can't take a joke but Bart vs. Australia really pissed me off. The episode was kinda funny but I don't really appreciate my country being portrayed in such a poor and inaccurate way." After viewing this episode, one of the program's American fans wrote: "Message to all disgruntled Australians: We love your country. We think it's really grand and filled with intelligent,good-hearted people. Nary a single moron in the bunch. But: THE SIMPSONS LAST NIGHT WAS NOT A GODDAM DOCUMENTARY, FER CRISSAKE."

Clearly, the episode is not a representation of reality. Look around and you'll notice a distinct lack of knife-wielding bushmen with exaggerated accents (even in regional centres, you'll struggle to find individuals like the ones portrayed in this program).

'Bart vs Australia' is a satirical representation of Australian culture and identity. As student of the media, we need to consider why Australian culture been represented in this way.

This representation has been shaped, in part, by the narrative structure of sitcoms. Because of their length, which doesn't allow a great deal of time for character development, sitcoms rely heavily on stereotypical characterisation. To be funny, characters must be instantly recognisable. This episode is a case in point - drawing well known stereotypes from popular culture.

In the episode, Australia is represented as a remote, sparsely populated country. Early in the episode, the audience is introduced to one of the first Australian characters: a man named Bruno whose son was duped into accepting the collect call from Bart. Bruno is understandably annoyed.

Bruno: Ooh! Ah, that's it. I'm going to report this to me member of parliament. [yells out window] Hey, Gus! I got something to report to you.

Gus: That's a bloody outrage, it is! I want to take this all the way to the Prime Minister. [they go down to a lake] Hey! Mr. Prime Minister! Andy!

Andy: [floating naked on an inner tube with a beer] Eh, mates! What's the good word?

Australia's status as a British colony is referred to throughout the episode, while Bart's family is sightseeing, Marge and Lisa find a plaque that reads: "Australia was originally founded as a settlement for British convicts." Lisa turns around to see a group of Australians reaching for her camera. They slink away and approach another target. When The Simpsons visit a local pub, Bart - who is fiddling with his pocket knife - is approached by a man who bears more than a passing resemblance to Paul Hogan.

Man: You call that a knife? This is a knife.

Bart: That's not a knife, that's a spoon.

Man: All right, all right, you win, heh. I see you've played Knifey-Spooney before
This scene is an obvious intertextual reference to Crocodile Dundee, a representation that features similarly stereotypical characters. While at the pub, Marg and Homer have a conversation with the 'quintessentially' Australian bartender.

Homer: Hey! Give me one of those famous giant beers I've heard so much about.

[bartender puts a huge beer in front of him]

Bartender: Something wrong, yank?

Homer: No. It's pretty big...I guess.

Marge: I'll just have a cup of coffee.

Bartender: Beer, it is.

Marge: No, I said "coffee".

Bartender: "Beer"?

Marge: [slowly] Coff-ee.

Bartender: Be-er?

Marge: C -- O --

Bartender: B -- E --

This is another stereotype reminiscent of one of the early scenes in Crocodile Dundee when Australians are represented as beer swilling, larrakins. Indeed, all of the Australian characters are represented as old fashioned, slightly dimwitted whose slang is almost unintelligible. Take this exchange between Marge and the owners of a souvenir shop.

Owner: [sweeping a bunch of toads out] Get out, get out! Shoo, shoo. Get out of here, yuck!
These bloody things are everywhere. They're in the lift, in the lorry, in the bond wizard, and all over the malonga gilderchuck.

Clerk: They're like kangaroos, but they're reptiles, they is.

Marge: We have them in America. They're called bullfrogs.

Clerk: What? That's an odd name. I'd have called them "chazzwazzers".

Towards the end of the episode, when Bart insults the Prime Mister and the family fly to safety, angry Australian pelt the helicopter with cans of Fosters.

For a complete transcript of the episode, visit: <http://www.snpp.com/episodes/2F13.html>

'The Merchants of Cool'

If you missed the Transition Week classroom screening, this documentary is uploaded on You Tube. Search for 'The Merchants of Cool.' There are six short episodes.

'Cool Hunting' is 'A search for a certain kind of personality, and a certain kind of player in a given social network...It has to do with the influence held by those who have the respect and admiration and trust of their friends.'

1. Why is the teenage market so important to marketers? (Consider their numbers and the amount of money spent by and on teenagers.)
2. Why do parents give their children money, according to marketers?
3. In what way is a 'walk in the street just like a walk in a mall' in America? (Consider how many discrete ads a 'typical' American teenager processes daily.)
4. What do 'Cool Hunters' or 'correspondents' look for in trend setters or 'early adopters'? List qualities that you might consider trend setting amongst your own social group?
5. How do marketers become 'cool' themselves? (Consider how Sprite has become a 'hip hop icon'.)
6. Explain how the 'true Merchants of Cool,' major entertainment companies (Newcorp, Disney, Viacom, AOL Time Warner and Universal Vivendi), 'colonise' youth.
7. In what ways is MTV commercial? (Consider the 'New MTV' too.)
8. Define 'Mook' and give examples. Why might teenage boys relate to 'Mooks'?
9. What is the stereotype created for women and how is it represented? (Consider the age of 'women' here.)
10. What 'power messages' are created for girls by such people as Brittany Spears?
11. How do chat rooms and parties 'smuggle messages into the world of kids'?
12. Explain the idea of the media being just a 'giant feedback loop.' 'Who is mirroring whom? Is the media mirroring kids, or are kids mirroring the media?'
13. How are the 'nastiest expressions of youth culture manna to an industry ravenous for anything authentic to sell?' Consider how Limp Bizkit's rise was engineered.
14. How is the stereotype of 'teen rebellion' just another product?

Consider this video as you research TV commercials and print ads targeting the teenage/young adult market. Note any advertising (and the shows or publications in which they appear) and consider the representations of youth and gender that they put forth to the audience. What are the denotations and connotations embedded in the ads? Might they promise beauty, belonging, coolness, other important ideas? How are messages represented?

Bring a list of your findings to class after the holidays.

The Language of Film

Structure of a Film

Shot: A single 'run' of the camera. This is the basic unit from which a film is constructed. The length (or duration) of a shot depends upon:

- its purpose i.e. establishing a place; to show action; to show reaction
- the pace (or tempo) of the sequence in which it occurs.

Sequence: A group of shots depicting one action, or, which seems to belong with or depend upon each other. (Say 3 to 18 shots).

Scene: A group of sequences, or, (for short scenes) a group of shots, which:

- depict an event in the story. and
- occur in one place.

Types Of Shot

Long Shot [L.S.]: A distance shot in which a setting, and not a character, is the emphasis. this is generally used to establish the place in which action will occur, hence the term establishing shot. Given its function, a long shot is often used at the beginning of a scene or sequence, and may be combined with a panning movement of the camera to show us a wider area.

Mid Shot [M.S.]: A middle distance shot that focuses our attention on a particular subject. With a mid shot the camera is close enough to pick up detail, though still far enough away to be able to follow the subject as s/he/it moves. The mid shot, therefore, is commonly used to show action e.g. as in a fight scene.

Close Up [C.U.]: A close shot of an object or person, the aim being to focus our attention on a particular detail. Close ups of objects may serve as the inpoint to a new scene, depicting a new fact or location in the story. Close ups of a person have a number of different functions:

- in an establishing sequence, a close up of someone suggests that s/he is a main character
- the first close up of a character (in a series of shots) establishes point of view i.e. who is watching an event
- a close up is most commonly used to show the reaction of a character, i.e. a reaction shot.

Camera Movements

Pan: Movement from side to side from a stationary position.

Tilt: Movement up or down from a stationary position.

Tracking: The camera is not stationary but moves to follow a moving object or person. The camera is mounted on a moving device such as a rail platform, a dolly or a vehicle.

Zoom Out: Movement outwards away from a subject.

NB: The speed of a camera movement (from very fast to very slow) can dramatically alter its effect.

Moving From One Shot To Another

Cut: The ending of a shot. If the cut is a jerky movement, which seems a little inconsistent with the next shot it is called a jump cut.

Fade In or Out: The image appears or disappears gradually. It brightens to full strength over a full second, or darkens to fade out. The fade is often used as a division between scenes.

Dissolve: One image fades in while another fades out so that for a few seconds the two are superimposed.

Inpoint: An image that starts the scene. Sometimes this inpoint is used to smooth the transition between scenes. As the word suggests the inpoint takes us in to the next shot or scene by making a visual link (a related object or shape) with the outpoint of the previous shot.

Camera Angles

For each shot, a decision must be made about the angle at which the camera is to be directed at a subject. High and low angles may be used to influence our impression of a particular character.

A character filmed from a low angle will seem strong, powerful, tall, proud, etc whereas a high angle will suggest the subject is weak, insignificant, vulnerable, small etc. Our impression of a structure or object can be manipulated in a similar way.

A distorted angle may be used to make a scene more frightening, or to make the viewer feel anxious, or queasy (especially if fast or jerky camera movement is also used).

Editing

The process of assembling and splicing together the various shots that comprise a film. Underlying the process is a technique that can be called pairing, i.e. a story is built up by alternating one set of shots with another.

There are common instances of pairing:

- A conversation or confrontation between two characters. The shots alternate from one to the other, angles may be used to suggest inferiority or superiority.
- Shots of a character are alternated with shots of what s/he sees. The first shot of the character is the P.O.V. (It establishes point of view i.e. who is looking).
- Cross-cutting. A sequence of shots in which the alternation is between two different locations (e.g. A burglar creeping into a house in which an unsuspecting victim lies sleeping). The sequence builds to a climax and ends with the two things coming together.

The **Editing Speed** (or **tempo**) of a particular sequence is also an important consideration. Fast editing involves fast cutting. i.e. The shots are 1 to 2 seconds long. Fast editing generates excitement and anticipation as for example in a chase sequence. Slow editing (i.e. Shots are 3 to 10 seconds long), has the opposite effect, calming and relaxing the viewer. Accordingly slow editing is a characteristic of love scenes.

Other Terms

Soft Focus

A slightly blurred shot to make the subject seem more attractive, romantic, nostalgic or dreamlike.

Hand-held Camera/Steadicam

The tripod and dolly are deliberately abandoned in favour of this method when a director wants to create a sense of anxiety or confusion, exploiting the unsteady movement of the camera. A hand-held shot in which a character is approached from behind usually suggests that someone is being followed and is about to be 'pounced upon'.

Montage

The editing together of a large number of shots with no intention of creating a continuous reality. A montage is often used to compress time (a number of facts are established in one sequence). Films may begin with a montage that establishes a particular time and place. With the absence of a visual relationship between them, the montage shots are linked through a unified sound - either a voiceover or a piece of music.

The Film Team - Definitions, Responsibilities

Director

Responsible for what happens in front of the camera, and for the final look of the film. They either instruct or collaborate with everyone who contributes to the film.

Director of Photography

Mainly responsible for producing the best photographic record that can be made of each production assigned to, and in overall charge of the artistic contribution of lighting and the operation of the camera. In addition, takes responsibility for the positioning or movement of the camera, the composition of the shot and the use of special lenses or photographic devices.

Liaises with the director on the pictorial construction of the item and gives advice and suggestions on matters relating to the filming of the production.

Second Camera Operator

Actually operates the camera, lines it up ready for a shot, carries out camera movements while maintaining the composition prescribed by Director of Photography; certifies each take as it relates to the camera operation. Close liaison between the director and operator is essential. Required to give an accurate shot description together with an account of the footage used at the end of each take.

Assistant Camera Operator

When available, is there to relieve the camera operators of some of their many duties, such as loading and unloading the film magazines, moving and setting up lights and other associated equipment, and driving the camera vehicle; all of which helps to speed up production by allowing the camera operators more time to fulfil their main responsibilities. This can have the effect of increasing the quality of the film overall.

Focus Puller

Main function is to set the focus of the camera by assessing what focus setting should be used for a particular shot and to make any adjustments necessary by 'pulling focus' accordingly during or between takes. S/he cannot see the effect of the lens focus but goes by the figures engraved on the barrel of the lens. It is also the job of the focus puller to check the camera gate for cleanliness, etc., after each take, place each loaded magazine onto the camera and thread the film. Supplies details of the 'camera set-up' after each 'good' take.

Clapper Loader

Loads the film magazines and sometimes fits them onto the camera. Keeps a log of slate and takes numbers and footage shot on a camera report sheet. At the start of each shot, the clapper loader/assistant operates the clapperboard.

Grip

The person responsible for setting up tracking rails and who knows the correct technique for operating a dolly to the precise requirements of a particular shot. Must be able to move it at a steady rate, gain or lose speed at any point and stop or start without a jolt. The camera must only travel the distance to a predetermined position and no further. Not as easy as it sounds! The various forms of camera cranes utilised need the same degree of skill. In addition to moving the camera equipment, the Grip also has to have the necessary hardware available to provide camera mounts for any situation required by the cameraman. (e.g. on moving vehicles, up a tree, etc.).

Gaffer

An electrician who arranges the connection of power for the lighting equipment, whether by way of mains supply, mobile generator or batteries. Is also responsible, under the direction of the first cameraman, for the lighting of the scene.

Best Boy

The gaffer's chief assistant, responsible for rigging the lighting equipment and point reflector boards when necessary.

Sound Designer

Responsible for the technical and artistic aspects of sound recordings in the field and advises the director on these matters. On completion of the field recording the sound tapes are transferred to 16mm magnetic film ready for editing, while senior sound staff undertake the more complex duty of mixing the edited sound tracks before the final version goes 'on air'.

Sound Recordist

Responsible for the overall technical quality of the production audio and works closely with the director to produce an appropriate soundtrack to enhance the mood and effect of every scene. The Sound Recordist ensures that correct matching of audio perspective is recorded for each shot; is also responsible for recording sound effects and atmosphere tracks in the field for use in the compilation of the final soundtrack (Foley Effects).

Boom Operator

Normally an experienced recordist who works closely with the lead Sound Recordist to obtain optimum audio quality by careful microphone positioning. Works in close collaboration with the camera operator to ensure microphones, boom poles and cables are out of shot.

Sound Mixer

At the end of the field recording for major assignments, the Sound Recordist may continue in the role of the Sound Mixer, responsible for the final artistic and technical quality of the post location audio mixing operation. When the edited audio tracks arrive at the mixing suite, the Sound Mixer ensures that any additional material necessary for the final compilation is assembled and then carefully blends these separate tracks to create the final master audio track.

Editor

Responsible for the preparation of the rushes, cutting the film, attending and advising on sound re-recording sessions, laying the sound-tracks and attending to the sound mix. The film editor also instructs the film laboratory in the making of opticals, the grading of prints and the negative matcher in the preparation of master rolls for printing and ensures that the film is correctly prepared for videotape dubbing and advises the Director and/or TPA on the facilities and time that will be required for this. The Film Editor would normally attend the dubbing session with the Director to help achieve the best possible videotape copy of the programme. Depending on the complexity of the production this workload may be shared by a film editing team under the supervision of the editor.

Sound Editor

Either a film editor specialising in soundtrack work, or a sound recordist trained in track-laying, who 'builds up' and prepares sound tracks for mixing.

Negative Cutter (Matcher)

The person who cuts the original negative (or reversal) film to match the edited work-print supplied by the editor, shot by shot and frame-by-frame. The necessity for exact correspondence of frame with frame and the irreplaceability of the original master imposes very exacting conditions on negative cutters.

The Grammar of Film

a very simplified but useful analogy

A STORY consists of



letters
which make up

words

words
which make up

Which make up
Sentences.

sentences
which make up

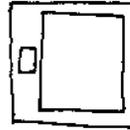


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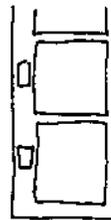


STORY

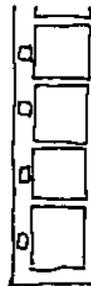
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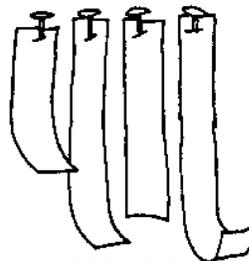
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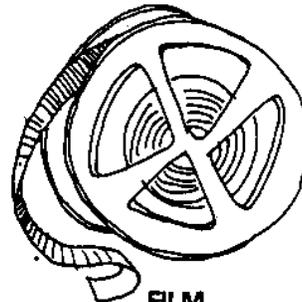
shots
which make up



scenes
which make up



sequences
which make up a



FILM

Media Terms

Below is an alphabetical list of terms commonly used in media studies. For each one write a definition and try to find an example. This list is not exhaustive and the final blank page is provided so that you can add to it when you come across new terminology for this subject.

Term	Meaning	Example
Action		
Auteur		
Cause & Effect		
Code		
Connote		
Convention		
Denote		
Diegesis		
Edit		

Term	Meaning	Example
Enigma		
Formula		
Gatekeeper		
Genre		
Icon		
Ideology		
Inter- textuality		
Mentor		
Mise-en- scene		
Narrative		
Narrative Image		

Term	Meaning	Example
Plot		
Post-modern		
Problematic		
Protagonist		
Representation		
Stereotype		
Stock Character		
Stock event		
Storyline		
Symbol		

