

1a (20 marks) The candidate starts well with an introduction which sets out exactly which projects have been undertaken. He moves on to talk about a program used, immediately explaining particular techniques which the program enabled (desaturation) with a reason for using them (creating a particular atmosphere typical to the genre). Technical terms are used accurately and confidently (temporal editing, cross fades, etc). Throughout, the candidate refers explicitly to examples from his work, to a range of programs and to techniques used. Several different programs are discussed in a succinct and clear way. Most of the essay is confined to programs on the computer and creativity is not explicitly addressed, nor are online technologies. However, overall this is worthy of level 4.

1b (22 marks) Though this response is written as if the project is based on theories, rather than with a critical distance applying those theories, it does meet the criteria of level 4. He attempts to relate Propp, Levi-Strauss, Barthes and Todorov very effectively to the narrative. There is extensive use of relevant terminology and application to examples.

For office use

Question number	Mark
1a	20
1b	22

# Candidate 1

## G325 Section A

### January 2011

Question  
number

1	Digital technology played a pivotal role in both our Foundation
a)	Portfolio by creating the opening sequence to a thriller film and an advanced portfolio by creating a French inspired drama along with a teaser campaign.
	<del>The equipment used for our foundation</del> Final art was a main source of technology when creating both pieces of coursework.
	For our AS thriller we de-saturated alot of the colour to create a cold and clinical atmosphere conventional of psychological thriller films. When it came to creating our Advanced Portfolio

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we increased saturation of the color making our piece conventional to French cinema. We used a lot of temporal editing in our Advanced Portfolio, to do this we incorporated many cross codes into flashbacks which ~~it represented~~ represented the life that our main protagonist once lived. To create a distinction between past and present we used a sepia hue which made the flashbacks look much more rustic and authentic which contributed to the French vibe of the film, this also split up the film's narrative.

Garageband was another piece of software that was used in both AS and A2. During the making of our thriller film we found a pre-recorded track that sounded eerie to create tension amongst our audience, we then looped this track throughout until it reached the point in which the heroine of our opening sequence had been attacked, at this point we incorporated a heartbeat sound effect which creates anticipation as we wonder whether the heroine will survive. When it came to our A2 production we were much more used to the software of Garageband and we decided to compose our own soundtrack. We found an accordion sound on the keyboard and used this to compose. Our soundtrack acted as a sound bridge which ran through all the flashbacks ~~still~~ which established an upbeat and joyous representation thus helping to the narrative. At the point in our A2 short film in which our protagonist is hit by a water balloon the music changes to a much more depressed tone. We recorded five different pieces in Garageband which involved stings to connote this character's anger as well as upset. We did this as over the two years of using this programme we were more aware of how it worked.

Photoshop was another piece of software that we had not used during AS. This was due to the fact that we had to create a campaign consisting of a teaser poster and a magazine review. For our teaser poster we rasterized each of the images we used (including a primary image of a red balloon and a cropped picture of our protagonist's face) this way we could come up with different



visual ideas for the poster. We also used a stencil effect on the poster to make the poster look as though it was hand drawn by a French artist. Whereas we did a similar process for our magazine review but it involved a lot more cutting of images and image placement to keep to the conventions of a magazine review.

✓ Linotype was used in both pieces of coursework and with regards to AS we wrote down our text and used a 'fade' effect to make it appear onto the screen. However in A2 because we had created a short film we put in all of the credits at the end. The 'scroll' effect made our film seem more professional. Timing was very vital in this process so using the timeline at the bottom of the screen we negotiated on the best timing for the credits to move as the audience have to read the credits at least once.

Our use of vignette's using final cut improved immensely from AS to A2. In AS we used a vignette in a point of view shot which worked really effectively as it created audience interaction also. Whereas in A2 as we knew how to use a vignette more confidently so to end our short film we used a closing vignette and had 'FIN' appear on the black screen which is what all of the more traditional French films did which created identification.

✓ We had a Canon Legria FS203 camera for A2 which was much more beneficial for us as we were able to watch over our work before uploading it on an SD card onto the computer. This way we could keep the clips we wanted and be rid of the ones we didn't want. Whereas in ~~AS~~ AS we used a standard video camera which slowed down our process of being creative in our production.

Overall, technology played a key role in both pieces of coursework as it helped us keep to conventions as well as make the work look more professional.

16) For our Advanced Portfolio in A2 we decided on using many different narrative theories. ~~By~~ By doing this we could appeal to a much wider audience as ~~they~~ we would be able to interest them through different ways of presenting a narrative.

He incorporated Propp's theory of having eight conventional characters in a film. We had the hero (who was a clown), the heroine (his wife, who we find out has passed away at the end of the film) the villain (a hooded youth who attacks the clown with a water balloon) along with these characters we had some passers by who the clown interacts with and gives them a balloon, these characters could be interpreted as the 'helpers'.

Levi-Strauss' binary oppositions was incorporated through the relationship between the hooded youth and the clown representing good and evil. This relationship results in changing the pace of the film from joyous and upbeat to slow and sad. This was important as this triggered the flashbacks of the clown remembering the times of his wife's illness. This results in audience interaction as they then feel sympathy for the clown as his persona in the film is just a disguise hiding his depression.

Barthes' Enigma code is used when it comes to the relationship between the clown and his late wife. The audience aren't told a lot about their relationship, they don't know how they met etc. the audience only see ~~some~~ through the flashbacks of little moments such as the wife doing up his tie and the clown's proposal to his wife. This way the audience can make up their own minds as to how they feel this relationship ~~works~~ came about. Also the death of the clown's wife is not specified we only hear her say 'I can fight this, but I need your help with me.' This enigma of the cause of her death yet again opens more interpretation for the audience. The end of the film presents another enigma to the audience and that is after the clown eventually shoots himself due to his depression. The closing shot of the film is of

the red balloon that follows him throughout the film, flying into the air. This raises many questions as to the representation and symbolism of the balloon. Audiences may view it as a symbol of the clown going to see his wife, others may see it as a representation of his wife as the balloon stays with him throughout the film. As our project was a short film we felt it best for audiences to ~~not~~ admire the narrative but also ~~can~~ gain something personal from it.

~~Laura Mulvey's theory of the male gaze can be adapted to our short film. This is done through the representation of the wife.~~

Todorov's theory regarding equilibrium was another narrative theory that was used in our short film. The equilibrium that I opens the film presents a man who dresses up as a clown and goes to the local park to give out balloons. This is then followed up by the dis-equilibrium of him being hit by a water balloon which brings back all the memories of when his wife was ill. The new-equilibrium is incorporated at the end of the film when the clown eventually kills himself. This can be seen as a sad or hopeful ending, this is up to the audience to decide using the uses and gratification theory as the audiences reasons for seeing it may be to be cry, admire the visual aesthetics of the film or even be hopeful.

✓ Our film's narrative was multi-stranded through the many cross fades leading into flashbacks. This style of narrative manipulates time. This was something we needed to do as our film was only 5 minutes in duration.

Our ancillary text of the teaser poster also adapted Barthes' enigma code. The film poster being a teaser poster meant that we wanted to raise questions for the audience. This could be: what is the significance of the ~~red~~ red balloon? Why is the film called 'Circus Tears' and who is the clown? this will all result in the two step glow theory which will hopefully create anticipation amongst audiences making them more likely to see the film.