

OUTLINE SCHEME OF WORK**TEXTUAL ANALYSIS AND TV DRAMA (G322)/PREPARATION FOR FOUNDATION****PORTFOLIO WORK (G321)**

Topic Outline	Key concepts and teaching and homework activities	Resources
Introduction to both unit assessments	Activity applying material in handbook for course	Handbook, notebook slides, grid to fill in
Introducing the concept of Media Language and the skills of Textual Analysis	The language of images (still and moving): - what is included (vision and sound), and what it can communicate (introducing the ways in which meaning/mood/genre are constructed and responses generated)	Notebook slides to introduce terms Activities using still and related moving image extract (30 secs).
Introducing the concept of Representation/ Re-presentation	Introduction to the ways in which images construct types of representations using media language The importance of contexts (points of view, norms and values/ideologies, stereotyping, spectator identification/empathy)	Range of stills, eg Asylum seekers – representations from independent film and newspapers
Introducing Shot Sizes and Angles – terms and uses	Introduce moving image booklet and glossary page Card matching exercise to introduce camera terms and shot size and angle functions. Use of stills from TV Drama to practice identifying shot types and begin to analyse uses, including raising questions of representation (eg relative power, points of view etc) Camera ex to practise constructing and using different shot types to construct meaning about character and spectator response. Uses a brief based on an extract from Eastenders with screen grabs in storyboard format. Opportunity to introduce storyboard format and function. Show student work later, peer evaluate and show original from aired episode. Homework exercise using early film example – creating mood and connotations of power or status through storyboard ideas.	Card ex Moving Image Booklet Stills from TV Drama Storyboard frames with screen grabs from Eastenders Youtube accessed at home or college, storyboard sheets.
Introducing Camera Movement terms and uses	Card ex to introduce terms and basic uses/applications to communicate meaning Analysing the use of camera movement to build suspense and communicate character experience in an extract from TV Drama Homework to write up analysis in short essay form	Card ex Youtube examples booklet Dr Who –‘Blink’ episode
Introducing additional uses for camera	Introducing depth of field, rule of thirds/composition, focus pulls and point of view using TV drama stills and publicity shots, and their uses in representation Activity to create 3 shot sequence (storyboard or shot list) communicating character status in relation to another using these techniques. Apply terms. Extending work on camera movement and meaning – objective and subjective camerawork used to build empathy, and position spectator as part of representation Application in short written piece for homework.	Booklet Still images Storyboard sheets Extracts from TV drama to analyse

<p>Mise en Scene:general</p>	<p>Introducing the 11 areas of mise en scene Exploring ways in which a single establishing shot can construct character, status/power, and genre using several aspects of mise en scene – anticipating thriller opening work and analysis of representation in TV Drama Analysis of stills using character in context of house/building int/ext.</p> <p>Application in groups to design establishing shot for the opening of a thriller/horror film with set brief.</p> <p>Homework to apply to extract from TV drama</p>	<p>Booklet Images</p> <p>Stills from TV Drama and Film: Desperate Housewives, The Others, Luther</p> <p>A4 blank paper</p> <p>Use youtube, bbci-player etc</p>
<p>Mise en Scene: general</p>	<p>Focus on the work of key areas of mise en scene linked to representation and style Using stills from TV Drama, explore each aspect of mise en scene in relation to character class/status, location in time, mood, character traits, realism Extend to work on moving image versions from same sequences</p>	<p>Various stills and sequences from TV drama – eg Skins Bonekickers Lost in Austen Criminal Justice</p>
<p>Mise en Scene: lighting and colour</p>	<p>Lighting and Colour used to construct representations and genre: Single lighting – method demo and activity to apply to sequence Low Key Lighting – method, demo and practical and theory application to thriller/horror film opening 3 point lighting and application in realism/high key</p>	<p>Card exercise to learn terms and basic uses Still image examples drawn from google, stills from TV drama, and sequences from film and TV</p>
<p>Editing: Basic terminology and function The manipulation of time and space</p>	<p>Introduce the functions of editing: joining shots, continuity, manipulation of time and space</p> <p>Introduce the different types of join and beginning to explain their customary uses (cut, fade, wipe, dissolve) – emphasis on order and manipulation of time and space</p> <p>Editing and the manipulation of time: fast cutting, long takes, accelerated action, slow motion (PP), overlapping shots</p> <p>Editing and the manipulation of space: the illusion of adjoining space (introducing match on action); Activity to storyboard consecutive shots using match on action with 2 different sets;</p> <p>Parallel cutting and its applications (genre and representation) in film and TV – creating comparisons, contrast and connections between characters</p> <p>Cross cutting and its genre applications (genre and representation) – the creation of suspense</p> <p>Split screen and its applications in genre and representation</p> <p>‘Hollywood’ montage technique and application construct theme</p>	<p>Booklet to extend work on techniques</p> <p>DVD compilation using thriller film and TV drama examples where possible.</p> <p>1 minute extracts from thriller film and TV Drama to apply learning and analyse for meaning and response</p> <p>Extracts from Eastenders</p> <p>Extracts to explain function in relation to character and situation – compare class, status, situation</p> <p>Extracts from thriller and horror film and TV</p> <p>Examples from film and TV: 24, The Hulk, Love Actually.</p> <p>Card exercise to create thriller sequence</p>

	<p>Introducing continuity editing The function of editing to construct a narrative (order of story): Activity using cards for each storyboard frame in thriller sequence – arrange in linear/chronological sequence for narrative coherence, and experiment with non-linear sequencing (consider function of editing here). Select type of join.</p> <p>The provision of continuity through editing techniques and its importance for the spectator Techniques: 180’ rule, shot reverse shot, match on action, graphic match, eyeline match, cutaways</p> <p>Continuity and the construction of realism through editing – concealing the process of production, and the need to do multiple takes for continuity to be possible (practical exercise)</p> <p>Compare alternatives – discontinuity – jump cuts, shock cuts, breaking 180’ rule and function in film and TV drama</p>	<p>TV drama extracts to illustrate most techniques and consider effect of alternatives</p> <p>Pre-prepared footage to edit for continuity with students</p> <p>The Shining, Waterloo Rd..</p>
	OCR Preliminary Continuity Exercise	
Sound	<p>Introducing basic terms and definitions: diegetic, non-diegetic, foley, parallel, contrapuntal, ambient, motif, soundtrack, sound bridge</p> <p>The function of sound design to create genre and representation</p> <p>Practical work to develop skills in garageband.</p> <p>Improve preliminary work using garageband</p>	<p>Examples from thriller film and TV</p> <p>Create new sound for existing thriller film</p>
OCR Main Task	Set Brief: opening sequence and titles of a fiction film	
Extending work on representation	<p>Summative work to explore contrasting representations and methods of communicating differences – each social group revised in turn</p> <p>Timed work</p>	Contrasting texts

Contexts

These papers contain selections from our scheme of work for teaching OCR Media Studies AS Level. Our approach has been to design teaching and learning activities that aim to meet simultaneously objectives for the early stages of work on TV Drama and Representation (Unit G322, section A), with those that prepare our students the Foundation Portfolio Preliminary Task in continuity editing, and the Main Task opening sequence and titles for a new fiction film (Unit G321).

From the OCR Media Studies specification:

Set Topic Content for Unit G322 Section A:

The content below represents what candidates should learn and is also provided as the source of the questions in the examination papers.

Section A: Textual Analysis and Representation

Candidates should be prepared to analyse and discuss the following: technical aspects of the language and conventions of the moving image medium, in relation to the unseen moving image extract, as appropriate to the genre and extract specified, in order to discuss the sequence's representation of individuals, groups, events or places:

Camera Shots, Angle, Movement and Composition

Shots: establishing shot, master shot, close-up, mid-shot, long shot, wide shot, two-shot, aerial shot, point of view shot, over the shoulder shot, and variations of these.

Angle: high angle, low angle, canted angle.

Movement: pan, tilt, track, dolly, crane, steadicam, hand-held, zoom, reverse zoom.

Composition: framing, rule of thirds, depth of field – deep and shallow focus, focus pulls.

Editing

Includes transition of image and sound – continuity and non-continuity systems.

Cutting: shot/reverse shot, eyeline match, graphic match, action match, jump cut, crosscutting, parallel editing, cutaway; insert.

Other transitions, dissolve, fade-in, fade-out, wipe, superimposition, long take, short take, slow motion, ellipsis and expansion of time, post-production, visual effects.

Sound

• Diegetic and non-diegetic sound; synchronous/asynchronous sound; sound effects; sound motif, sound bridge, dialogue, voiceover, mode of address/direct address, sound mixing, sound perspective.

Soundtrack: score, incidental music, themes and stings, ambient sound.

Mise-en-Scène

Production design: location, studio, set design, costume and make-up, properties.

Lighting; colour design.

It is acknowledged that not every one of the above technical areas will feature in equal measure in any given extract. Therefore examiners are instructed to bear this in mind when marking the candidates' answers and will not expect each aspect will be covered in the same degree of detail, but as appropriate to the extract provided and to the discussion of representation.

Chosen Brief For the Foundation Portfolio, Unit G321

Video

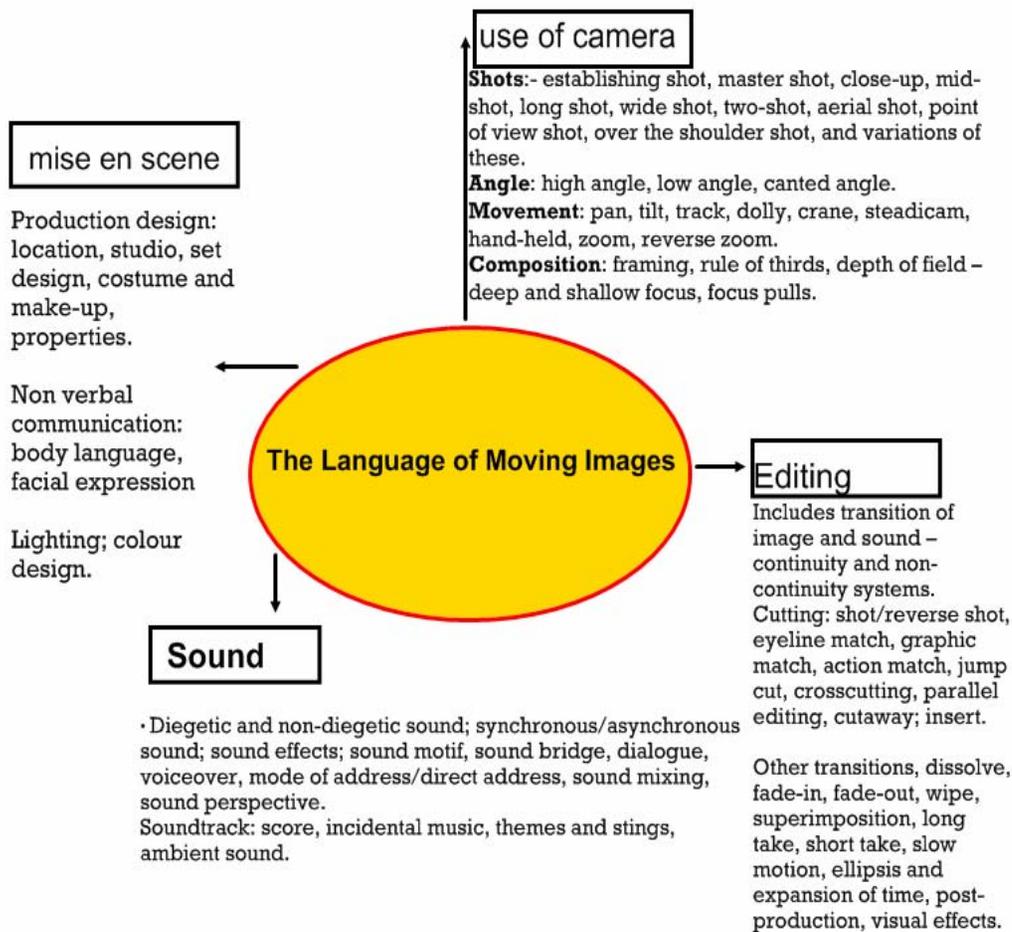
Preliminary exercise: Continuity task involving filming and editing a character opening a door, crossing a room and sitting down in a chair opposite another character, with whom she/he then exchanges a couple of lines of dialogue. This task should demonstrate match on action, shot/reverse shot and the 180-degree rule.

Main task: the titles and opening of a new fiction film, to last a maximum of two minutes.

All video and audio material must be original, produced by the candidate(s), with the exception of music or audio effects from a copyright-free source. Both preliminary and main tasks may be done individually or as a group. Maximum four members to a group.

Students are supported out of classes using staff blogs, where additional links and supervisory material is posted:





What might I analyse as part of 'textual analysis'?

In the example of a still from Dr Who, textual analysis would aim to **explain** the areas indicated in terms of what is communicated about character, situation, and story:



For example, can you suggest what might be communicated by each of the elements indicated above (Doctor's costume, aspects of the setting, and so on)?

What is communicated about the two characters in relation to one another? How is this achieved?

CAMERA SHOT SIZE, ANGLE, MOVEMENT AND COMPOSITION

SHOT SIZES: the human figure is used here to give a sense of distance from camera

Extreme Close-Up	 A black and white photograph showing an extreme close-up of a person's mouth, which is wide open in a scream or shout. The focus is on the teeth and the interior of the mouth.	<p>This shot is used quite rarely as its closeness to the human figure can distort. It is often used to create shock or enable very close scrutiny of detail of the body.</p>
Big Close-Up	 A color photograph of a man with dark, curly hair looking directly at the camera. His face is the central focus, filling most of the frame.	<p>This shot allows the spectator to see detail without distorting the subject. A human face will not quite fit into the frame. It can be used to convey emotion when framing the human face, and allows close spectator connection with character.</p>
Close Up	 A color photograph of a young man with brown hair and blue eyes, wearing a pink and black striped polo shirt. He is looking slightly to the right of the camera.	<p>A very standard shot for showing emotion. If a fact is centred for this distance, it will just fit in the frame. This shot is often used in dialogue or to communicate emotion to the spectator. It allows empathy and sympathy.</p>
Mid Close Up	 A color photograph of a woman with blonde hair, wearing a white lab coat and a stethoscope. She is looking off to the side with a serious expression. Some medical equipment is visible in the foreground.	<p>This is a standard distance used for dialogue between characters. We can see some background, which may be significant to our understanding of character experience, and we may also be able to see part of the other character in the edge of the frame, helping us to orient each of them in relation to each other. It can be used as a reaction shot.</p>

<p>Medium Shot</p>		<p>Probably the most common shot in film and television. It is close enough and shows enough of the figure to be able to communicate facial expressions as well as body language, and includes some of the setting for character which may aid understanding.</p>
<p>Medium Long Shot</p>		<p>This type of shot enables the spectator to see the character in context (setting, props), and although facial expressions are harder to read than closer shots, characters can be seen in relation to other characters and significant objects, and body language is easy to read. Useful for moving action shots.</p>
<p>Long Shot</p>		<p>Often used at the start of a scene as an establishing shot, in which a character needs to be located in a particular context (location, setting), and time in order to develop the narrative. Body language can easily be seen, and so can a character's relation to their environment.</p>
<p>Extreme Long Shot</p>		<p>Often used for showing scale, wider contexts and locations in relation to character. May be used to show the 'journey' of a character through an environment (big or small), and can be used to make a character appear insignificant or weak in their context.</p>

<p>2 Shot</p>		<p>A shot with 2 people in it. Used to establish the spatial relationship between characters, especially during dialogue. Facial expressions, reactions and body language are all communicated through this shot. May be combined with separate MCUs. 3 Shots frame 3 people, Group Shots frame more than 3.</p>
<p>Over The Shoulder Shot (OTS)</p>		<p>This shot is very often used as part of a dialogue sequence, and is usually one shot in a 'shot/reverse shot' sequence, in which the next shot would be another 2 shot from the other character's perspective. It can give the impression of a character's point of view in a conversation, but is not an absolute point of view.</p>

ANGLES

<p>Overhead Shot, or Bird's Eye View</p>		<p>This angle is quite rarely used, giving an unusual point of view of characters from directly above. Can be used to show aspects of environment not visible to the characters, or give a sense of hidden observation of them. Can also be used to suggest patterning and particular character relations in the visual effects created.</p>
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<p>Very High Angle</p>		<p>This angle can be used to place a character in a very wide context, enabling the spectator to gain a view that may not be possible for a character, or it may be used to convey a sense of surveillance of a character. The character may appear weak and vulnerable, depending on the narrative use of this angle. The horizon line will be very high and at the top of the frame.</p>
<p>High Angle</p>		<p>This angle is used to gain an unusual perspective on character and their actions. It can suggest a point of view, but also convey a sense of the character's insignificance or weakness. The horizon line is high in the frame.</p>
<p>Eye Level</p>		<p>This angle gives a sense of the normal human viewpoint of a character. As we are level with the character, it can help to create empathy and understanding of character experience. The horizon line would be one half to two thirds up the frame.</p>
<p>Low Angle</p>		<p>This angle frames a character from slightly below, where the horizon line is below half way down the frame. It can be used to suggest the point of view of a character with relatively less power or status than the character in the frame, and if not point of view, can suggest an element of threat posed by the character in the frame.</p>

<p>Very Low Angle</p>		<p>This angle is quite extreme when used with human figures. The horizon line is very low in the frame, and the human figure seen from this angle is distorted, having a much wider base than top. It's used for scenes of 'strangeness', disturbance, distortion, suspense and anxiety</p>
<p>Worm's Eye View</p>		<p>A very rarely used device which creates extreme distortion of a single human figure. No horizon line visible in the frame (it's below the frame). Seen in some marketing material for colleges where a circle of people crowd around the camera and look directly down on it.</p>
<p>Canted Shot</p>		<p>Until recently, a very rarely used shot, but now used with increasing frequency in some film and television targeting a youth audience. The horizon line is deliberately tilted so that nothing in the frame is vertical or horizontal. Used to suggest extreme anxiety, lack of control, chaos, or an unstable situation.</p>
<p><u>Additional Techniques</u></p>		
<p>Shallow Depth of Field</p>		<p>The range of distance within a shot that is in focus is narrow. This usually brings a character out of their environment, enabling us to see them as isolated, or to heighten the attention we give them and their actions or words.</p>
<p>Blocking or Slit Framing and Point of View (POV)</p>		<p>Framing methods create a 'frame within a frame', so that the character appears to be restricted, or trapped in a narrower space. It can suggest entrapment, or sometimes a hidden point of view (surveillance) from a potentially threatening character.</p>

MEDIA STUDIES AS LEVEL, UNIT G322

THE EDITING PROCESS AND EDITING USES – PART TWO

As for the previous work on editing, you will find all of the terms and further application exercises in your booklets. This handout is designed to organise your notes.

3 How does editing manipulate 'space'?

When we talk about 'space' in a film analysis context, we mean 'location' or setting.

What illusion of space can editing create?

Why is this important in the creation of a story world?

Draw a sequence of 2 shots below that would appear to take place in adjoining rooms, but may not be filmed in adjoining places. Include labels for shot size, angle and movement. Include arrows to show character and camera movement.

In the extract viewed, explain below how the illusion may be achieved.

Extract from:

Define 'Parallel Editing' below:

Using the extract as an example, explain what a film maker might use this technique for:

Define 'Cross Cutting' below:

What is cross cutting used for?

What is the difference between Parallel Editing and Cross Cutting?

Draw the diagrams below to show the relationship between the cutting and the action in each.

What is split screen used for? What examples do you know of its use?

What is Hollywood or Classical Montage Editing?

What can it be used for?

Examples:

FILM AND MEDIA STUDIES AS LEVEL

CONTINUITY AND DISCONTINUITY EDITING

Continuity editing is associated with Hollywood (and Hollywood-style) modes of storytelling. It has been the dominant form of editing used in US and European film-making since the beginning of film in the late nineteenth century. Its main function is to create flow and sequencing from shot to shot, so that a viewer is able to follow the narrative without interruption or disruption.

Non continuity (discontinuity) editing is associated with some European styles of film-making that present a conscious 'alternative' to Hollywood styles of film-making. Historically, directors commonly associated with this type of editing include the New Wave French directors such as Jean Luc Godard (who directed 'A Bout de Souffle' – 'Breathless'), Some more independent film directors have used discontinuity styles too; for example, Quentin Tarantino and Danny Boyle, where the disorienting effect has added to confusion in the narrative. It has become less rare in TV production recently, with series such as 24, Luther, and The Wire, making more frequent use of discontinuity devices. It is significant that it is most often found in genres that aim to unsettle the viewer, as this is its main effect. In addition, Soviet film-makers like Eisenstein used a discontinuous editing technique called **montage** in which successive shots were not seamlessly joined together as in continuity editing techniques, but were forced to **collide, in juxtaposition to one another** in order to encourage audiences to understand deeper political meanings.

Continuity Editing Strategies:

- **The 180 degree rule (see your handbook for diagram)**
- **The 30 degree rule, whereby a change of angle between any 2 consecutive shots should not be less than 30 degrees to avoid a 'jump' in the action**
- **The use of 'establishing shots' to place character in location context**
- **The use of the 'shot-reverse-shot' pattern to allow coherence in dialogue between two characters (includes framing of characters to suggest space between them)**
- **The use of 'eyeline match' to enable spectators to follow character eyeline to significant prop or action**
- **The use of the 'match on action' device to enable action to flow smoothly between shots**
- **The use of the 'graphic match' device to create a thematic or conceptual connection between aspects of mise en scene**
- **The use of 'crosscutting' to connect action in two locations and build suspense**
- **The use of 'parallel' cutting to connect, contrast or compare action and character in two locations, without creating suspense**
- **The use of Hollywood montage to join shots together and communicate a theme or idea**

Discontinuity Editing Strategies:

- **The use of 'jump cuts' (breaking the 30' rule)**
- **The use 'Soviet style Montage', where action shots are juxtaposed with shots of symbolic objects to create new meanings for the spectator**
- **The breaking of the 180 degree rule**
- **The breaking of the eyeline match (usually a result of framing choices)**

MEDIA STUDIES AS LEVEL, UNIT G322:

THE EDITING PROCESS AND EDITING USES – PART THREE of three

How does editing create continuity?

As with the previous work on editing, you will find further information and definitions in your booklet. The most important *overall* function of editing for film-making is its ability to create **continuity** in any given sequence of shots. This continuity in film and TV is essential to **coherent storytelling**. **Film and TV makers aim to make editing invisible** to the viewer so that our involvement in the story is not interrupted by the evidence of cutting and other aspects of the text's construction. **You will need to learn the various ways in which editing can do this, and be able to identify and explain the use of each in any film sequence.**

The following methods are used to produce **continuity**:

The 180 degree rule: don't cross the line!

This rule is used widely throughout the film-making world, and essentially means that when setting up shots, film-makers will *never cross an imaginary line (axis of action) drawn between characters*. It is particularly used in sequences involving dialogue or interaction between characters, and is less relevant for landscape or establishing shots. You might find it useful to think of the way a football or equivalent team game is filmed. What would happen if the game were shot from both sides of the pitch?

Study the explanation and diagram on pages 33 and 34 of your booklet carefully.
Why is position 4 not likely to be used in a normal shot sequence?

Watch the tutorial from a film-maker on YouTube to help you to understand. If you are still confused about this technique at the end of this session, there are very many tutorials accessible through YouTube or diagrams in books available in the library. You will need to make sure that you understand the method.

On the storyboard sheets provided in your booklet, draw a sequence of 3 shots that would include and could follow on from the one shown below:

Character 1

Character 2



This sequence is a **shot/reverse shot** sequence in the original, in which shot 1 is an over the shoulder shot of character 2; shot 2 is a reverse shot showing what character 2 is looking at, and shot 3 returns to the position held by shot 1. **The shot/reverse shot** technique is another essential part of creating continuity in a dialogue sequence.

Watch the 180 degree line sequences on the dvd compilation, and for each of them decide where the **'axis of action' (or 180 degree line)** would be drawn, and show approximate **camera positions**. Sketch this below in an overhead view, as in the diagram in the booklet.

Notice also the use of shot/reverse shot in both sequences.

What happens when the 180 degree rule is broken?

Sometimes the 180 degree rule is broken deliberately in film and television. Examples of film-makers who do this are **Stanley Kubrick and Jean Luc Godard**. Look at the example from The Shining. What do you think Kubrick was hoping to communicate to viewers with this technique? Look out for this intentional rule breaking in TV dramas such as Skins or recently, Little Dorrit.

When this rule is broken *unintentionally*, the result is very problematic. In student work, unintentional breaking of this rule will lead to a very low grade. Look at one example of this (there are many others on YouTube) and explain the effect below:

The Establishing Shot

Establishing shots in film and TV ensure that we understand where action involving a character takes place – it gives the action a spatial context, and will be used at the start of a film or episode, but will also be used to contextualise characters when the action shifts to a new location. Notice the use of camera in the example shown.

Match on Action (also called 'Cutting on Action')

Return to the 2 storyboarded shots you created for the work on the manipulation of space. For this exercise, you may have drawn a character moving from one space to another apparently adjoining space to create the illusion of adjoining rooms. However, the most difficult thing about shooting this sequence would have been making the action of the character walking from one space to the other '**flow**' or be **continuous**. The creation of continuity in **any movement** occurring in the frame **from one shot to the next** is absolutely crucial to continuity editing.

Watch the sequence from Dr Who again. Identify the match on action used here. What kind of preparation and what processes do you think led to the smoothness of flow in the action here?

Next time you watch any film or TV text, notice the use of match on action. It is a very common technique.

Eyeline Match

Study your booklet, page 20 for a definition of this common technique. In what sense have we already seen this being used as part of the shot/reverse shot technique? Explain how this technique creates continuity. How might eyeline match also add to our involvement with a character?

Graphic Match

Watch the examples of this technique on the dvd and describe the technique.

Can you explain why they are considered to contribute to continuity when there is *no continuity of action*?

Cross Cutting and Parallel Editing

Revise the difference between these terms.

Draw a diagram to show how we cut between related action in each case.

MEDIA STUDIES AS LEVEL, EXPLORING ASPECTS OF MISE EN SCENE

EXPLORING THE POSSIBILITIES OF LIGHTING AND COLOUR:

PRACTICAL EXERCISE

Lighting and colour are extremely important aspects of mise en scene, which are used to communicate meaning about character, setting and mood. They can also be used to produce certain responses in the audience (eg?). In order that you can explain the use of lighting and colour in your analyses of TV Drama, and that you can use them effectively in your own thriller production, you will need to learn the key terms, and understand how they are both used creatively in moving image production. **It is important to realise that even when it appears that no artificial lighting has been used (even in exterior shots) it is very unlikely that this is the case. Lighting is used almost universally for every shot in a TV production, whether interior or exterior. Why do you think this is the case?**

Health and Safety Using Redheads and Stands

Assemble a redhead and a stand. Switch on the lamp. What health and safety procedures must you follow when working with lights of this nature?

The 'Three Point Lighting System'

This is the standard arrangement for lighting characters in a studio.

Look at the diagram in your booklet and suggest where the redheads should go to copy this arrangement in the classroom.

Identify the following lights in the arrangement:

The key light – this is the main light source, creating the strongest sense of the direction of lighting;

The fill light – this softens the effect of the key light, and reduces shadows;

The backlight – this helps to make the subject distinct from the background

The 'three point lighting system' lights the subject in a way that is unnoticeable to the viewer; it creates softness on a face, eliminating shadows and therefore contributing to the realism of the sequence. The effect of this set-up, with the light tones and lack of shadows is called: High Key Lighting. High Key Lighting is the most common style in television and film.

It is only when this system is varied, that we can see some of the more obvious effects of lighting, which can be used to create mood or meaning. For example, **Low Key Lighting is achieved when the fill light is reduced in power, or turned off completely, and the back light is also reduced or turned off (see below). This creates a very hard lighting.**

Using Gels

Experiment with the different colours by holding them up to the light. What colours would you use to suggest the following moods or light source:

- Sunlight
- Candle light
- Night
- A suspenseful mood

Experimenting with Lights

Using a single redhead or portable light and a volunteer, experiment with the following lighting, and suggest the effect and mood created:

Light Source	Effect on face	Mood created
Back lighting		
Top Lighting		
Bottom Lighting		
Side Lighting		
Main Frontal Lighting		
Key Light plus Fill Light –		
Low Key Lighting (see above)		

CAMERA SHOT, ANGLE AND MOVEMENT ANALYSIS: DR WHO, SERIES 5, EPISODE 5, 'FLESH AND STONE'

In this sequence from Dr Who, camerawork is used alongside other techniques to involve the viewer in characters' experience, and build suspense.

- 1) Label shot size and angle for each frame of the storyboard and offer an explanation for the use of each shot in achieving the above aims; 2) Explain how a storyboard frame represents a shot in a sequence; 3) after viewing the sequence, add terms for camera movement and explanations; 4) after viewing the sequence, suggest how other aspects of the sequence contribute to the mood created (eg sound, setting, lighting).

	Shot Size, Angle, Movement	Suggested function of the shot
		
		
		
		
		

USING NON CONTINUITY EDITING AND COMPOSITION TO CREATE MOOD

Revise standard continuity devices using your booklet and notes.

The following sequence from the BBC's Luther (Episode 4) uses the standard continuity device of *shot reverse shot*, the *180 degree rule* and *standard composition* to enable coherence and flow in dialogue. This enables a viewer to follow the dialogue easily without disruption in the sequence:



However, earlier in this episode, there is a sequence where both composition and editing have been used in unusual ways. Try to identify what is unusual here, and how it may reinforce what is happening between the two characters:





Study the sequence in its original. From this sequence alone, what is connoted about the female character here and how is this achieved? What seems to be happening at this stage of the story? Can you suggest how composition and editing together seem to contribute to these connotations?

Now storyboard the sequence to illustrate conventional shot/reverse shot sequence, applying the 180 degree rule and standard composition. What particular meanings may be lost by constructing a standard sequence here?

Study the 'bathroom' sequence from the film The Shining (Kubrick). In this sequence the 180 degree rule is broken to add to the mood created by the action and dialogue. Try to explain how breaking the 180 degree rule contributes to meaning here.