



National Certificate of Educational Achievement
TAUMATA MĀTAURANGA Ā-MOTU KUA TAEA

Exemplar for Internal Achievement Standard

Media Studies Level Three

This exemplar supports assessment against:

Achievement Standard 91494

Produce a design for a media product that meets the requirements of a
brief

An annotated exemplar is an extract of student evidence, with a commentary, to explain key aspects of the standard. It assists teachers to make assessment judgements at the grade boundaries.

New Zealand Qualifications Authority

To support internal assessment

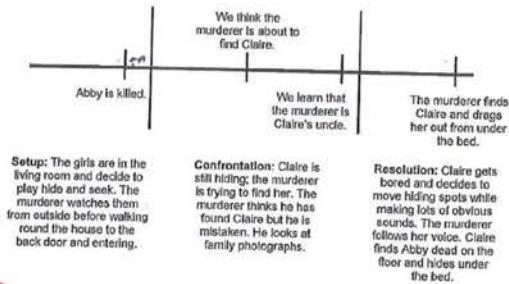
	Grade Boundary: Low Excellence
1.	<p>For Excellence, the student needs to produce a compelling design for a media product that meets the requirements of a brief.</p> <p>This involves:</p> <ul style="list-style-type: none"> • completing a concept, treatment and pre-production activities • demonstrating effective selection and application of design choices • commanding and capturing audience attention. <p>This student has completed the design for a short horror film which meets the requirements of the brief. The concept outlines the short film, addressing how it will appeal to the target audience of teenagers, using the key conventions of horror films (1).</p> <p>The student has completed a thorough treatment which outlines how the tense atmosphere will be created (2). Key conventions of horror films are weaved throughout the planning materials (3). Characterisation, style, and technical details such as music, sound effects, cinematography and lighting are discussed in detail.</p> <p>Detailed pre-production materials to are produced help the film get made: beat sheets, detailed location notes, script, shooting schedule and a scene by scene analysis sheet (4). Practicalities are outlined and discussed.</p> <p>The student has begun to demonstrate effective selection and application of design choices through reflecting on the reasons for the decisions made, including influences on their processes, feedback from peers and surveys (5). Some command of audience attention is demonstrated through aspects such as the choice of protagonists, conventions, structure and the change of ending.</p> <p>For a more secure Excellence, the student could further develop the decisions made based on audience feedback.</p>

Student 1: Low Excellence

NZQA Intended for teacher use only

#	#	Size	Location	Description
1	1	MS	Outside the house	The trees are swaying back and forth in the wind
1	2	CU	Outside the house	The outside light is dull and flickering
1	3	MS	Outside the house	The clothes including some socks are fluttering on the washing line in the wind
1	4	LS	Outside the house	From the murderers POV he is looking through the window of the house with obstructing branches/leaves. The murderer is watching the girls decided to play hide and seek.
2	5	LS	In the lounge	The girls are sitting on the couch, Claire is switching from channel to channel on the TV
2	6	MS	In the lounge	Abby suggests to Claire that they play hide and seek
2	7	MS	In the lounge	Claire agrees with Abby
2	8	CU	In the lounge	Abby says she wants to hide first

3 Act Structure Graph: Here I Come



EVENT ANALYSIS SHEET

SCENE NUMBER: 6

DESCRIPTION OF SCENE- what happens in the scene, including what characters are in it.

During this scene, the murderer kills Abby. The girls begin playing hide and seek when the murderer enters the house through the back door. Abby has started her search for Claire however Abby has no idea that someone else is in the house let alone someone who is trying to kill her. The murderer approaches Abby from behind while she is looking for Claire in the bedroom. The murderer kills Abby with his weapon - a rock in a sock. He leaves her dead on the bedroom floor and goes in search of Claire.

THE EXTERNAL EVENT IN THE SCENE- what happens in the scene that is a definitive movement of plot.

A definitive movement of plot is that the murderer kills Abby. This indicates to the audience that the person entering the house is actually a murderer and they are succeeding in killing people. The audience can now partially understand the motive of the person entering the house.

THE INTERNAL EVENT IN THE SCENE- what happens in the scene that is a definitive movement of character- in relation to each character in the scene.

It reflects a negative relationship between Abby and the murderer because obviously she is killed by him. It creates more tension between Claire and the murderer's relationship as now Claire is going to be killed by him. Claire does not know who the murderer is let alone that it is her uncle. Claire's friend is killed and she has no idea until she trips over her later on therefore it creates sadness in their relationship.

WHAT THE ACTION MEANS FOR THE SCREENWRITER- what is happening in the story: what emotional response are you hoping to evoke?

This event is aiming to create tension, suspense and fear for the audience. By killing one of the girls right away at the beginning it creates shock but also makes the audience fear for the other girl and be in suspense while they wait out to see what will happen.

WHAT THE EVENT MEANS FOR THE AUDIENCE or viewer or reader- in terms of information, understanding AND emotional response

The audience gains information and understanding about what the murderer's goal is: to kill both of the girls. The audience are left emotionally shocked at how soon something horrific happened however it leads them to feel more suspense and be suspicious of what will happen next.

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Production List

Cast	<ul style="list-style-type: none"> ██████████ - Claire ██████████ - Abby ██████████ - Murderer
Crew	<ul style="list-style-type: none"> ██████████ ██████████ ██████████
Costumes	<p>Claire - Black tracksuit pants, white t-shirt and bare feet. The actor ██████████ will be responsible for providing her own costume, as she already has these clothes.</p> <p>Abby - Sports leggings, a grey hoodie and bare feet. The actor ██████████ will also be responsible for providing her own costume, as she also already has these clothes.</p> <p>Murderer - Ring on the pinky finger, which we see when he is washing his hands and in the family photo. (We will not see anything else of what the murderer is wearing as it is from a POV shot. However if we were to see he would be wearing dark jeans, a long sleeved black top and black shoes).</p>
Props	<p>Socks - To be pinned up on the washing line (There will be one specific sock chosen by the murderer)</p> <p>Rocks - Under the washing line (There will be one specific rock chosen by the murderer)</p> <p>Knife - The murderer will get a large, sharp knife out of the knife holder</p> <p>Photo frames - There is one photo frame that has a family photo of Claire, her parents and a random man and another that has a wedding photo of the parents.</p> <p>Phone - This will be an iPhone, which Claire uses to film herself (make video diaries), play on and take silly pictures</p> <p>Fake blood - This will be used on ██████████ when she is dead on the ground and when Claire trips over ██████████ and gets some blood on her leg</p>
Locations	<p>██████████ house - There will only be one location used throughout our film as the whole thing happens within the outside and inside of a house. This house will be ██████████ house, which is in Remuera, Auckland and has a good set up for our film.</p>

1 - Night-time. Murderer point of view. Looking into house at girls through window. Scanning. Muffled speaking as well as general night noises.

2 - Watching girls start to play hide and seek; Murderer begins to walk around house. Collects sock and rock. Murderer point of view the whole time.

3 - Claire is moving into hiding spot, Abby yells: "Ready or not here I come". Claire clicks phone and we see the time. Murderer point of view walking down hall, Abby walks across path, murderer follows. Murderer walks into new room - we see swinging sock and rock.

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4 - Cuts between Claire hiding and murderer approaching Abby. Suspenseful music. Murderer swings weapon at Abby. Claire hears loud thump but brushes it off. Silence before she brushes it off. Murderer point of view, with loud breathing as he checks if Abby is alive before leaving the room.

5 - Murderer point of view walking through house. Washes blood off hands; Cut to Claire filming herself on iPhone while waiting. Cut to murderer point of view looking at family photo's. Touches mothers face.

Murderer cuts a bright film scene light.

Murderer goes into kitchen.

6 - Murderer starts looking for Claire. Changes between Claire being bored in her hiding spot and murderer point of view looking for her. Murderer thinks he has found Claire hiding behind a curtain but he is mistaken.

7 - Claire moves around out of her hiding spot, trying to make herself obvious to find and she trips over dead Abby. She screams and scrambles under the bed when she hears someone coming.

8 - Her phone is still filming her. She is in extreme distress. She is shaking and doesn't know what to do.

9 - As we see Claire on her phone, we can also see the murderers feet in the background. She is then grabbed by her ankles and dragged out from under the bed. She gasps/screams and drops the phone. Cut to black.

Feedback	Our response
<ul style="list-style-type: none"> Good thinking about the types of shots you will use etc. great detail You will have a lot of time to think about it - you should make this someone's main job Overall, a good concept - I like it 	<p>We agree that somebody will be used to be someone's main job as there will need to be a lot of work and effort put into it. Because dialogue is limited, the sound will need to be working very hard to create the mood and enhance the thoughts we are trying to portray the characters to be having.</p>
<ul style="list-style-type: none"> Love idea of being shot through the murderer's eyes Fascinating and thrilling Maybe have close aerial that girls in silhouette so that audience sees and isn't to anything... 	<p>The idea of having close aerial for the girl sparked another idea where the girl and murderer create paths to view the crime scenes without the girl reacting. For example, she will be walking into another room when the murderer is just next door. She is oblivious that there is a murderer looking for her or even in her house. We also show through the world that her friend's body is in the house to add to the fact that her friend has died and to therefore very suspenseful before she steps over it.</p>
<ul style="list-style-type: none"> I like maximum point of view and this and that Some really good shots 	<p>Finding that the idea of murderer's point of view is quite well liked by most of the audience!</p>
<ul style="list-style-type: none"> Love the murderer perspective idea Will be easy to make it really scary for the audience as it's a very scary idea It may be a very long game of hide and seek - make every moment exactly what you're doing throughout Keep the suspense throughout 	<p>To make sure the audience knows the game isn't actually very long we will show the first on the girls phone a couple of times just to show that only a short time has passed. We will also try to keep the film shorter rather than longer because we want to sustain the suspense.</p> <p>We considered the idea of having suspense throughout and realised we needed to add a bit to the middle of when the first girl is killed so when the second girl is killed. Because of this we decided that the Claire would move hiding spots and therefore create more suspense as to whether she would be found or not. This therefore creates a height of suspense and tension in the middle of the film as well as at the beginning and end.</p> <p>Suspense will also be maintained as we will be exploring the idea of 'hide and seek' by having the murderer looking in lots of places and the audience not knowing where Claire is hiding through out every time he looks somewhere under the audience or the murderer knows of her is going to bring there or not. To keep up suspense we will use lots of montage shots as well as continuity, focusing between Claire hiding and the murderer as to what the situation is.</p>
<ul style="list-style-type: none"> How will you show someone being murdered? How will you show murder, even if the other has no memory? 	<p>We thought showing Abby being murdered from above to be very hard and so we do not have the skills to do this so we will probably not be looking that direction we have decided to show her just before she is killed and when she is dead. The murderer will appear her from behind, looking at her suspension and before it could contact with her hand the shot will cut to Claire in her hiding spot. It will then go back to Abby where</p>

A detailed description of your chosen genre and research evidence of influences from texts of this genre.

The purpose of horror films are to play on the audiences fears and anxieties in order to evoke emotions of terror and unrest. They do this by creating suspicion throughout the film while also making the audience react to unexpected moments. Horror films often involve themes, ideas and characters from the 'dark side' of life that can be stereotypical yet are often what people fear and what make them vulnerable. For example, in the film *Halloween* made in 1978, the young boy murders babysitters. The idea of a *murderer* is a common fear and is used in almost every horror film as it involves people being killed. The idea of a *babysitter* is also a popular horror character as it is usually a young girl in a house alone making her vulnerable to all sorts of murderers. In the opening scene of this film the young boy murders a teenage girl while wearing a clown costume. A clown is another well-known fear and therefore the combination of the girl, murderer and clown costume creates a stereotypical idea of fear yet it is still uncomfortable and hard for the audience to watch. When the murderer picks up the knife it's obvious what his intentions are yet it's still shocking when he actually begins to kill the girl. This shows how the genre plays upon common phobias to generate disturbed emotions. Another film that involves a young girl home alone is *Scream 1* made in 1996. She receives a phone call from an unknown man who seems friendly at first but becomes angry, scary and threatens violence. The unknown voice creates panic for the girl and the audience and therefore the film builds up a lot of tension and suspense. This shows how the horror genre needs to involve suspense before shocking the audience in unexpected ways. This needs to be done in order to engage and entertain the audience in the way they want when deciding to watch a horror film.

Our film will be a horror because it will include teenage girls, a murderer and a simple idea of hide and seek that will create the stereotypical mood for a horror. Suspense, unrest and tension will be created as a young vulnerable girl is unaware of an unidentified murderer looking for her in her house. We will use the film technique of a point of view shot to create suspense as instead of watching the murderer, you are moving with the murderer therefore you can never identify who he is however clues are left along the way to help the audience create what they think could be the potential motive behind the murderer. Unrest is caused by the constant cross cutting between the murderer's point of view shot and the girl hiding and filming herself on her iPhone. By doing this, the audience is left wondering what one is doing while watching the other. Tension is created in the same way but is enhanced by the effect of the girl personally filming herself on her iPhone. Because of the relaxed way she will behave and film it shows how naive and unaware she is,

Purpose (message, themes, intended effect on audience)

The purpose of this short film is to create a lot of emotion between the targeted audience of 17 year old girls and the film. These will consist of emotions involving tension, frightfulness, panic and more. The short film will play with the audience's fears, thus revealing these emotions. While creating these emotions we also want the film to be very captivating and engaging, the audience wanting more while at the same time wanting these emotions they are feeling to disappear. The purpose is to have the audience on the edge of their seats, excited but also fearful of what's to come. We want to create a very gloomy and dark theme. Being in the same category as our targeted audience of 17 year old girls I understand what they will want to see in a film and what will appeal to them. I think our film will appeal to our targeted audience greatly as it plays with their emotions a lot, and when this happens the targeted audience will want to keep watching for more, as because of our main purpose they will be on the edge of their seats. Parts of our film are also very relatable and could almost feel like the audience is in the film themselves. This is because one main component of our film is that one of the girls, Claire will be videoing herself on her iPhone. This makes it feel more like the audience is their with her and they can relate because many teens have iPhones now, who video themselves and things on it.

We found once it was dark that it was quite hard for the camera to focus or for it to pick up much of it's surroundings. To fix this we used extra hand held lighting so that more could be seen while still making it obvious that it was being shot at night. We found that this actually created a shadow of the murderer which we liked because it made it more scary. If too much light has been added in parts or not enough, we will edit it later. We also found in on particular scene that we couldn't create a enough light - instead we turned the sensor lights on and adapted our storyline so that the murderer gets a slight fright but continues on walking down the side of the house anyway.

Dark voyeur

One convention used throughout our film is the film technique dark voyeur. This is seen all throughout the film from the beginning till the end, as we never see the murderer just his point of view. This technique of dark voyeur is used to evoke the feelings of Claire and Abby who are being watched by the murderer throughout the film, and is also used to create a very suspenseful and unsure atmosphere for the audience watching. By not giving the audience the information of who's this point of view is we are creating a more exciting and thrilling film. The inspiration for this convention was from the film *Halloween*, as in the opening scene the technique of dark voyeur is used to do the same thing we are wanting to portray, and to create a suspicious atmosphere. At the beginning of the film we see this use of convention when the murderer is watching Claire and Abby from outside through a window. There are a few bushes and leaves obstructing the window. By using the dark voyeur straight away we are giving the audience a first impression that someone is watching them, but doesn't want to be seen. When the murderer is walking down the hallway following Abby, he swings the rock in the sock around and around in front of the camera. We then see the use of parallel scene when later on in the film, when he is looking for Claire he swings the knife back and fought again in front of the camera. This parallel scene through the use of dark voyeur tells the audience that he is looking for Claire to kill her just like he did to Abby, however without giving too much away. This convention will work well throughout our film because it will add to the very dark, mysterious and frightening atmosphere by framing the characters of Claire and Abby, and everything the murderer is doing around the house.

Looking back to last years media project we had a few failures, mainly because we were not organised enough, and hadn't thought some things through. Not being organised meant that our actors were waiting around some of the time while we figured out what we were doing next etc. Therefore wanting their time and our time. This shows us that this year we want to be much more organised and have everything planned out before filming. This will mean we will get it done faster and without as much stress. However there were also a few successes, for example taking many different shots of one thing therefore meaning we had many to choose from and generally didn't have to go back another time and re-film. This was a great help and therefore we will try our best to take many shots in the time we have, so we have this success again. Not only did our last year media film have influences on our film this year, but the film *Halloween* has also had many influences as well. This is because our genre is horror and so is the film *Halloween*, and throughout *Halloween* they use a dark voyeur film technique. We really liked this use of dark voyeur in a horror film as it created a very suspenseful atmosphere therefore we have decided to add this technique into our film. In order to appeal to our targeted audience we hope to create a very intense and suspenseful atmosphere where they are on the edge of their seats wanting more. We also wish to have the targeted audience feel like they are in the film with the characters, by creating a realistic feeling. This realistic feeling will be done through camera techniques because Claire films herself on her iPhone. Through costume we are also creating this realistic feeling, as the girls are wearing slouchy clothing, including track pants and hoodies. The targeted audience of 17 year old girls wear slouchy clothing when just lying around home, as seen in our film. Therefore the audience will relate, making the film appeal to them. Our two main characters throughout the film will be *Abby* and *Claire*. We feel comfortable working with *Abby* and *Claire* because *Abby* was an actor in our film last year. This means we know we can rely on her and already know her acting ability. *Claire* was chosen to play *Abby* as I am already in the group, therefore making it easier because I understand what our group wants and I will cooperate.

EXT. OUTSIDE HOUSE - EVENING

It is late at night, the MURDERER (psychopath, CLAIRE's distant uncle) is outside CLAIRE's family home trying to find an entrance to get in and peering through a window at ABBY (16, blonde, outgoing) and CLAIRE (14, Brunette, relaxed) who are watching T.V.

INT. LIVING ROOM - EVENING

ABBY and CLAIRE are sitting on the couch watching a movie.

ABBY
I'd rather play hide and seek than watch this.

CLAIRE
No too I'm sick of watching this. Do we have to play hide and seek though?

ABBY
Why not? We always used to play that when we were little!
(beat)
I wanna hide first.

CLAIRE
No I'm going to!

ABBY
No way I said it first.

CLAIRE
Paper scissors rock?

Claire holds out her fist to start a game of rock paper scissors and Abby joins her fist reluctantly.

EXT. OUTSIDE HOUSE - NIGHT

The murderer walks around the side of the house. He's walking calmly and looks slowly around the garden. The voices of the girls fade out

BOTH (VOICE OVER)
(chanting)
Paper, scissors, rock...

CLAIRE (VOICE OVER)
YUS! I'm hiding first!! Close

	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to produce a convincing design for a media product that meets the requirements of a brief.</p> <p>This involves:</p> <ul style="list-style-type: none"> • completing a concept, treatment and pre-production activities • demonstrating deliberate selection of design choices • engaging an audience. <p>This student has completed the design for a short coming of age film which meets the requirements of the brief. The concept outlines the short film, addresses its purpose (1) and how it will appeal to the target audience of teenagers.</p> <p>The student has completed a detailed treatment which includes an examination of how the key conventions of coming of age films will be applied (3), while aspects of characterisation, style, structure and technical details such as music, sound effects, cinematography and lighting are discussed in detail (4).</p> <p>Detailed pre-production materials have been produced including beat sheets, location scouting, script, storyboard, shooting schedule, shot list and a scene by scene analysis sheet (5). Practicalities are outlined and discussed.</p> <p>The deliberate selection of design choices and engagement of the audience is evident through detailed discussion of the use of aspects like the flashback, narrative, characterisation and shot selection. There is evidence of reflection and refinement throughout the production planning process including responses to teacher feedback, and discussion of the influences on the film (6).</p> <p>To reach Excellence, the student could show more effective selection of design choices through justifying decisions made, particularly based on feedback from the target audience.</p>

The genre of our short film is a coming-of-age because in our film, the brother and the sister do not get along at first, but, after seeing his little sister being bullied by kids older than her, he has a coming-of-age moment. He realizes that he should do something about those bullies because, even though they don't get along too well most of the time, they still love each other and she would do the same for him if he was in her situation. They are family and that's what family does for each other. In our film, we will be having a slow motion water fight scene, with the brother and his friends vs the kids bullying his little sister, which will be a bit similar to a student made music video of Muse's Knights of Sidonia by Calvin Sang where... which is something that we'd like to use because we want to have the effect of the water guns brought on by the slow motion.

- 3 The conventions of our film makes it coming of age is the flashback; an experience at a time in your life which changes you in a significant way and having a young protatognists... 6
- In a short film that we watched, 'I'm going to Mums, the little 8-year-old boy Jacob is the main part of the film, as he is trying to get his parents to get along even though they are going through a divorce and are living in different houses. The effect of this film is that it is solely based around the character of Jacob, who is an 8-year-old boy, so it is seen from a child's perspective and watching a child do all of these things in the film, which is quite different than if it was from an adult's perspective. I found lots of inspiration from the way that 'I'm going to mums' was filmed, such as the filming from a short height to see the little boy, looking at things from his POV, which was his parents fighting and shutting each other out of their lives, and making the child the main part of each frame and shot, emphasising the fact that he is the main character. This will appeal to the target audience because they will identify with the characters of Theo and Clara even though they are so young. What really appeals with coming of age films is that they are made for teenagers and from their perspective so our idea will fit in with this. 2
- Theo and Clara will be able to show the audience how much they mean to each other by the end of the film, which shows a definite change in their characters...
- 6 ... One other short film that we watched was the Be Careful With That Trilogy where a naughty mischievous little boy plays with an axe, then a staple gun and then a arrow gun, and the biggest effect of these short films is the suspense because you don't know what is going to happen to the little boy, and you want to hide your eyes, but at the same time, you want to see what's going to happen. In our short film, the brother and his friends decide to get back at the kids bullying his sister by ambushing them and having a water fight, in the hope that the bullies will run off, because they are just little kids after all. The suspense will come from when the kids are getting ready, putting lines of paint on their face, grabbing their ammo and guns, but the audience doesn't know and cannot see that they are grabbing water guns, so the audience will be anxious and waiting to see what they're going to do. If we can get all these different features found in these films and mix them together in our film, this will give us the desired result which is to create suspense and anticipation around the outcome for Theo and Clara.
- 3 ... Our film is a coming-of age film because it has a flashback, the one from older Theo and Clara to younger Theo and Clara, a realization or experience that changes them and makes them grow up, when Clara is getting bullied and Theo sees, and a young protagonist or hero, which is Theo, because he 'saves' his sister from the bullies and changes for the better. For example in the scene where... 3
- Another narrative aspect of our short film which is significant to coming of age films will be the flashforward at the start and the end to show an older Clara and Theo reminiscing on this story. Blood is thicker than water, so no matter how much Theo doesn't get along with Clara, we want to show the audience that family means everything to him, therefore he will always stand up for and be there for his family over anything else. This appeal to the target audience because the audience will see Clara at the beginning with Theo and will want to see her get back at Theo because he has been so mean to her. And when the roles reverse, they will see her be stronger and that's when Theo knows that what he is going to do next is the right thing to do, to get his sister feeling better and to get them back to being closer again. 3
- 1 The purpose of our short film is show our target audience of 16–17 year olds that bullying in general, but emphasis on teasing within little kids, is not okay at all, and to help the audience to relate to our coming-of-age film; because everyone at some point has had someone stand up for them, no matter what it is, and it would have made them feel very grateful and like they're not alone anymore. Our short film emphasizes the fact that bullying in any form is not okay, and should be stopped, and that even though you might have a part about you that may be different, or that is frowned upon by other people, that does not mean that it's okay for people to treat you badly for it. We are all different in our own special ways but, even if certain people don't want to be your friend or spend time with you, that does not mean that they can treat you badly. This will appeal to the target audience because bullying isn't tolerated in area, and if it is, then it should, because people will feel sorry for Clara, and when Theo stands up for her, they will hopefully be able to relate and feel thankful that Clara has someone like her big brother to stand up for her. The other purpose of our short film is to develop and show the relationship between a brother and sister, who in this film, are Theo and Clara. They start off not getting along so well, how most brothers and sisters are, but after Theo goes out of his way to stand up for her in front of those bullies, she knows that he is there for her, and cares about her. He will be there for her now no matter what, no matter what happens. And that's what we want to show. We want to show that Theo and Clara are brother and sister, and that one event changes their view on each other, and they become closer after that. 2

Film 3 Act Structure Graph

ACT	WHAT HAPPENS	WHAT HAPPENS IN OUR FILM
Act 1	Something goes wrong! Some one betrays the protagonist and we see their normal life, maybe have a bit about them.	Clara and Theo are in the car - Clara says there's something wrong in quite a threatening way. This is the audience's first story to trust her opinion. This is why it's not like a "bad guy" but "bad". There is still enough to be a home because Clara is bringing them out at a rate which is better for quite a while. They have a close relationship. When they are younger they're relationship is different. The audience sees them making along a path which they are young and Theo does not pay any attention to Clara. He plays soccer with his friends not seeing her.
Act 2	Fun and games, obstacles, complication arises	This is playing a fun and intense game of soccer. Clara comes for a bit as the ball gets kicked out of bounds and she is there. Theo's attention switches from the game and he notices Clara being buffed.
Act 2 Midpoint turning point	Something dramatic happens. Makes the protagonist not see through the situation and might be the moment of death (psychological) all hope is lost. Leaves potential for progression very emotionally and physically. BUT the progress continues...	This is a point and that's what he sees even though he's not there to see. He notices the sister is heading to him and he's hurt by seeing that she is being buffed.
Act 3	Last bit of action leading to the climax. New world order is restored. Everything is changed forever or is back to a new normal but protagonist is changed in some way.	They go back at the bus stop and seeing them in a white light. Clara is heading to him and he's hurt by seeing that she is being buffed.

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happens next, and how the story is going to unfold. Everyone has had a time in their life when they become close to someone that they were once close to, especially with family members, and we hope that you can remember those times in the future.

SCENE NUMBER 7

DESCRIPTION OF SCENE - what happens in the scene, including what characters see in it.
This is another scene field with his friends, but he's walked away to see what his sister is doing to Clara. After he sees that they have been teasing and being mean to her, he decides to himself for a bit and realizes that he needs to do something about it, and so goes up with a plan to do it with his friends.

THE EXTERNAL EVENT IN THE SCENE - what happens in the scene that is a definitive moment of plot.
The bullies have picked on Clara, and Theo has seen his sister, and is not mad and angry about it. He thinks up an idea to ambush them and each them a lesson, and explains it to his friends, who agree and start to plan it.

THE INTERNAL EVENT IN THE SCENE - what happens in the scene that is a definitive moment of character in relation to each character in the scene.
The internal event that happens for Theo is that he realizes that his sister is being picked on and that he needs to do something about that, because no one is allowed to treat his sister like that, even if she makes a personal decision, and he's got thoughts into actions, and comes up with a plan with his friends to ambush the bullies and teach them that what they're doing isn't right.

WHAT THE ACTION MEANS FOR THE SCREENWRITER - what is happening in the story; what emotional responses are you hoping to evoke?
The emotional response that we are hoping to evoke is the emotion of sadness for Clara and how badly she has been treated, and particularly as what Theo is going to do next. The audience don't actually know what is going to happen next, they don't see the conversation between Theo and his friends, and they don't see what is going on in the next couple of scenes, until they actually bring the guys out.

WHAT THE EVENT MEANS FOR THE AUDIENCE OR VIEWER OR READER - in terms of information, understanding AND emotional response.
We hope that the audience will be in anticipation for what is going to happen next, and hopefully keep watching. We want the built up to the water fight to be subtle, and for the water fight to seem as a surprise to the audience. We hope that at the end of it, they are shocked, but happy with the outcome, because I think that we would all do that for our siblings if we were in the same position as Theo.

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Scene Breakdowns

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Scene breakdowns

Present day: *(if Theo's brother is about to stop out of the car with his suitcase, he'll be happy to see her.)*

Scene 1: INT - CAR - DAY: Brother is about to stop out of the car with his suitcase, he'll be happy to see her. They're remembering... *(if Theo's brother is about to stop out of the car with his suitcase, he'll be happy to see her.)*

Day 1: EXT - KIDS HOUSE - DAY: Leaving the house, saying bye to mom, on their way to the playground. *(if Theo's brother is about to stop out of the car with his suitcase, he'll be happy to see her.)*

Scene 2: EXT - FOOTPATH - DAY: Walking to the playground along a footpath. *(if Theo's brother is about to stop out of the car with his suitcase, he'll be happy to see her.)*

Scene 4: EXT - PLAYGROUND - DAY: Out to playground, brother runs a with his friends and sees as he sees them, leaving the sister behind. *(if Theo's brother is about to stop out of the car with his suitcase, he'll be happy to see her.)*

Scene 5: EXT - SOCCER FIELD - DAY: Brother is playing soccer with friends. Mom elder than the little sister go over to her and start bullying her together. Theo calls his friends to help him carry out his plan. *(if Theo's brother is about to stop out of the car with his suitcase, he'll be happy to see her.)*

Scene 6: INT - KIDS HOUSES - DAY: Montage. Little boys are looking around their rooms/poolhouses for water guns. *(if Theo's brother is about to stop out of the car with his suitcase, he'll be happy to see her.)*

Scene 8: EXT - FOOTPATH - DAY: Brother and sister walk to the park again, the brother is being nicer to the sister, due to the run in with the bullies the day before. *(if Theo's brother is about to stop out of the car with his suitcase, he'll be happy to see her.)*

Scene 10: EXT - SOCCER FIELD - DAY: Brother and his friends set up buckets of water and find things places. Progress... push on face paint etc. Sister is a bit confused, but brother reassures her that everything is okay. *(if Theo's brother is about to stop out of the car with his suitcase, he'll be happy to see her.)*

Scene 11: EXT - PLAYGROUND - DAY: Bullies come back, as soon as they start bullying his little sister, Theo jumps out and ambush them (the middle water fight). Brother hands little sister a gun and puts paint on her face too, so she can shoot the bullies with water too. *(if Theo's brother is about to stop out of the car with his suitcase, he'll be happy to see her.)*

Scene 12: EXT - PLAYGROUND - DAY: Bullies run away, boys jump and cheer, play fight between themselves. *(if Theo's brother is about to stop out of the car with his suitcase, he'll be happy to see her.)*

Present day: *(if Theo's brother is about to stop out of the car with his suitcase, he'll be happy to see her.)*

Scene 13: INT - CAR - DAY: Brother has tears in his eyes after remembering his sister. They have a brother and sister moment. Brother says "I love you" and she says "I love you" too. She gives away. *(if Theo's brother is about to stop out of the car with his suitcase, he'll be happy to see her.)*

Brother's name is Theo *(if Theo's brother is about to stop out of the car with his suitcase, he'll be happy to see her.)*

Sister's name is Clara *(if Theo's brother is about to stop out of the car with his suitcase, he'll be happy to see her.)*

Brother's name is Theo *(if Theo's brother is about to stop out of the car with his suitcase, he'll be happy to see her.)*

Sister's name is Clara *(if Theo's brother is about to stop out of the car with his suitcase, he'll be happy to see her.)*

Brother's name is Theo *(if Theo's brother is about to stop out of the car with his suitcase, he'll be happy to see her.)*

Sister's name is Clara *(if Theo's brother is about to stop out of the car with his suitcase, he'll be happy to see her.)*

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Sister's name is Clara *(if Theo's brother is about to stop out of the car with his suitcase, he'll be happy to see her.)*

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Brother's name is Theo *(if Theo's brother is about to stop out of the car with his suitcase, he'll be happy to see her.)*

Sister's name is Clara *(if Theo's brother is about to stop out of the car with his suitcase, he'll be happy to see her.)*

4

Brother jumps out of the car, attacking the bullies with a water gun. (Brother's name is Theo, sister's name is Clara)

CONTINUED, 30.

THEO gives CLARA a bag and she hugs him back. He sees a wide distance with her face. She explains THEO is in the chest, and he jumps back with his hands up.

THEO: Hey! What was that for?
CLARA: (Emphatically looks at him)
THEO: I'm so gonna get you.
CLARA: No!! Never!

CLARA runs away, with THEO hot on her tail, sprinting her with his gun. He sees THEO and CLARA run into SHAY and LOUIE and friends. They start sprinting each other with water and running around the soccer field and playground.

INT. CAR - DAY

Older CLARA and THEO are in the car and CLARA just finishes telling her story. Clara is smiling and Theo looks thoughtful.

THEO: Now, that's a great story.
CLARA: It's true though, it actually happened!

THEO: Nah you mean you didn't just make it up.
CLARA: Hey look my train is here, I gotta go!

THEO: But...!
CLARA: (Runs away)

THEO grabs his suitcase and runs away from the car to the train quickly, ignoring CLARA's protests.

5

	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to produce a convincing design for a media product that meets the requirements of a brief.</p> <p>This involves:</p> <ul style="list-style-type: none"> • completing a concept, treatment and pre-production activities • demonstrating deliberate selection of design choices • engaging an audience. <p>This student has completed a design for a documentary about a local band which meets the requirements of the brief. The concept outlines the documentary (1), its purpose (2) and links with target audience (3).</p> <p>The treatment discusses the key conventions of documentary including interviews, lighting, music and archival footage (4), and the overall structure of the documentary (5). There is some exploration around mood, setting and technical elements (6).</p> <p>Through reflection and refinement, the student is beginning to demonstrate deliberate selection of design choices by exploring the purpose, mode and structure of documentary and how these aspects influenced the design choices made (7). They also explore how the topic influences design choices and how decisions are made to engage the target audience (8).</p> <p>Practicalities are discussed, including issues that have influenced the final product (9). A range of pre-production materials for the documentary have been prepared, including a sequence breakdown, script, and equipment lists and location planners (not shown here).</p> <p>For a more secure Merit, the student could include evidence of feedback from the target audience and how this has influenced the product, and further reflection and refinement.</p>

Student 3: Low Merit

NZQA Intended for teacher use only

1 Our documentary is going to be based around the local New Zealand band, ██████, their history, and their goals for the future. The message or point of view we are trying to portray is that ██████, as a musical duo, are very musically different and intriguing as individuals working hard to achieve their goals in the New Zealand music industry. We plan to showcase these artists by making an expository and observational combined documentary that will explore in depth into what ██████ is. ██████ is stating something about the universe, and this is partially what we plan on exploring with our documentary...

There will be two main interviewees of the documentary, the band themselves. There is a possibility of us interviewing fans. This is so the band's purpose (if any) and intentions can be accurately portrayed and depicted, without other opinions causing the documentary to deviate from its central topic. We believe this will appeal to our audience base because the culture surrounding music is a concept that the majority of teenagers will be interested in, as it typically is a large aspect of their lives. The genre of the music that ██████ creates is quite foreign will make it even more alluring to the audience, as it introduces an even wider variation in regards to the knowledge of music and the themes that are based around it. Also the members of the band themselves are intriguing and expectantly comedic people adding to the appeal.

We aim to achieve a film like, dramatic style, as this will compliment ██████'s music, which almost sounds as if it could have been taken straight out of a sci fi horror film. Through harsh lighting we can show chiaroscuro on the faces of our interviewees (this may be another practicality) alongside the usage of dark dreamy lighting during certain moments, such as when they are playing live, to accentuate the themes of their music, and their on stage persona. We hope that overall this will give the documentary a dramatic edge that will appeal to the audience by presenting the ideas behind the music in a more engaging and visual way, rather than solely relying on the band members explaining it without proper visual accompaniment. This will also give an interesting look to the "talky" shots which could otherwise be boring and not very engaging on their own merits to our target audience. Archival footage (music videos from ██████'s earlier projects) will be used to show how ██████'s musical style has shifted over time, and to even give a comedic effect by providing contrast between the places he's been in his life. His old band was a far more active band with incredibly loud, distorted and fast musical features, which is extremely contrary to the moody and often slowed, prolonged atmosphere created by his more recent endeavors. This archival footage will show off this journey quickly, without the need for a long explanation, letting the visuals and audio speak for themselves, as any good visual media should. We will think in depth about framing and composition, using the 'invisible 3x3 grid' to achieve attractive shots as well as appropriately framing shots to accentuate the relationship between the characters in our documentary. By placing ██████ and ██████ in quite tight, mostly two shot scenes, they will be given a sense of closeness, and the audience will be able to grasp instantly that they share a strong friendship even before their background is explained. We will also employ some elements of framing design for their live shows, showing off the crowd to give a stronger feeling of immersion to the audience and to give more of a feeling of the live show. The documentary's soundtrack will consist entirely of ██████ songs, placed effectively throughout the film to give the music some purpose and to essentially 'show it off'. We have permission from the band to include any songs from their discography in our documentary. A music documentary is lacking without some demonstration of what the music actually is, as it is an integral part of the personality of the band and the culture that surrounds them. It will also be enlightening to our audience as it's quite likely that by simply saying "ambient drone doom music", many people in the audience will not fully grasp what that would sound like, so by opening with music and constantly demonstrating different aspects of the sound, it will enrich the viewer's experience by giving them an idea of what the band is actually talking about. Specifically our target audience will also find the abstract nature of the music at the very least intriguing, it gives off quite a strong dramatic vibe and can really draw people into it with its cinematic qualities. For people who are still discovering and developing their own tastes, getting a glimpse into this world of music could be very interesting.

Given the nature of the subject, we decided on making the film an observational film, although we did end up diverting a little into a more profile based documentary because of how our filming ended up going. With a band it's always nice to keep things observational, as usually the personas and music created by the band add a lot of character if left natural and free to act as they normally would. For the parts in which we tried to capture these natural moments, we will leave it observational so it could be given the space it needs. When it comes to the more strongly character focused parts, we are leaning more to involved profile based documentary style, to give the audience the backstory and information they need to understand the relationship between these two people. *NOTE: The expository angle was toned down in the final version, with less time spent talking about the issues of the NZ music industry, and more time given to much more isolated and personal stories about the band.*

No presenter will be used, the documentary's interviews will seemingly be self directed by the band, as the interviewer's voice is cut out and only the band's responses will be heard. This is a conscious decision to push the story of the film, to make it feel more intimate as the band members discuss their history together and their ambitions for the future because it seems like they go into very detailed and conscious dialogues from an internal source, rather than a simple prompt. By humanising the characters we hope to enhance the personal angle of these two performers, as we believe their story,

while brief, has some interesting social dynamics and the way the two interact can be touching at times. Giving our film an emotional edge like this can be integral when it comes to creating a documentary that goes beyond simply telling the facts, and pushes it into the realm of more gripping cinema.

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We will use archival footage including but not limited to: Music Videos from ██████ old band projects, live footage from ██████'s old bands and other archives from those days where we can derive some development over time for ██████'s music. B-Roll will include the band playing, ██████'s house / him working on his label, the night sky, shots from stardome (maybe). We have provided a detailed list as part of our pre-production materials.

We will use a very black metal styled text to match the band's tendency to follow those design aspects, the title can include the band's actual logo, as well as the subtitle written in a very similar fashion. Other text will follow a similar way... These archival pieces are all used to portray the world and culture of the music these two are making. We believe that this will all appeal to the audience because it is most likely a world they are not very familiar with or have never thought about that in depth. ██████ as a band encapsulates multiple different worlds of music, with the dark, anarchistic nature of black metal, combined With the reflective and Curious nature of cinematic ambient. It's an interesting mix of worldviews and this mix is reflected by the two band members who are clearly both thoughtful about the music they create, while also capable of having fun with the themes and stories behind their sound. For the people in our audience this may be interesting as it is a world rarely seen by people of our age. An entry into the world of a band, especially one with such a unique angle is always interesting to most people in high school as people in the music World always know a lot about the industry as a whole and know a lot about the music of their area. Young people are generally quite interested in music, and since there is a general idea that there is a limited source of local music in New Zealand, seeing some of the interesting things out there could be enlightening to some members of our audience. Other members might just find the world of a couple people with nothing but music keeping them going in life to be an interesting dynamic by itself.

8

There are multiple practicalities we may encounter whilst making this documentary, sound being the most important. Sound is particularly hard to control during live performances, which we will be filming during production. In order to achieve acceptable sound in a very loud environment we will meet with the band before their show and film their sound setup. These conditions will be similar to the actual performance and we can use the results to estimate the correct sound settings for the actual performance. If the sound is still unsatisfactory then we could overlay the sound from the pre-gig setup, which would be unnoticeable. Interviews and interview locations are other practicalities we must consider...

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We will have to make sure to consider the unpredictable lighting of the live performance, which we can imagine will be dim and difficult to film. We can compensate for this by using the correct camera settings, and we plan to use an f1.4 50mm lens, which will let in a lot of light. However, we won't know the lighting until the band begins to play. We will also need to consider the issues of shooting the night sky, as this is something that we plan on doing to help convey the band's personal themes, ideas, and views within the documentary. Equipment we plan on using goes as follows... (removed...)

A possible structure for our documentary may go as follows: To begin with, the band must be introduced and their style of music must be explained (the documentary could open with some live footage or banter). Next we learn about the members of ██████, where they are from, how they came together, their other projects, etc. Then, more information about what ██████ is, what it represents, it's target audience, and some insight on ██████'s themes and ideas. Finally, we will discuss the music industry as a whole, inside and outside of New Zealand, and if there will ever be a place for bands like ██████ in the mainstream. See our pre-shooting script for this.

5

Now we have begun shooting our documentary we may end up sticking quite closely to this formula, with both cuts of the film beginning with a showcase of the music, rather than starting with anything about the people (see our editing script or further details about this).

With a subject like this, it feels like if the audience doesn't start by hearing the music they won't quite understand the ideas presented by the band, as they go quite in depth into a niche genre of music. Following the music with some basic information on the band might be a simple, nice, conventional way to start a documentary that we decided was a perfectly fine opening interview for our documentary. However, we did divert from some of the topic ideas we had when it came to finalising the story of our documentary. Rather than making an informative documentary on the music world as a whole, we started to focus more strongly on the interesting relationship between ██████ and ██████, the two band members, as it is a slightly strange pairing. They clearly have a very strong friendship and consider each other best friends, which came across to us as a touching enough subject to add an emotional pull to our short story. So while we did go into some of the technical details of the music world they are a part of, we ended with a nice character moment which we believe wrapped up the overall story with an emotive touch, and gave a good arc to our story. When we began we aimed for a conventional structure but which focused on the music but what we have found is that it has developed into a more emotional journey which is more rewarding for the audience.

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	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to produce a design for a media product that meets the requirements of a brief.</p> <p>This involves:</p> <ul style="list-style-type: none"> • completing a concept, treatment and pre-production activities • demonstrating design choice that meet the requirements of a brief • showing evidence of reflection and/or refinement. <p>This student has completed a design for a short film which meets the requirements of the brief. The concept provides an outline of the film (1), its purpose (2) and how it will appeal to the target audience.</p> <p>Across the treatment the student outlines the conventions used with some generalized detail (3), the mood (4) and the setting (5). There is some reflection and refinement evident through the decision-making, such as casting, locations and the influences of other films to this project (6).</p> <p>Practicalities are addressed including a discussion about the transportation, locations and equipment needed (7). There is a detailed props and costumes list (8), and a detailed storyboard which outlines shots selected, dialogue and transitions (9). A script has also been written for the film (not shown here).</p> <p>To reach Merit, the student could provide further evidence to demonstrate deliberate selection of design choices such as providing further evidence of reflection and refinement, surveying the target audience and further detail in the discussion around narrative and conventions.</p>

Student 4: High Achieved

NZQA Intended for teacher use only

GENRE: Adventure

CONCEPT:

1 Our film will follow the adventures of a young coin with a consciousness; trying to get back to a teenage boy it is attached to. The coin will be a NZ two dollar coin from 2004, hence the film will start in 2004 and end in 2014. The coin is attached to its first owner, Sam, but when Sam makes a wish and throws the coin into a fountain, the coin must embark on a wild journey to find its way back. The coin will travel through from place to place and hand to hand in a quirky style which will maintain an upbeat tone throughout the action. Our concept relates to the adventure genre as it includes several key aspects of adventure films; a protagonist (the coin) overcoming obstacles to reach its goal by travelling and experiencing a variety of locations. There will be other key conventions and features included in our film also, which are common in this genre; such as escape scenes, victory at the end and humour. For a lot of the film, actors will not play a very large roll; mostly the body will be seen and not the face. (When they are shown, it will usually be from the coin's point of view). We can therefore source actors from the school drama department or other peers, and make their hands look older if necessary.

7 Parents and pets will also have small rolls in the film. We will need a video camera for most of the film, and a waterproof camera for our underwater and air-borne shots. We have a video camera, and can source a waterproof camera from the Media Department. Because coins travel to many different areas, we will be shooting at a variety of locations, including very common places and more distant/unusual places. To accommodate this we will use town, gardens, each other's houses, the beach, a restaurant and more. Our goal overall is to create an entertaining film, which provokes the audience to think about the fact that everyday coins have travelled all around and to bizarre places. 2

CONVENTIONS/FEATURES

3 Variety of (Usually Exotic) Locations: The very word adventure implies a journey to different places. Characters often travel to a wide range of locations throughout adventure films, and these places are often strange and new. A good example of this is the film Journey to the Centre of the Earth. The Coin will incorporate a similar thing. 6
Though the coin will not be in extreme places such as volcanoes and rainforests, it will be encountering a large number of places which are new to it, emphasising the fact it is on an exciting journey. The coin will be a new coin, and on its journey will find itself in a fountain, a park, a shop, a forest, a beach, Stuck in a couch, in a rubbish bin, on a dog and on a street. For the coin, these are adventures; and the purpose of this film is to portray these places as exotic ones for the coin. (see location planner). 5

2 Escape Scenes: Escape scenes are a common occurrence in adventure films, whether they be the protagonists escaping from the imprisonment of strange people or creatures, a car/vehicle chase, or running from the 'bad guys' who are on their tails. Escape scenes allow the tension which has been accumulating to be released, hence allowing for the dramatic and intense part of adventure films. In Shrek for example, Shrek and Donkey Set out on a quest to rescue Fiona, and we sit through a variety of minor obstacles, humour, and light-heartedness before they reach the castle. 3
Tension continues to build as they sneak in to find her, and finally there is dramatic, slow-motion, highly-music-oriented, action sequence occurs as they all escape from the castle with the Dragon on their heels. 4
Another example of an epic escape scene is Jack Sparrow's escape from Cannibal Island, which is very fast paced and intense. The coin will escape from numerous situations, the biggest chase occurring at the end when the dog's mother is chasing Billy down the Road.

Quest with increasingly difficult and tense challenges: Adventure films usually have a protagonist overcoming a series of challenges as they head towards the final big challenge. Their journey therefore gets increasingly difficult, In 127 Hours, a man has to deal with the challenges of starvation, dehydration and general survival, until he realised he must complete the biggest challenge of all: cutting off his arm and finding rescue. The coin is a good object to use in an adventure film as it can find itself in a wide variety of locations and therefore have many challenges to overcome to reach its ultimate goal. The coin will have to "escape" from a variety of people, this becoming more and more difficult, until finally it gets back to the human it belongs with. Having the victory at the end of this quest is also a key feature of adventure films,

Humour: In adventure films, humour is often used – especially in dialogue – to diffuse the intense scenes. When considering adventure movies, a large number of humorous ones come to mind: Shrek, Prince of Persia, Indiana Jones to name a few. Pirates of the Caribbean's Captain Jack Sparrow has become a comedic icon as a troublesome, adventure-prone pirate. The constant humorous moments and interactions between characters in the film contrasts with the dangerous sword fights and other action scenes. This balances the film and maintains the light-hearted mood of adventure films. Other good examples are the many animated adventure movies such as Tangled. They maintain a positive mood by incorporating humour amongst the action. By using humour in our film, we aim to stay within the atmosphere of an adventure film and create a bright, action-packed film. We can do this by having humorous dialogue between the characters the coin encounters, and using witty situations ... 6

4

Time:
We have 6 weeks of class time to produce this film, plus the holidays. We will need to start filming immediately, and get the project underway to allow for errors. Because we have so many locations and characters, we need to create a schedule. If we do this, it will be easier to manage, and though the numbers may be a disadvantage us, each scene will be relatively short which is an advantage.

Props/Costume:
Our props are not particularly difficult to source, but we will need to get a hold of the following items. Below is a list of the props and special costume required, and how we will source them:

- coin - we will look through our change
- tattered beanie - Rachel can find old beanie at home
- handbag - ask Beth to bring hers along
- half-length gloves - Rachel can bring from home
- plastic bag - Lots available at any times, I will bring one
- running shoes and cap - Felicity owns these items
- backpack - Rachel can bring from home
- notepad and pen - I will bring from home
- waitress outfit - Claudia brings any black pants and white shirt, I will bring apron from home
- couch - my house
- popcorn - in cupboard at home
- rubbish bin - Rachel has one at home
- rubbish - we will make this from random objects; bits of paper etc
- piece of food eg. beef jerky - buy from supermarket
- tracks/sports gear - Claudia's own sports clothes
- fake blood - source from Charwell

8

Title Logo PAGE 2

Scene 2	Scene 2	Scene 2
Panel 4/11	Panel 5/11	Panel 6/11
Timing 8 s	Timing 2 s	Timing 5 s
100	100	100
Action: <i>Hand holding coin, falling through the coin into water. Later 3.30.14 etc.</i>	Action: <i>Close up. Action coin falling into plate (underwater)</i>	Action: <i>Long shot of man walking away from fountain</i>
Dialog: <i>"Sam NO!!"</i>	Dialog: <i>(Sound effect music)</i>	Dialog: <i>(Music continues)</i>
Trans: /	Trans: /	Trans: <i>(Cut to Panel 5) "I'll get back to you..." (2)</i>

Title Logo PAGE 2

Scene 2 (revised)	Scene 2	Scene 3
Panel 4/11	Panel 1/5	Panel 2/5
Timing 8 s	Timing 5 s	Timing 5 s
100	100	100
Action: <i>Hand holding coin, falling through the coin into water. Later 3.30.14 etc.</i>	Action: <i>Hand holding coin, falling through the coin into water. Later 3.30.14 etc.</i>	Action: <i>Hand holding coin, falling through the coin into water. Later 3.30.14 etc.</i>
Dialog: <i>"NO!" music of impending doom</i>	Dialog: <i>"Little gurgles"</i>	Dialog: <i>"S.O...!"</i>
Trans: <i>Foot black out hand enters.</i>	Trans: <i>(Cut to over the shoulder shot)</i>	Trans: <i>and back to panel 1, (hand closes, screen goes black)</i>

9

CASTING/TALENT:

The Coin (voice): [redacted] has a very good speaking voice, and will be able to express the emotions of the coin and portray its personality, with humour, expression and feeling.

Young Sam: Young (12-year-old) Sam is a character who is bullied. He is pushed around by other peers and wishes he could be accepted. For this reason, his character suits being small. [redacted] is small and could pass as being young, and also holds an endearing quality which will encourage the audience to sympathise with him.

Old Sam: The (18-year-old) version of Sam must resemble the younger one as much as possible. [redacted] has dark, short hair and brown eyes like Sam, and quite similar. [redacted] will be able to pull off the unexpectedly-dangerous character.

Homeless man: A lot of the actors involved do not need to look a particular way, as the film will focus mainly on their hands. [redacted] has hands which can pass off as older man's hand if made up correctly.

Young Bully: [redacted] is enthusiastic and for this reason I have chosen him as the bully. He can make the taunting lines realistic and add dynamism to the film. He is also taller than [redacted] and it is therefore more realistic that he could bully Sam.

Old Bully: [redacted] looks similar to [redacted], they both have short darkish hair and blue eyes. [redacted] is a tall and will portray an 18 year old well. His height also reinforces the fact he is the bully.

Shop Tender: [redacted] will act as the shop keeper, who serves the homeless man and the rich woman. She will say a line, but will not need to appear in the film for a large amount. She has a pleasant voice which will go with her brief character.

6

LOCATION:
(Time of Day and Photographs needed)

- **Rose Gardens**
This fountain will be the one Sam throws the coin into. We will shoot this scene an afternoon where there is good lighting.
- **Tuck Shop**
This will act as the shop which the homeless person goes to. We will film after school at around 3.45pm, when people are not around.
- **Road,**
This is an easy to access road, as I go to [redacted] a lot when I am home in the holidays. This means, I will be able to shoot the scene where [redacted] (my sister) gets the coin lodged in her shoe on the side of the road, in town. We will do this during a day these holidays. (We will merge this with the scene of [redacted] dropping the coin, to make it seem as if it is the same location).

5

	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to produce a design for a media product that meets the requirements of a brief.</p> <p>This involves:</p> <ul style="list-style-type: none"> • completing a concept, treatment and pre-production activities • demonstrating design choice that meet the requirements of a brief • showing evidence of reflection and/or refinement. <p>This student has completed a design for a documentary which meets the requirements of the brief. The concept outlines the documentary, which focuses on a local band (1). There is reference to the target audience (2) and the purpose of the documentary (3).</p> <p>The treatment outlines conventions of the documentary genre used, supports the discussion with some detail specific to the documentary they are making and why these conventions are being used (4). There is some generalised exploration of the narrative, mood and characterisation within the documentary (5), and some discussion through practicalities of how the documentary will actually be made (6).</p> <p>Some reflection and refinement is evident through a discussion of influences on the documentary and justification of decisions made (7). There is a basic storyboard which outlines planned shots, interview questions for the subjects and an attempt at a script (not shown here).</p> <p>For a more secure Achieved, the student could develop the explanations further for each section. The script could be developed further and there could be further reflection and refinement throughout the process of making the documentary.</p>

Documentary Concept

Student 5: Low Achieved
NZQA Intended for teacher use only

What is it about?

1 The concept for my documentary is a promotional expository documentary for the local NZ band [REDACTED]. The documentary will be about the history and future of the band, it will inform the audience about the evolution of the band from their previous alternative rock band [REDACTED] to the now post rock/math rock band [REDACTED]. It will be about the struggles and achievements of a completely unknown band who are practicing to be professional musicians. This documentary shows the lives of four young boys and their passions for music and live performance, playing and performing from a young age the band have evolved through the years into highly talented multi-instrumentalists.

Who are the subjects?

[REDACTED] (Drums), [REDACTED] (Guitar), [REDACTED] (Bass and Guitar), and [REDACTED] (Guitar, Piano and Bass) who are all close friends of mine. [REDACTED], [REDACTED] and [REDACTED] have grown up together and met [REDACTED] around year 8, they are all best friends and have been for years. I met them in year 9 and have been best friends with them since. [REDACTED] and [REDACTED] have lived literally next door to each other for most of their lives, best friends since kids.

What aspect of them is most captivating?

7 That all four of them are in a math rock band together. They play post rock with elements of math rock, jazz and emo, they have been together in the band for about three and a half years, they are coming out with their debut album soon. They have all grown up together and are all best friends, the aspect of maintaining their friendships through the highs and lows of music making, really taking a toll on their friendships. The fact that they are all best friends and still functioning as a highly technical math rock band is what captivates me the most, even though their level of skill is high they still joke around and have fun. Each of them have been playing their instruments for a long and have a passion. The productivity of their music making is also a captivating aspect, the way that they create music is fascinating, coming from it in a very technical angle and making their style unique and impressive.

What is the message you want to get across?

3 That even though we live in such a small country, we still have talented musicians making great music. Through the years they have developed such a strong musical bond going through all sorts of genre's from indie rock to noise and now settling on a post rock/math rock kind of feel. They are been each others inspiration and have pushed each other to produce something original and unique music that people genuinely enjoy. They have come from humble beginnings, playing together as kids in school talent shows and are now beginning to be noticed in Auckland by other bands and the public in general.

Practicalities

6 Location: Venue for gigs, [REDACTED] House, School (Possible) Interviews: [REDACTED], [REDACTED], [REDACTED], [REDACTED], [REDACTED], [REDACTED] and [REDACTED], [REDACTED], [REDACTED]
Equipment: Camera, Microphone, Tripod

Things needed to get: Prior info on the band Permissions: I will have full permission to use the band's music.

What problems might you encounter and how might you solve them?

6 Getting all four of them at the same place, at the time same time. I could solve this by interview theming and shooting them playing during their band practices. Their band practices happen once a week and requires all four of them to be there to practice their live sets. [REDACTED] and [REDACTED] are probably the most well spoken of the four of them and would be easiest to interview but [REDACTED] and [REDACTED] are a bit harder to get a straight answer out of them. Also with such a relaxed friendly atmosphere it might prove difficult to focus and get my work done.

Who is the target audience and why will they enjoy this topic?

The target audience for my documentary is for anyone who hasn't heard of open or already knows about open but wants to know more, in theory it is all ages but it is intended for people in this media class, this documentary will give you an inside look into the band and it's members. The DIY home grown aspect is what I think people will enjoy, that even though these kids aren't professional they can still make interesting and genuine music which is a encouraging message especially for others that want to make music, [REDACTED] shows that you just have to be good to be recognised which is the way it should be.

Treatment

Medium shots of the band members during the interviews will be used to establish a connection with the characters of the documentary; [REDACTED], [REDACTED] and [REDACTED]. These medium shots will help the audience feel for the band and it's struggle throughout their young career in [REDACTED]. The close ups will be constant throughout the film and will create a sense of narrative with the members of the band talking about their ups and downs and events of importance in the lifetime of [REDACTED]. The close up's of each member will be done so that each member roughly takes up the same amount of space and lines up with the others so this shows a closeness and link between the four very different members.

The style of these medium shots will be similar to the medium shots in the documentary 'The Archive'; about a man who owns the most amount of records in the World. The same kind of sizing and position in the frame, to create a sense of friendliness, this welcomes the audience into the world of [REDACTED] and really helps them see what [REDACTED] is all about.

Shots of the instruments and gear will also be shot similar to how it is shot in 'The Archive' documentary them as if they run by themselves a dissociative sense of importance. This will other and separate different parts of the documentary from each other help document the things [REDACTED] use and manipulate to make their sound. This kind of straight on shot sizing will help send the message that [REDACTED] shoots straight down the middle, that they are functional and successful.

In my documentary I will utilise montage for my live recording, showing a bunch shots of the band playing and the audience listening in quick succession. This montage creates a sense of liveness and importance as if it needs to be shot from many angle and everything needs to be captured. I will also utilise split screens to show all four members playing at once, to show them with harmony with each other and showing the audience they are on the same wave length. The split screen will show everything going on and truly how complex it is to play. Split screen will not exclusively be used for the gig performance, when they do a controlled performance at [REDACTED]'s house split screen will also be present.

The archival footage that will be used will give a sense of grandness and show the audience truly how long these four members have been with each others, how they have evolved from their musical style and how they have developed into a highly functional live band. From their humble beginnings of their school talent show to now playing paid gigs at bars and event centres.

All of the music and non diegetic sound will be from [REDACTED]'s bandcamp with the rights given by the band to use it in the documentary.

The music is the most important part of the band so must definitely have a carved out place in the documentary, in the live segments the band will be overlayed with the sound to depict crispness. The reason for this is because the RODE microphone that will most be used for this documentary is not good enough to pick up on all the nuances of their music so outside noise must be overlayed to really showcase their music effectively and to show the audience [REDACTED]'s talent.

	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to produce a design for a media product that meets the requirements of a brief.</p> <p>This involves:</p> <ul style="list-style-type: none"> • completing a concept, treatment and pre-production activities • demonstrating design choice that meet the requirements of a brief • showing evidence of reflection and/or refinement. <p>This student has attempted a design for a documentary. They have done this by writing a concept in which the documentary (about an inventor and videographer) is outlined (1) and its potential appeal to the audience (2).</p> <p>The student has completed some parts of the treatment, such as outlining the use of conventions of documentary including interviews, cutaways and montage (3). There is some attempt at reflection and refinement by identifying changes as the planning process goes on (4). A basic shot list, set of interview questions and basic script of voiceover has been prepared.</p> <p>To reach Achieved, the student could develop the treatment in more detail by exploring aspects of the documentary’s narrative, and by including more specific detail to support the discussion around mood, narrative and conventions.</p> <p>Further details around the pre-production materials are required, including a pre-shooting or post shooting script, storyboard and list of cast and crew.</p>

Documentary Planning

Concept:

① My concept is a personal study on my grandfather William as a videographer and as an inventor. I want to explore his passion for video and inventing, highlighting his past works in both video and his inventions. William is an inventor and has been doing so his whole life through to his current age of 87. He is also a keen videographer and has documented events and family for decades, recording a plethora of memories. I would like to use his passion for video and inventing as a medium to introduce the viewer to William.

Refinement & Reflection: I decided to more or less drop the videographer side to the documentary to give a more clear and concise direction to the finished project.

The focus of the documentary will be on his passion for inventions including a handful of his best inventions and on his passion for video and how he has recorded countless memories that he cherishes. I hope to make it both humorous and lighthearted but also emotional as William reminisces on the past. **Refinement & Reflection:** I think I have hit the nail on the head in terms of making it both humorous and lighthearted but also emotional however again, I have had to find ways of doing this without him reminiscing on things he has filmed for the emotion and instead had him looking towards the future as well as memories of the past.

The purpose is mainly to entertain and to get the audience to connect to William on a personal level but also partially to educate them as William is brimming with knowledge, something seemingly impossible to avoid by the time you exceed the age of 80. **Refinement & Reflection:** I also would like to somewhat influence teens to spend some time with their grandparents as they won't be around forever and are something that should be cherished. ②

② I believe this will appeal to my main audience of other teenagers around my age as they can relate to it through their own grandparents or other senior family members. People may also relate to it on a technological level. **Refinement & Reflection:** As I work on my doco, I can see the appeal reaching both middle aged people as well as older people as we all have parents and some children or grandchildren, making this relatable.

Practicalities include his availability as well as transport to his house in Waitakere. **Refinement & Reflection:** As I film, manoeuvring through the garage with all of my equipment is proving to be a problem as the paths through the garage are extremely tight which makes both moving and placing the tripod a challenge. ④ I will use an up to date DSLR camera for good image quality, additional microphones for good sound quality and a tripod for steady shots to capture my audience.

Treatment

Interviews:

③ As my documentary is a personal study, William the subject will likely be the only person interviewed however the focus is on his involvement in film/videography and inventions both of which are very visual. Something seen in a small New Zealand documentary on Conservationist Perry Reid - <https://www.youtube.com/watch?v=|seeM-kL72A>, is how a large portion of the documentary has visuals not of Perry being interviewed but visuals to match what he is talking about in the interviews.

I am considering incorporating this style into my own documentary as I feel it would work just as well as in the documentary on Perry with them both being rather similar in terms of them being h something else. For example to accompany audio from interviewing my grandfather William as he talks about a specific invention, rather than having the footage from the interview I would have footage of the invention and him interacting with it. I think this will make for more potent story telling rather than potentially long boring shots of an interview. **Refinement & Reflection:** I have stuck as close as possible to this however as mine is a considerably longer documentary, it is very difficult to have the same heavy cutaway to interview ratio.

Cutaways:

The whole documentary will likely be filmed on William's property with most of his inventions being in the large garage underneath the house which contains an absurd amount of things William has collected throughout his years including inventions and film. I want to include cutaways initially of the property, house and garage to familiarise the audience with the setting which will help them to understand and connect to William. The same is done on the New Zealand documentary on Perry in which opening shots show him shearing a sheep to familiarise the audience with Perry, himself. Refinement & Reflection: I have ditched the idea of shots of the property as they are not particularly important or relevant and focused more so on the house and garage.

Then I would like cutaways to be specific to what William is talking about in the interview. For example if William is talking about a specific invention there would be cutaway footage of the actual invention or if he was talking about a specific moment captured on film or a moment when he filmed something, hopefully we are able to locate that footage to use as cutaways.

Music:

Much of the documentary is going to be William recalling on the past with plenty of archival footage and artifacts unearthed from his garage and with him being in his 80's, it seems appropriate to accompany the footage with music from the 1920's - 1960's or music reminiscent of this era probably from the swing/jazz genre. I also think it is important to match the mood with the music and this will be taken into consideration. This matching of music to mood as well as music relevance in terms of time/age can be seen in the documentary Aquadettes <http://vimeo.com/26502243> which features jazzy, older sounding music relevant to the subject of the film. Most likely this music will be sourced from royal free websites unless I can obtain permission to use copyrighted music. Refinement & Reflection: The music I have decided on is not copyright free however William is against the upload or distribution of the documentary so there is no need for copyright permission.

Montage Sequence:

Williams garage makes the perfect place for a montage as it is a treasure trove full of interesting things including his inventions and film etc. If there is any place for a montage in my documentary it is in the garage. I think a montage would fit best towards the beginning to middle of the documentary. This will give the audience a quick idea of what the garage and William is like. Refinement & Reflection: I have also found interesting montage sequences to compose around the house which I think are a good addition.

Archival Footage:

Archival footage will play a big role in my documentary as William has countless hours of footage dating back decades. This is perfect for the film/Videography aspect of William however I am unsure I will be able to source archival footage for the inventor aspect but if it is a possibility I will include it. As this archival footage is my own grandfather's, there will be no issues with permission. Refinement & Reflection: It was actually extremely easy to source archival footage of his inventor side as it is such a huge part of his life, his footage is riddled with it.

Graphics Title/Credit Sequence:

Titles may be appropriate to either introduce the documentary once a name is established or possibly to introduce each invention. Timestamp titles may also be needed for archival footage. A credit sequence will be used. Refinement & Reflection: have decided on a title sequence, introducing the name of the film which at the moment is "William" however I am unsure I will keep this name.

I am aiming to have all filming completed within the first 4 weeks of the documentary process and all filming will be done at my grandfather's house. I will need to hire gear as I do not have my own and transportation will be provided via my mother. My grandfather has assured me he will have no issues with availability as he is always at his house and willing is prioritising the documentary over other jobs around the house etc. and I am able to drive myself to his house if my mother is unavailable. Weather is not an issue as all filming will be done indoors.

Also completed but not included here was a shot list, set of interviews questions and script.