Media 101
Assignment One - Tuakana Workshop:

FILM ANALYSIS - Due: Friday August 28th 4pm
800 words total (+/- 10%)
Split into two sections:

Technical analysis: 300 words
Eight bullet points (total)
Two bullet points on editing
Two bullet points on sound
From here your next four bullet points can be any editing OR sound technique. You just need to fulfil the two sound + two editing technique requirements first.
- Each bullet point should be concise. Name the technique + explain what that technique does for the story/theme. It doesn't have to be deep or intellectual, it could just be giving us context like where we are, who we're talking to etc etc. However, if it does contribute to the themes of the film definitely talk about it!

Short essay: 500 words
This is where we think about editing and sound in connection to the **narrative meaning** and **main themes**. This section is more focused on what the clip we're analysing can show us about the film *as a whole*.
- Feel free to talk about the techniques you used in section one but **be careful not to just repeat yourself**. Section two is asking you to think about the film as an entire piece, not just the clip that you're looking at. However, you're going to use that clip to "anchor" your discussion.

These are just some of the things we went through in today's workshop. You don't have to use the techniques that I've outlined in this document but they are available for you regardless!

Where to start?
- Watch the three clips that have been provided to you on the assignment page on canvas.
- *EITHER* choose the clip that you think is the most interesting *OR* the film that you know the best. Remember that the second half of the assignment wants us to think about the clip *in relation* to the rest of the film.
- **Watch the clip once fully and *then* break it down!** You want to know your clip inside out, so before getting into the nitpicky bits just watch it through and jot down any techniques that stand out to you.
- **If you're struggling with sound, watch the clip you've chosen *without* sound.** What changes if you don't have sound? Does the scene make sense? Does the tone of the scene change?

A few examples of techniques:

Diegetic sound: Any sound which is part of the world eg conversation
Non-diegetic sound: Any sound which is not heard by the characters which we can hear eg backtrack
Parallel sound: sound whose meaning matches the image
Contrapuntal sound: sound whose meaning does not match the image
*Synchronous sound: sound matched with movements occuring in the images*
Continuity editing: Editing that is made to create a "natural" and flowing storyline eg Some Like it Hot
*Duration of shots: The amount of time that a single shot takes up the screen.*

Points that came up in the workshop!

**The difference between editing and shot choices:**
In this assignment we want to focus on **editing and sound**. But how exactly do we differentiate between editing and shots? We want to think about shots as being the building blocks of a film. Whereas editing is putting those blocks together to create something new.
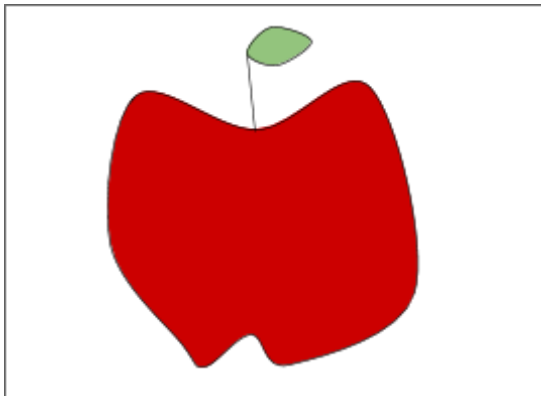
Let's take this picture of an apple and say it's a Close Up. It's pretty obvious what we have here. An apple. But it doesn't *mean* anything. There is no story!
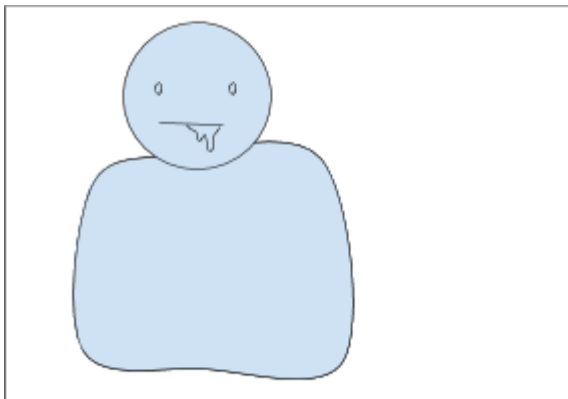
Then we take this picture of a weird looking guy with some drool coming out of his mouth. Whilst this image might have some meanings we can take out of it, it doesn't really tell us anything about the story.
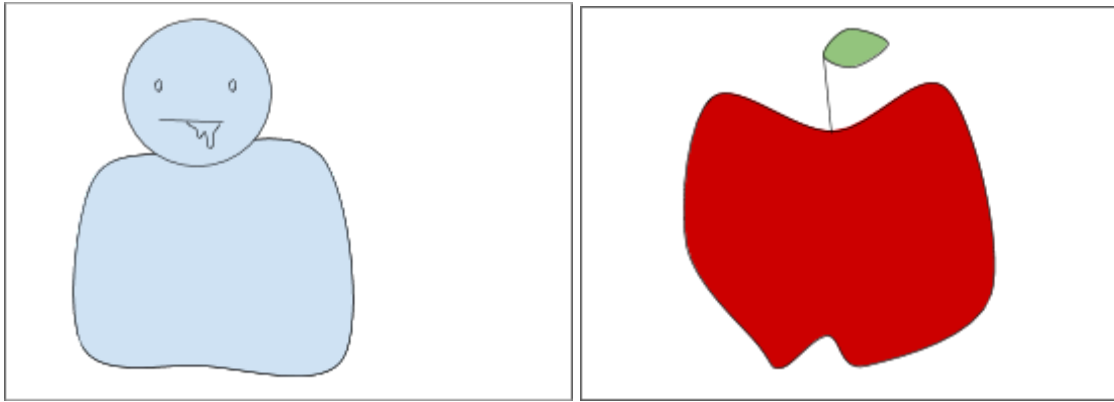
When we put them together, they produce a new meaning. And this is simply that we have a hungry man who wants to eat this apple! This is how editing serves to build stories. We want to think about how the editor has **pieced together** the shots to serve the story.

The difference between parallel + contrapuntal/synchronous + asynchronous/diegetic sound + non-diegetic:
All of these terms sound very similar because they are! However, there are some key differences between them that I will try to clarify.

Parallel and Contrapuntal sound:
These two types of sound are about **meaning**. We can decide whether something is contrapuntal or if it is parallel by asking ourselves a couple of questions! Does this sound have the same tone/vibe as what is shown on screen? *Eg Happy music being played alongside a brutal murder OR suspensful music behind someone who is being stalked.* In these examples we can think about sound and the *meaning* that it produces.

From here we can think about dialogue! Does what the character talks about match up with what is shown on the screen? Eg a documentary might have a clip of some animals in a jungle scape and a narrator might say "these types of animals live in the jungle". This would be *parallel* because the *meaning is the same as what is shown in the video.* On the opposite hand you might have a character telling someone a story, but the image is different to what the character is talking about. This would be an example of contrapuntal sound because *the meaning is not the same as what is shown in the video.*

Asynchronous + Synchronous:
This one is very literal! All you have to ask yourself is whether the sounds you can hear match up with whatever is making it! Are the words a character is saying coming out of their mouth? Or are they just thinking it? Did that door make a slamming sound when it closed? Are those footsteps coming from the character that we can see on screen? If the sound syncs up with what is on the screen then it's synchronous, if they don't match up it's asynchronous!

Non-diegetic + Diegetic:
This technique is about **worldizing.** Or in other words, non-diegetic and diegetic sounds can be thought of as sounds that are "in-world" or "out-of-world". Are the sounds made by the characters? From noises that are happening in the background? Is that sad violin music

coming from the actual world the characters are in or has it just been put in to make the audience feel sad? Diegetic sound is **any sound that comes from within the world of the film.** Whereas non-diegetic sound is **any sound that has been placed into the film but is not part of the world**. But what about when we can hear a character's thoughts? This would be *non-diegetic* because the sound of them thinking is **not** an actual sound they are making.

Other topics were discussed in the workshop but they were more specific to individual students' assignments so I have not included them.

Please feel free to email me if you have any questions/concerns over the assignment. Kia kaha koutou!