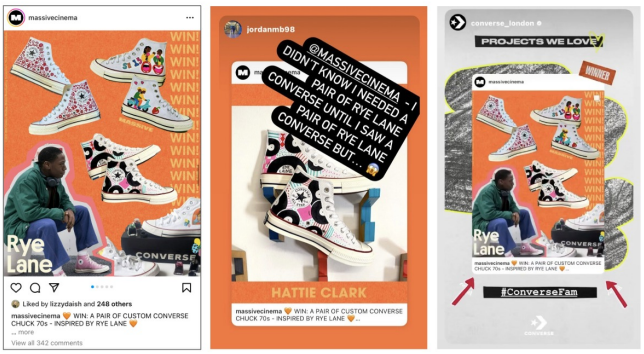
Monday, November 23 · §5.3, pp. 121–122

Local and National Audience Targeting

Name _____ Date _____

“In media studies, the audience is anyone who receives a media text.”

Marshall, Naisbett and Stoklosa · printed p. 121



Searchlight / Converse. Original campaign posts from elevenfiftyfive, 2023.

Who gets to be a romantic lead?

Dom cries in the gallery. On the walk, Yas describes wanting to design costumes. Cite two moments. What do these Black British leads get to feel, want or choose? How does the film use or change a romantic convention? Compare your reading with Allen-Miller on casting.

Identify the target audiences

Section B: *Rye Lane* is an eligible film case. The earlier *The Bear* TV campaign was a teaching bridge; standalone TV programmes are outside Section B.

Use pp. 121–122. For Southwark’s map and the UK trailer, identify the institution, target audience and one marketing choice. Explain why the choice could appeal to that audience. Then select one Converse creator post and explain the interest it addresses. Could the same person respond to two campaigns? The BFI’s 369 cinemas records availability. Explain why it cannot establish who watched the film.

Continuity · 13:05

Identify two shots in your storyboard. Mark the eyeline and line of action. Explain how an eyeline match establishes where a character looks, or how an action match carries the same movement across the cut. Ask a partner to describe the spatial relationship, then clarify an unclear shot.

Council map · Creator campaign · UK trailer · BFI figures. For Thursday: p. 125 and evidence for each audience.

Film Pitching and Production Development

Name _____ Date _____

My frame

Identify the storyboard frame and the test that show one decision about audience, genre, title or viewpoint.

Audience and feasibility

Name a platform through which your intended audience could encounter the opening. Name two relevant films or programs that audience watches and explain the shared interest. These are viewing examples, not two distribution routes. Identify the available person, location and shoot time that make your planned shot feasible.

Response card

Record the viewer’s question, the shot it concerns and a feasible fix.

What I will change

Use the existing pitch post to record your decision and evidence. A3 is due Friday at 12:35.

Local and National Audience Targeting

Name _____ Date _____

“How did your research lead you to develop conclusions?”

Marshall, Naisbett and Stoklosa · printed p. 125

Analyse the ways in which local and national audiences are targeted differently.

Southwark: Its Rye Lane map invites readers to explore familiar shops and streets in Peckham.

Xbox: Forza Horizon 5 players could claim Barbie’s Corvette and Ken’s Hummer in the game. The offer was available to players across Britain and beyond.

Use the film campaign evidence for Section B. Write independently for 25 minutes. Compare the target audiences and explain how each marketing choice addresses them. A Peckham resident might also play Forza. You may compare the map with the UK trailer or Converse posts instead.

Peer feedback · 8 minutes

Underline the comparison and evidence for each audience. Ask why one choice would appeal to that audience.

Revision · 7 minutes

Revise that explanation. Place it beside your first answer and underline what you can now support.

Friday, November 27 and Monday, November 30

Testing a prediction and timing the opening

Name _____ Date _____

Media Effects: Theories and Evidence · November 27

Write the claim you are testing: direct effects proposes an immediate response to a message; cultivation concerns possible influence through repeated exposure over time. Use the existing media log to identify an example that fits the claim and one that challenges it. Explain another possible cause of the response. Assess how far these personal accounts support the claim.

Animatics and Narrative Clarity · 13:01

Show the first timed sequence once, without explaining it. Record the information you intended at the transition and the viewer's actual account separately. Note the exact second where their account differs or becomes unclear, and propose one timing, shot-order or sound edit to test. Keep the sequence and feedback for December 11.

A3 feedback · November 30

Place one original storyboard or shot-list section beside its revision in the same planning entry. Name the feedback the revision addresses. Explain how the changed detail may improve the intended communication or make the shot feasible. State what a viewer retest or practical check would establish.

"This theory focuses on how and why people use the media."

Marshall, Naisbett and Stoklosa · printed p. 186

Audience Uses and Gratifications · 13:05

Choose a real viewing choice from your media log. Identify entertainment, information, personal identity or social interaction and explain how the choice served that gratification. For a wider audience claim, state the question you would ask other viewers and the evidence needed about their motives and use. One account cannot establish a population pattern.

Wednesday, November 25 · 13:40–14:15 · Formative classwork

Sound, editing and representation

Name _____ Date _____

Diagnostic · 5 minutes

Watch the teacher’s short demonstrations. Identify a sound’s source, the relationship between sound and picture, and one match across a cut. Mark any term you cannot yet explain.

Sound comparison · 12 minutes

Compare the visible knock, offscreen knock, narration and knock carried across a picture cut. For one example, identify the source and whether it belongs to the story world. Describe its relationship to the image and cut. An offscreen sound can remain diegetic; a sound bridge names an editing relationship.

For the additional sound examples, distinguish a motif, incidental music, theme and sting. Explain how a change in mixing or sound perspective affects what the viewer notices.

Jeff in *Rear Window* · 8 minutes

Use the classroom passage, approximately 01:40–02:01. Identify a framing choice, a prop and who looks at what. Analyse how these construct Jeff’s physical restriction and his agency as an observer. Test another reading against the same evidence. Do not generalize from his injury to all disabled people.

Independent paragraph · 7 minutes

Teacher-authored practice: Analyse how a sound or editing choice constructs meaning in one demonstration, or how camera and mise-en-scène represent Jeff in the *Rear Window* passage. Locate the precise example and explain the relationship between choice and meaning.

Check and revise · 3 minutes

Check the technical term, precise example and explanation of meaning. Revise one weak connection. Keep the work in these notes; no additional upload or grade is set.