Opening studies and film audiences

Open the coursebook to §6.2, pp. 148–149. Read “Textual research”, “Codes” and “Conventions” on p. 148. In Rear Window, compare Jeff’s cast, broken camera and racing photograph. Who gets to look even though Jeff cannot leave his chair? Keep this question for your study.

Name _____ Date _____

In your words What makes a camera, sound or title choice a **code**? What makes a feature a **convention** an audience might recognize?

Your opening Choose one of your three professional film openings. Write the film, year and where you watched it. Mark the time or identify the precise frame you will refer to.

The convention
What feature might a viewer of this genre or kind of opening recognize?

The code you can point to
What is actually visible or audible? Name the framing, cut, sound or lettering.

Viewer expectation What might this choice lead a viewer to expect? What might change if the filmmaker broke the convention?

Revise one opening study

Open the entry you chose on page 1. Pick one sentence that a reader could say about almost any film. Keep the original so you can see what changed.

Before Copy your original sentence.

After Write two or three sentences. Identify the convention, point to the exact frame or sound, and explain what it lets a viewer infer. Add the revision to your existing blog entry with a credited frame or source link.

Partner check Show your partner the opening without pointing. Can they find the moment from your description? Ask which word they would make more precise.

Your own opening What will you borrow, change or leave out? Name a specific first image, sound or title and the impression you want it to give.

Whose perspective? In A Quiet Place, Regan signs to her brother in the pharmacy. What can you hear before and after we move close to her? Compare one sound with the camera's movement in Jeff's room. Released opening, 02:34–03:36.

Where do the credits go?

The pilot credits follow a telegram and a train. These three frames are from the recurring Downton Abbey titles. Where do a cast name and an object share the screen? Choose one frame. Who gets a name, and whose working hand remains anonymous? Use p. 78 to explain the version of Britain this creates.

Return to your three film openings

Use your existing titles table. Check one row against the sequence, then fill gaps in the other two. Time from the start of the version you watched. Distinguish the film title from a company or cast credit.

Film / version	Film title mm:ss	First two credits in order	Lettering, position and background

A provisional title

When could your title appear? Describe its lettering, placement and what would be behind it. Explain how a choice in one professional opening informed yours.

Peer reading

Tell your partner where the viewer's eye would go first. Write one change you will make in the existing titles entry.

For Thursday

Read §4.2, pp. 90–91. On Monday's Forks worksheet, mark one detail from the Garrett clip. Name the technique and jot down what it suggests.

Earlier task notice: Friday, November 13 · The Opening Research Checkpoint used the existing main-blog-address task. This retained notice does not set a new submission.

Monday, November 23 · Cambridge Paper 2, Section B

Targeting audiences for Rye Lane

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

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

Cambridge International AS & A Level Media Studies · June 2025 · 9607/21 · Section B, Question 3

South London
10 March 2023

After the Peckham premiere of Rye Lane, Southwark Council shared a map of shops and streets from the film. Residents and visitors could use it to explore the filming locations.

UK release
27 February 2023

Searchlight Pictures UK promoted a romance about two people recovering from breakups. Its trailer advertised a 17 March cinema date. On opening weekend the BFI recorded the film playing in 369 cinemas.

Council announcement · Searchlight UK trailer · BFI weekend report, row 7

Who can lead a British romance?

"We need to see more dark-skinned people leading, especially women." Compare the director's choice with one of the country-house titles. Who is centred in each image? Allen-Miller, British Vogue.

Your comparison

Write two or three sentences. Explain why the map offers someone in Peckham a reason to engage, and why the trailer could appeal to a viewer elsewhere in the UK. Identify a detail from each source. Explain what its audience is expected to recognise or care about.

What can you claim?

Underline the evidence for each claim. Could one person belong to both target audiences? Explain how that qualifies your comparison. For the Converse creator campaign added to the current November 23 lesson, use page 1 of the November worksheet and its linked campaign source.