Gone Girl

Unlike generic trailers, this one in particular stands out as it contains very minimal written information. The very first shot establishes the age rating of the film, however, then it isn't till the end where there are only two other written slides, one containing the film's title and the second, it's release date. Immediately this makes the film stand out from the others due to the difference in trailer structures.

The trailer mainly relies on the emotional response of the audience - this is achieved through minimal distractions such as a voice over and minimal written information on screen as well as dialogue. The lack of these conventions simply allows the audience to solely focus on the images presented and an emphasised soundtrack. This makes the trailer more effective as it focuses the audience and draws them into the scenario of the film.

The soundtrack is slow and melodic which contrasts with the images seen on screen. The juxtaposition puts the audience on edge and suggests to the audience that it isn't as simple as it may seem.

Jump cuts are used as transitions throughout the trailer to demonstrate the fast pace of the film. Similarly, to the other conventions portrayed in this trailer, the editing also differs from other trailers making it more unique and more interesting to the audience. The unique use of the conventions in this trailer is effective as they help emphasise the unpredictability of the film as well as present an evolution of the genre. This trailer makes use of the enigma code from the way it's edited achieves its aim of not only intriguing the audience but also leaving them with many questions which will only be answered by watching the film. The fragmented narrative presented in the trailer conveys mystery in terms of the plot. The mystery created and unanswered question entice the audience to go and watch the film.

This wide-shot establishes the time of day as well as giving an indication of the location of the characters. Simultaneously, however, not as much is given away as they usually are in a wide shot. Typically, use of this convention is used to clearly establi8sh the setting however, here, the lighting is so dark that it isn't very clear. The characters almost appear as silhouettes due to the lack of lighting focused on them – the fact that we can't see them is suspicious, it portrays a hidden identity, we can't fully read the characters. The lighting working in conjunction to the contrapuntal non-diegetic soundtrack contributes in the success of the proalretic code in this shot as it creates tension within the audience, we feel on edge because we don't know and can't predict what is going to happen.

The shot being taken in an alley way at night immediately poses negative connotations and contributes to the tension within the audience. Furthermore, the two men on the left of the screen also create suspicion as it is unclear as to what they are doing/ what they are working with and how it interlinks with the plot. The fact that they are in an alley doing business doesn't suggest that it's anything legal.

Despite the characters being close in proximity, suggestions of their struggles are given away through the editing used; the shot is faded and is overlapped by another faded shot of the writing of a diary, suggesting the fading of the bond between the couple.

The dark lighting surrounding the couple further provides indications of troubles brewing between the two. The use of juxtaposing uses of conventions may throw the audience off about, their relationship. The constant questions about the kind of relationship the characters have and the questions of the disappearance of the woman's disappearance which arise throughout the trailer as well as the entirety of the film is a successful use of both the hermeneutic and proalretic codes.
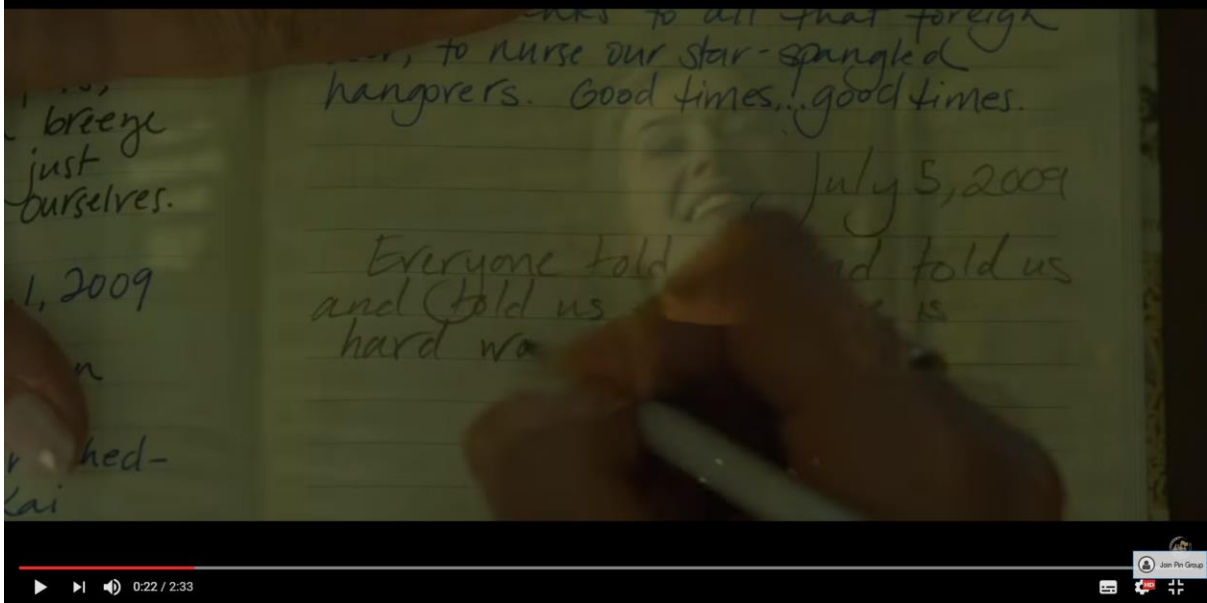
The use of text in the context of a diary, gives the audience an insight to the character's mind. However, for this film, it isn't as direct as it seems as this is all to miss lead the other characters in consequence also fooling the audience. This technique however, is a good technique especially in psychological films in order to understand the minds of the characters. The p.o.v shot allows us to see what's happening from the character's eyes, we are made to feel as if we are the person reading the diary feel the same emotions as the character. It makes the audience more involved, rather than just regarding the film from a third person's perspective.

The close-up of shot is a familiar convention used in drama in order to gain more of an understanding of a character and be able to relate. In a sense we sympathise with the character in this shot due to the distressed look on his face – this is also a common convention/ an important emotion distinguished in dramas in order to make them more effective. However, whilst sympathising with the character, we also feel as if he is a character with power as the camera angle is a low one, as if we are looking up at him. In the film, many people look up to him for answers in terms of the disappearance of his wife, he has control over the answers he provides and consequently, how he is portrayed on the media. He does have a fair amount of control which can also create a sense of fear within the audience as, by sticking with the hermeneutic code, makes the audience question whether or not we can trust him throughout the film.

The fact that only half of his face/ half of his identity is revealed suggests that he may have a darker side which does evoke fear. The technique of lighting used to cover parts of the characters, never allowing their full selves to be viewed by the audience definitely adds to the tension and the mystery of the film, it is what also adds interest to the trailer as the audience hope to learn more about the characters throughout the film – and the characters and their journeys are the main focal points of dramas.

Dramas are most commonly set in a familiar setting for the audience in order for them to create connections between what is happening on screen and their own life occurrences; reinforcing this is the use of modern media as shown in these two screenshots. The use of these media platforms shows that the film is happening in a modern time which can either create ease within the audience, or fear in recognising that such events can happen in our modern era.

Both wide shots are used in order to show the full extent of the media platforms used in order to inform the public of the missing character, both platforms are centred within the frame and take up a lot of space indicating that the plot surrounds this missing character.

The first image is set outside, the background shows an overcast sky full of grey clouds, the use of pathetic fallacy illustrates the mood of the film as well as foreshadowing the atmosphere throughout.

This two shot shows a heated conversation between these two characters concerning the disappearance of the man's wife. The topic of discussion and the heated expressions juxtapose with the tranquil lake setting in the background of the frame.
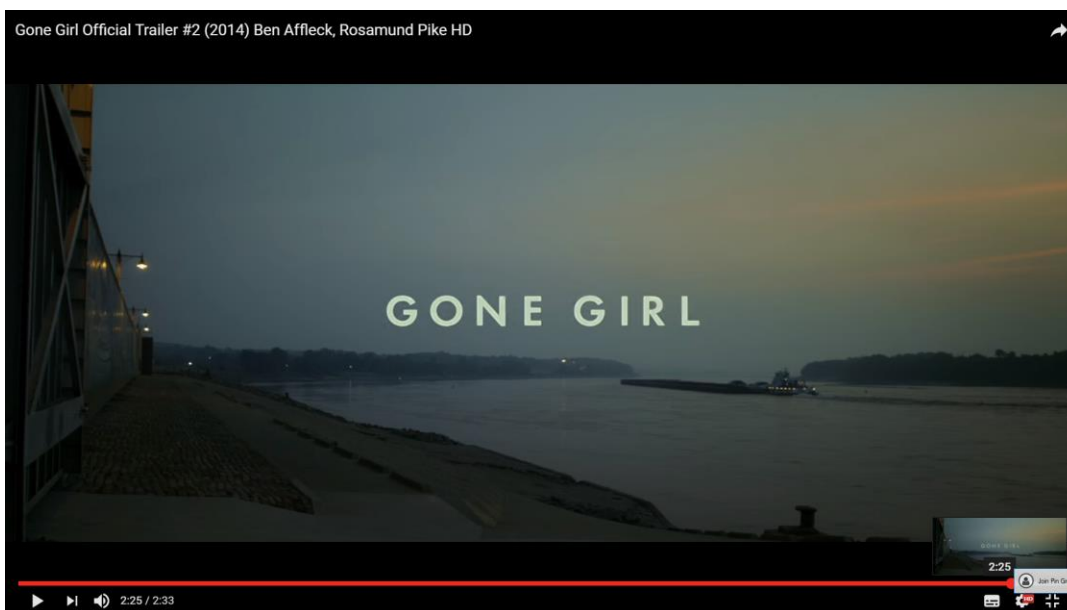
The tranquil wide shot of the coast at the very end of the trailer also juxtapose with the entirety of the trailer.

Both of these shots use juxtaposition to create an uneasy response from the audience. They are confused by these types of shots used in what appears to be an incredibly dark drama thanks to how the four micro-elements are used throughout the trailer.

The tranquil scenes are used to help balance out the bad themes and occurrences in the trailer, it provides some calm moments allowing the audience to reflect on the plot and what is happening whilst focusing on a calming view – landscapes such as these have positive connotations however, it does create some suspicion in terms of the plot.