



**General Certificate of Secondary Education**  
**2016**

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## **Moving Image Arts**

**Component 1: Critical Understanding of  
Creative and Technical Moving Image  
Production**

**[G9691]**

**THURSDAY 16 JUNE, MORNING**

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**MARK  
SCHEME**

## GCSE Moving Image Arts

The assessment objectives below provide an indication of the skills and abilities, which this GCSE examination is designed to assess, together with the knowledge and understanding specified in the subject content.

In GCSE Moving Image Arts Component 1: Critical Understanding of Creative and Technical Moving Image Production, candidate will be assessed on their ability to:

- AO1** demonstrate knowledge and understanding of film language, genres, practices, techniques and contexts  
Assessment Weighting: 15%
- AO2a** apply creative and technical knowledge and skill in the preproduction, production and postproduction of moving image products  
Assessment Weighting: 7.5%
- AO2b** apply knowledge and skill in planning, organising and managing resources and processes when creating moving image products  
Assessment Weighting: 2.5%
- AO3** analyse and evaluate their own work and the work of others, demonstrating awareness of creative and technical purpose and audience response  
Assessment Weighting: 15%

**Total GCSE Component 1 Examination Assessment Weighting: 40%**

Total Marks Available: 80

### General Marking Instructions

#### ***Introduction***

Mark schemes are intended to ensure that the GCSE examinations are marked consistently and fairly. The mark schemes provide markers with an indication of the nature and range of candidates' responses likely to be worthy of credit. They also set out the criteria which they should apply in allocating marks to candidates' responses. The mark schemes should be read in conjunction with these general marking instructions.

#### ***Quality of candidates' responses***

In marking the examination papers, examiners should be looking for a quality of response reflecting the level of maturity which may reasonably be expected of a 16-year-old the age at which the majority of candidates sit their GCSE examinations.

#### ***Flexibility in marking***

Mark schemes are not intended to be totally prescriptive. No mark scheme can cover all the responses which candidates may produce. In the event of unanticipated answers, examiners are expected to use their professional judgement to assess the validity of answers. If an answer is particularly problematic, then examiners should seek the guidance of the Supervising Examiner.

#### ***Positive marking***

Examiners are encouraged to be positive in their marking, giving appropriate credit for what candidates know, understand and can do rather than penalising candidates for errors or omissions. Examiners should make use of the whole of the available mark range for any particular question and be prepared to award full marks for a response which is as good as might reasonably be expected of a 16-year-old GCSE candidate.

### **Awarding zero marks**

Marks should only be awarded for valid responses and no marks should be awarded for an answer which is completely incorrect or inappropriate.

### **Types of mark schemes**

Mark schemes for tasks or questions which require candidates to respond in extended written form are marked on the basis of levels of response which take account of the quality of written communication.

Other questions which require only short answers are marked on a point for point basis with marks awarded for each valid piece of information provided.

### **Levels of response**

Tasks and questions requiring candidates to respond in extended writing are marked in terms of levels of response. In deciding which level of response to award, examiners should look for the “best fit” bearing in mind that weakness in one area may be compensated for by strength in another. In deciding which mark within a particular level to award to any response, examiners are expected to use their professional judgement. The following guidance is provided to assist examiners.

- **Threshold performance:** Response which just merits inclusion in the level and should be awarded a mark at or near the bottom of the range.
- **Intermediate performance:** Response which clearly merits inclusion in the level and should be awarded a mark at or near the middle of the range.
- **High performance:** Response which fully satisfies the level description and should be awarded a mark at or near the top of the range.

### **Quality of written communication**

Quality of written communication is taken into account in assessing candidates’ response to all tasks and questions that require them to respond in extended written form. These tasks and questions are marked on the basis of levels of response. The description for each level of response includes reference to the quality of written communication.

For conciseness, quality of written communication is distinguished within levels of response as follows:

Level 1: Quality of written communication is limited.

Level 2: Quality of written communication is adequate.

Level 3: Quality of written communication is highly competent.

In interpreting these level descriptions, examiners should refer to the more detailed guidance provided below:

**Level 1 (Limited):** Use of appropriate form and style of writing is limited. Presentation, spelling, punctuation and grammar may make intended meaning unclear. There is little use of appropriate terminology.

**Level 2 (Adequate):** Use of appropriate form and style of writing is adequate. Presentation, spelling, punctuation and grammar may make meaning sufficiently clear. There is some use of appropriate terminology.

**Level 3 (Highly competent):** Use of appropriate form and style of writing is highly competent. Presentation, spelling, punctuation and grammar are coherent and highly organised so that the meaning is clear. There is frequent use of appropriate terminology.

Section A		
		AVAILABLE MARKS
	<b>Film Language, Genre and Representation</b>	
	This section tests AO1 (15 marks) and AO3 (20 marks).	
1	Identify the shot type in this screen shot. Long shot/extreme long shot or establishing shot	
	<b>Accept valid alternatives.</b>	[1] 1
2	What is cross-cutting? Cross-cutting is an editing technique used to establish action occurring at the same time in different locations. This creates a connection between these events and suggests they are somehow linked.	
	[2] to an insightful description which shows clear understanding. [1] to a basic description with some validity, showing a basic understanding.	
	<b>Accept valid alternatives.</b>	[2] 2
3	Study this screen shot.	
(a)	What camera angle is being used? Low angle/extreme low angle or worm's eye view	
	<b>Accept valid alternatives.</b>	[1]
(b)	What impression of the characters is the director trying to create? The characters appear powerful and intimidating.	
	<b>Accept valid alternatives.</b>	[1]
(c)	Describe how the director uses other film language elements to add to this impression.	
	Award marks as follows:	
	[2] to an insightful description which clearly articulates how the impression of the characters has been created. [1] to a basic description with some validity but little insight into how the impression has been created.	
	Answers may include:	
	The characters are looking directly at the camera suggesting that this is the POV of their victim.	
	Low-key high-contrast lighting gives the characters a sinister appearance and suggests they mean to do some harm to their prisoner.	
	The mise-en-scène of the characters' dark clothing and the blond woman's eye patch suggests they are professional hitmen/assassins.	
	<b>Accept valid alternatives.</b>	[2] 4

4 Spend **no more than 2 minutes** studying the film sequence below.

AVAILABLE  
MARKS

**[Sequence – *Casino Royale*]**

(a) Identify **two** diegetic elements of sound that are used in this sequence.

Award [1] per valid diegetic sound element identified.

Answers may include:

- Engine noises from the fuel truck.
- Bond's rapid footsteps on the metal steps.
- The thump of Bond's body as he lands on the tanker.
- The squealing tyres as the truck swerves.
- Bond's non-verbal sighs and groans.

**Accept valid alternatives.**

[2]

(b) Explain how the **two** sound elements identified in question 4(a) are used to create the mood in this sequence.

Award up to [2] as follows for each sound element.

[2] to a well-considered explanation of the way in which the element of sound has created mood.

[1] to a valid explanation of the way in which the element of sound has created mood.

Answers may include:

Examples of the possible moods described in a [1] mark answer:

- The sound of the truck adds tension to the sequence.
- The man's footsteps let us know he is running quickly.

Examples of possible explanations given in a [2] mark answer:

- The roar of the engine of the fuel truck thrusts the viewer into the fast-paced action. As the truck approaches it gets louder and the tension heightens.
- The sounds from Bond's feet are fast and light as he sprints towards the truck. As he climbs the metal steps his footsteps thump loudly, illustrating the effort he is expending trying to catch up and this adds to the mood of urgency in the sequence.
- The thump of his body as it slams into the truck makes the viewer fear for Bond's safety.
- The squeal of the tyres as the driver tries to shake Bond off adds to the mood of apprehension. The audience share in Bond's determination as he hangs on.

**Accept valid alternatives.**

[4]

6

5 Study this screen shot.

AVAILABLE MARKS

(a) Choose **two** features of the woman's appearance **and/or** her surroundings and explain what they can tell the audience about her character.

Award marks as follows for each feature:

- [3] to a well-considered explanation of the way in which the woman's appearance or surroundings create meaning.
- [2] to a valid explanation of how the feature identified conveys information about the character.
- [1] to identifying a valid feature, but with a very limited explanation of how it conveys information about the character.

Answers may include:

Examples of the possible features described in a [1] mark answer:

- She is carrying a gun.
- She is in a strange, alien environment.

Examples of possible explanations given in a [2] mark answer:

- She is carrying a gun which makes her look like a soldier.
- She is in an alien environment and this makes her appear nervous or scared.

Examples of possible explanations given in a [3] mark answer:

- She is carrying a futuristic looking gun which gives her the appearance of a mercenary or soldier. She is holding the weapon confidently making it appear that she is in control.
- The walls appear as if they are a living organism closing in around her. She should be terrified but appears to be calm and hunting down her prey.

**Accept valid alternatives.**

[6]

(b) Define what is meant by 'representation' in relation to characters in films.

Award marks as follows:

- [2] to a well-articulated definition showing clear understanding.
- [1] to a valid but limited definition showing some understanding.

Answers may include:

Representation is the way in which particular characters are portrayed on screen. This can be from a number of viewpoints; race, gender and ideology being a few. The point of this is to give the viewer an impression of what the characters' values are and what their role in the film will be. Often, representation of a character is stereotyped and this can be either positive or negative.

**Accept valid alternatives.**

[2]

(c) How are women stereotypically represented in sci-fi/horror films?

AVAILABLE  
MARKS

Award marks as follows:

[2] to a well-articulated description showing clear understanding of the representation of women in the sci-fi/horror genre.

[1] to a valid but limited description showing some understanding of how women are represented in the sci-fi/horror genre.

Answers may include:

Women are traditionally represented as the “damsel in distress”, someone to be rescued. Often they are portrayed as the character in danger or stumbling into danger. Seldom in early horror/sci-fi movies is the hero or the villain a woman. This then later changes in films such as *Star Wars*, *Alien* and *The Terminator*.

**Accept valid alternatives.**

[2]

10

6 Spend **no more than 3 minutes** studying the film sequence below.

AVAILABLE  
MARKS

**[Sequence – *The Incredibles*]**

(a) Identify **two** genres referenced in this sequence.

Award marks as follows:

[1] for each valid genre identified.

Action, adventure, sci-fi, crime, war, spy, superhero.

**Accept valid alternatives.**

[2]

(b) List **two** examples of iconography in this sequence that are characteristic of either genre.

Award marks as follows:

[1] for each valid example of iconography listed.

Heroes in costumes, villains with guns, futuristic flying saucers, mysterious jungle island location.

**Accept valid alternatives.**

[2]

(c) Analyse how the director uses camera technique and sound to show the speed of Dash in this sequence.

You will be assessed on your quality of written communication in this question.

Award marks as follows:

**Level 3 ([6]–[8])**

An insightful and convincing analysis which clearly articulates how a visualisation of speed is created through both sound and camera technique:

- Candidate identifies and comments on most key points showing an informed and accurate understanding of how camera and sound are used.
- Candidate confidently draws on knowledge of a range of film language and conventions.
- Answer presents a fluent and effective use of appropriate forms and style of writing.
- Presentation, spelling, punctuation and grammar are coherent and highly organised so that the meaning is clear.
- There is frequent use of appropriate terminology.

**Level 2 ([3]–[5])**

A legitimate response which demonstrates some explanation of how the impression of speed is created through sound and camera technique:

- Candidate identifies and comments on some key points.
- Candidate makes references to some relevant film language techniques.
- Answer presents an adequate use of appropriate forms and style of writing.
- Presentation, spelling, punctuation and grammar making meaning sufficiently clear.
- There is some use of appropriate terminology.

**Level 1 ([1]–[2])**

A general response that has some basic validity but has little insight into how the impression of speed is created:

- Candidate may focus on a few obvious points (or parts of points).
- Answer presents limited use of appropriate forms and style of writing.
- Presentation, spelling, punctuation and grammar may make intended meaning unclear.
- There is little use of appropriate terminology.

AVAILABLE MARKS

Answers may include:

**Use of camera technique:**

- The camera pulls back as Dash dashes forwards, increasing the perceived speed of his dramatic take-off.
- Fast smooth forward and backwards tracking shots are used to show how quickly Dash is moving through the jungle. These are centrally framed and place the viewer right in front or directly behind Dash. This keeps him almost stationary in the shot and helps the viewer keep track of him.
- The low camera angle further exaggerates the speed. The lack of motion blur in the leaves and trees whipping past gives the sequence a hyper-real effect. It's as if we are seeing the sequence play out from Dash's faster than normal perspective, as if real time is slowed down.
- As the sequence progresses we then see a side-on wide shot of Dash crossing a desert area. Here we view it in real time and see Dash streak across the frame in a bullet-like blur.

**Use of sound:**

- The sound of the flying saucers, especially the engines spinning faster and louder as they chase down Dash, adds a growing sense of dread to the sequence. They also illustrate just how fast Dash is travelling as he outruns them.
- The diegetic sounds of Dash's rapid footsteps give the viewer an audible clue to help visualise how fast he is moving. These sounds complement the fast-moving camera work and also add a comical twist to the sequence.
- The music in this sequence consists of many rapid, staccato passages of xylophones, strings and percussion. These raise the tempo of the sequence and complement the fast-moving camera and the rapid editing.
- The music also has areas of pause where it slows down and lets the viewer regain their bearings and their breath. These also add a comedic twist as Dash gets a face full of flies or is catapulted over the cliff edge only to land on the speeding saucer that was chasing him.

**Accept valid alternatives.**

[8]

12

**Section A**

35

**Section B**  
**Comparative Analysis**

AVAILABLE  
MARKS

This section tests **AO1 (5 marks)** and **AO3 (10 marks)**.

7 Spend **no more than 5 minutes in total** studying these **two** film sequences.

**[Sequence 1 – *The Wizard of Oz*]**

**[Sequence 2 – *Terminator 2: Judgement Day*]**

Compare and contrast how the directors of these two film sequences use mise-en-scène to transport the viewer to another reality.

You will be assessed on your quality of written communication in this question.

Award marks as follows:

**Level 3 ([11]–[15])**

An insightful and convincing analysis that clearly articulates how mise-en-scène is used to transport the viewer to another reality:

- Candidate confidently and accurately compares the wide range of different mise-en-scène elements across both sequences and clearly articulates the moods created by these choices.
- Candidate identifies and comments on key points, showing an informed and accurate understanding of how mise-en-scène is used in each sequence.
- Answer presents a fluent and effective use of appropriate forms and style of writing.
- Presentation, spelling, punctuation and grammar are coherent and highly organised so that meaning is clear.
- There is frequent use of appropriate terminology.

**Level 2 ([6]–[10])**

A legitimate response which demonstrates some explanation of how mise-en-scène is used to transport the viewer to another reality:

- Candidate makes adequate comparisons of some appropriate elements of mise-en-scène such as different costume and design choices and different locations.
- Candidate identifies and comments on some key points.
- Answer presents an adequate use of appropriate forms and style of writing.
- Presentation, spelling, punctuation and grammar make meaning sufficiently clear.
- There is some use of appropriate terminology.

**Level 1 ([1]–[5])**

A general response that has some basic validity but has little insight into how mise-en-scène is used differently in each sequence.

- Comparison between the sequences and the different styles of mise-en-scène is limited and superficial.
- The candidate may focus on a few obvious points (or parts of points), e.g. the robot in sequence 2 shows that it is set in the future.
- Answer presents limited use of appropriate forms and style of writing.
- Presentation, spelling, punctuation and grammar may make intended meaning unclear.
- There is little use of appropriate terminology.

Answers may include:

AVAILABLE  
MARKS

### Comparisons and Contrasts:

**Setting/location** – the setting of each sequence contrasts greatly. Oz is a magical colourful land that intrigues the viewer and pulls them in. The apocalyptic vision of the future in *Terminator 2* does the opposite. It is a cold harsh depiction of our world that the viewer is uncomfortable with. *T2*'s monochromatic colour palette and war zone setting is designed to unsettle the viewer and convey a feeling of foreboding or dread. Oz is depicted as a much friendlier place with its warm saturated colours and village setting. The sets in *The Wizard of Oz* look like stage sets. This gives the movie a fantastical storybook look. *T2* on the other hand is quite realistic looking and this helps to create the oppressive and tense atmosphere that runs throughout the movie.

**Costumes** – Dorothy's blue pinafore and white blouse give her a simple, wholesome and pure appearance. They also make her stand out; she is a normal girl in this strange place. Likewise the Terminator stands out in the other sequence. His polished metal body glints in the moonlight. He is the only perfect thing in this twisted and broken world. While he may be perfect in form, this form gives him a chilling, cold and callous air that the viewer finds disturbing.

**Props** – both characters are carrying props; Dorothy a basket and the Terminator a gun. Even though we don't see what was in Dorothy's basket we can assume it is something benign like food or gifts. The Terminator however, carries a large gun; this is no gift. It is clearly intended to be used for carnage and destruction.

**Performance of the actors** – Dorothy's performance shows how inquisitive she is about this new place she has discovered. As she moves around her excitement and wonder can hardly be contained. Even when the good witch Glinda appears in her bubble, the character is not perturbed and calmly moves out of the frame. This lets the viewer remain calm and accept this new character as a friend.

The Terminator on the other hand is aggressive and assertive. As he looks around for someone or something to destroy the viewer is filled with dread. His smooth calculated movements hint at his cold unfeeling nature. This is not a character that can be reasoned with.

### Other points of analysis:

#### Sequence 1:

The brightly coloured stage set and costumes immediately let the viewer know that this is not a 'real' place. They give the sequence a fantasy feel that sets the film in a world like ours but strangely different. The famous Yellow Brick Road can be clearly seen and has become a symbol for adventure and journeys through strange lands. The Munchkins with their odd haircuts, flower hats and short stature bring a humorous quality to the sequence. Their numbers suggest that everyone in this land is just like them.

Dorothy with her pigtails and blue pinafore is the character the viewer relates to most. Her performance shows just how strange and bewildering this place is. The good witch Glinda with her wand and fairytale dress arrives in a shimmering bubble. It is at this point that the viewer knows this is a fantasy world with magical characters.

The painted backdrop of mountains and the large oversized flowers give the sequence the appearance of a stage set. This adds to the fantasy feeling and reminds the viewer of illustrated stories from their childhood. The audience know this is not "real life" but they are drawn into this fantasy world through its interesting characters, strange locations and magical effects.

AVAILABLE  
MARKS

**Sequence 2:**

The opening shot of a burnt-out car with a skeleton at the wheel immediately shows that this is not a normal situation. As the sequence progresses a desolate wasteland of ruined buildings and twisted metal hints that something terrible has happened. The horror of an abandoned and broken playground that is strewn with human skulls is reminiscent of a battlefield; it shows the brutal and indiscriminate violence that has taken place here.

A skull is suddenly crushed by a robotic foot. The visual significance of this suggests that humans are insignificant and no match for these aggressors. The metallic robotic skeleton of the Terminator transports the viewer into a dystopian future and lets them come face to face with the cause of all this destruction. Its humanoid form is disturbing and characterises it as a mindless killing machine. As the explosions and laser blasts break the silence a vision of a potential future war is created.

**Accept valid alternatives.**

[15]

15

**Section B**

15

Section C		
		AVAILABLE MARKS
<b>Creative Production, Management and Industry Contexts</b>		
This section tests <b>AO1 (10 marks)</b> , <b>AO2 (a) (15 marks)</b> and <b>AO2 (b) (5 marks)</b> .		
<b>8</b> Name <b>two</b> Hollywood movie studios.		
Award [1] per valid movie studio.		
Answers may include:		
20th Century Fox, Warner Bros., Universal, Paramount, Columbia, Walt Disney Studios, MGM.		
<b>Accept valid alternatives.</b>	[2]	2
<b>9</b> List <b>four</b> responsibilities of a Producer.		
Award [1] per valid responsibility.		
Answers may include:		
Pre-production: find ideas for stories, get a script written, secure financing, choose the director and other members of the creative team, and find locations. Production: assist the director in the production phase; handle problems with actors, creative staff and studios. Monitor shooting schedule and budget. Post-production: find a distributor for the film and commission the posters, trailers, etc.		
<b>Accept valid alternatives.</b>	[4]	4
<b>10</b> What is the purpose of a Call Sheet?		
To let all members of the cast and crew know where and when each shot will be filmed and what props, equipment and people are required.		
<b>Accept valid alternatives.</b>	[1]	1

11 You are filming a scene outdoors near a main road.

AVAILABLE MARKS

(a) Identify **two** health and safety hazards you may encounter.

Award [1] mark per valid hazard identified.

(See table below for possible answers)

**Accept valid alternatives.**

[2]

(b) Describe the precautions you would take to deal with each hazard identified in 11 (a).

Award marks as follows for each precaution:

(See table below for possible answers).

[2] to a well-articulated description showing clear understanding.

[1] to a valid but limited description showing some understanding.

Hazard	Precaution Taken
Getting knocked down (traffic on the road).	Appoint someone to the specific role of safety officer, they can keep an eye on the traffic and ensure the cast or crew stay away from areas of danger.
Not being seen by motorists or pedestrians. (visibility of the cast and crew).	Where possible all crew should make sure they can be easily seen, e.g. wear hi-vis vests.
Disrupting or blocking a footpath, etc.	Make sure there is a safe channel for the public to get past without having to step out into the road.
Trip hazard from cables.	Ensure all cables are taped down or routed along areas where they will not cause someone to trip.
Rain, water, spray from the road (puddles).	Position the camera person and the camera out of harms way or if the shot requires it protect equipment from water damage using water proof sheeting (plastic bags or sheets).

**Accept valid alternatives.**

[4]

6

12 What camera technique would you select to show the following?

AVAILABLE MARKS

(a) A car travelling along a city street.

A wide tracking shot, a wide panning shot, a high angle shot from a tall building or a POV shot from the car's perspective.

**Accept valid alternatives.**

[1]

(b) A character climbing a ladder.

A low angle shot, a high angle shot, a boom, jib or crane shot.

**Accept valid alternatives.**

[1]

(c) Explain your reason for selecting each technique from 12(a) and 12(b).

Award marks as follows:

[2] to a well-articulated explanation that shows clear understanding.

[1] to a valid but limited explanation that shows some understanding.

Answers may include:

A wide tracking shot allows the viewer to follow the action by moving along with the car. This has the advantage of being able to show the driver and passengers interacting.

A wide panning shot can be used if the intention is to illustrate the speed the car is travelling at. The speed of the pan can also exaggerate how fast the car is moving.

A low angle shot would distort and elongate the ladder making it appear more dangerous.

A high angle shot would have the same effect although with the advantage of having the actor climbing towards the camera, letting the viewer see their face.

A boom, jib or crane shot could dynamically follow the character without restriction, creating the impression of a flying or floating camera.

**Accept valid alternatives.**

[4]

6

13 What is a .WAV file?

It is an audio file.

**Accept valid alternatives.**

[1]

1

**14** Study the short script extract below.

AVAILABLE  
MARKS

Create a shot list based on the script using a maximum of 11 shots. Draw on your knowledge of genre-appropriate techniques to make your shot choices.

Use the table provided to clearly identify each shot choice and describe the onscreen action. The first shot has been done for you.

EXT. ALLEYWAY - NIGHT

A young woman (JULIE) is walking home down a dark alleyway. The light from her phone illuminates her face as she checks her messages. She is startled by a noise behind her; she stops, turns and listens. From behind a bush something is watching her. Julie looks around, sees nothing and then moves on. Her STALKER slowly follows.

EXT/INT. FRONT DOOR - NIGHT

Julie arrives home. Still spooked, she looks around then opens her front door and enters the house, closing the door behind her.

INT. JULIE'S HOUSE - NIGHT

Julie makes her way through the house to the kitchen where she places her bags on the worktop and looks out the window.

EXT. GARDEN - NIGHT

The stalker sees Julie, rushes towards the window and leaps onto the windowsill.

INT. JULIE'S HOUSE - NIGHT

Julie is startled and jumps backwards, she then realises the stalker is just her cat MOLLY. She opens the window to let Molly in.

JULIE

You really scared me, you stupid cat.

**Example Shot List**

			AVAILABLE MARKS
Shot No.	Shot Type	Shot Description – Action on Screen	
1	A wide, high angle shot	Julie is walking down a dark alleyway, checking messages on her phone.	
2	Medium shot	Julie hears something behind her.	
3	Low angle, wide POV	Something is watching Julie from behind a bush.	
4	Close up	Of Julie's eyes, looking into the darkness.	
5	Tracking POV	As Julie moves away her stalker begins to follow.	
6	MS	Julie opens her front door.	
7	Tracking CU	Julie walks through the house and looks out the window.	
8	Tracking POV	The stalker sees Julie in the window and rushes towards her.	
9	Medium over the shoulder shot	Julie is startled as her cat jumps up onto the windowsill.	
10	CU	Julie opens the window and the cat enters.	
11	MS	"You scared me," she says, as she strokes the cat.	

Award marks as follows:

		AVAILABLE MARKS
<b>Level 3</b>	To a creative and effective shot list which clearly demonstrates confident and extensive knowledge of film language and genre-specific techniques:	
<b>[7]–[10]</b>	<ul style="list-style-type: none"> <li>Shows a confident ability to translate the script into a visual plan for camera and editing, drawing on a wide and diverse range of appropriate techniques.</li> <li>Camera techniques and genre elements are creative, effective and well-articulated.</li> <li>There is frequent and detailed use of a range of appropriate terminology.</li> </ul>	
<b>Level 2</b>	To a legitimate shot list which demonstrates knowledge of appropriate film language and some genre-specific techniques:	
<b>[4]–[6]</b>	<ul style="list-style-type: none"> <li>Shows an adequate ability to translate the script extract into a visual plan for camera and editing, e.g. shots listed encompass a fairly broad expressive range.</li> <li>Genre elements that are evident are generally appropriate and accurately articulated.</li> <li>There is a general use of appropriate terminology.</li> </ul>	
<b>Level 1</b>	To a limited shot list that has some basic validity but shows little insight into appropriate film language techniques:	
<b>[1]–[3]</b>	<ul style="list-style-type: none"> <li>Shows a limited ability to translate the script extract into a visual plan for camera and editing, e.g. shots listed are basic shot types with no reference made to angles, camera movement or deeper use of film language.</li> <li>There are no genre-specific or genre appropriate shot types cited.</li> <li>There is little use of appropriate terminology.</li> </ul>	
<b>Accept valid alternatives.</b>		[10]
<b>Section C</b>		10
<b>Total</b>		30
<b>Total</b>		80

## List of Film Sequence References

### Section A

#### Question 1

Screenshot: *Forest Gump* (1994) Rober Zemeckis

Timecode: 02:01:59

#### Question 3

Screenshot: *Kill Bill: Volume 1* (2003) Quentin Tarantino

Timecode: 00:33:57

#### Question 4

Sequence: *Casino Royale* (2006) Martin Campbell

Timecode: 01:46:19 – 01:46:38

#### Question 5

Screenshot: *Aliens* (1986) James Cameron

Timecode: 02:16:53

#### Question 6

Sequence: *The Incredibles* (2004) Brad Bird

Timecode: 01:20:42 – 01:21:54

### Section B

#### Question 6

Sequence 1: *The Wizard of Oz* (1939) Victor Fleming

Timecode: 00:19:57 – 00:20:41

Sequence 2: *Terminator 2: Judgement Day* (1991) James Cameron

Timecode: 00:00:48 – 00:01:39