



General Certificate of Secondary Education
2017

Moving Image Arts

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

[G9691]

THURSDAY 1 JUNE, MORNING

**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, candidates will be assessed on their ability to:

- AO1** demonstrate knowledge and understanding of film language, genres, practices, techniques and contexts;
- AO2(a)** apply creative and technical knowledge and skill in the pre-production, production and post-production of moving image products;
- AO2(b)** apply knowledge and skill in the planning, organisation and management of resources and processes when creating moving image products; and
- AO3** analyse and evaluate their own work and the work of others, demonstrating awareness of creative and technical purpose and audience response.

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 which is 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' responses 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 fluent and effective. Presentation, spelling, punctuation and grammar are coherent and well organised so that the meaning is clear. There is frequent use of appropriate terminology.

Section A

Film Language, Genre and Representation

Total Marks: 35

This section tests **AO1 (15 marks)** and **AO3 (20 marks)**.

- 1** Identify the shot type in this screen shot.
Close up/extreme close up

Accept valid alternatives.

[1]

1

- 2** What is an eyeline match?
It is a continuity editing technique often associated with shot reverse shot cutting. An eyeline match ensures that the gaze of a character in one shot lines up with the person or thing they're looking at in the next shot.

Award marks as follows:

[2] to an insightful description which shows clear understanding.

[1] to a basic description with some validity, showing a basic understanding.

Accept valid alternatives.

[2]

2

- 3** Study this screen shot.

- (a)** What type of lighting is being used?

High key lighting or studio lighting.

Accept valid alternatives.

[1]

- (b)** What atmosphere do you feel the director is trying to create?

A fantastical atmosphere of wonder, awe or amazement.

Accept valid alternatives.

[1]

- (c)** Describe how the director uses lighting to create this atmosphere.

Award marks as follows:

[2] to an insightful description which clearly articulates how the stated atmosphere has been created.

[1] to a basic description with some validity but little insight into how the stated atmosphere has been created.

Answers may include:

The high key, highly saturated background gives it a cartoon-like quality and transports the viewer to this fantastical place.

The odd collection of characters are looking directly into a light source and this enhances their expressions of wonder and awe.

The strong deep shadows give the shot a foreboding quality, hinting that all is not quite right with this place.

Accept valid alternatives.

[2]

AVAILABLE
MARKS

4

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

[Sequence – *Rango* – Genre and Mise-en-Scène]

- (a)** Identify the genre referenced in this sequence.

The western.

Accept valid alternatives.

[1]

- (b)** Identify **two** specific elements of mise-en-scène in this sequence.

Award [1] per valid mise-en-scène element identified.

Answers may include:

- The lizard cowboy characters.
- The one street western town.
- Cowboy hats and six shooter guns.
- The rickety clock tower.
- The slapstick performance of the main character.

Accept valid alternatives.

[2]

- (c)** Explain how mise-en-scène is used to create humour in this sequence.

Award marks as follows:

[4] to a well-articulated explanation showing clear understanding of how mise-en-scène is used to create humour in the sequence.

[3] to an insightful explanation which clearly articulates how humour has been created in the sequence.

[2] to a basic explanation with some validity but little insight into how humour is created.

[1] to the identification of valid mise-en-scène elements but with little or no explanation of how they are used to create humour.

Answers may include:

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

- The lizard cowboy character is funny.
- They are going to have a shootout in a comical looking town.

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

- The chameleon's clumsy performance makes us laugh at him.
- The town where the shootout is about to take place looks like it is going to fall apart.

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

- The main character's slapstick performance and his odd appearance make him look like a bumbling idiot. This is in stark contrast to his very serious opponents. This contrast makes us laugh at him.
- The one street town is quite a realistic representation of a western desert town. Its strange inhabitants and flimsy appearance make it look humorous. The clock tower is so rickety it could fall over under its own weight.

Examples of possible explanations given in a [4] mark answer:

- The main character's slapstick performance and his odd appearance make him look like a bumbling idiot. This is in stark contrast to his very serious opponents. The desert creatures playing the stereotypical western roles of sheriff and outlaws create humour by using their appearance and comical actions to parody a shootout sequence.
- The director uses the iconography of the western genre to set the scene for this shootout sequence. It's quite a realistic representation of a western desert town, with its boardwalks, saloons and clock tower. The town and its strange inhabitants with their holstered six shooters and broad-brimmed hats parody traditional western characters and locations. This makes the sequence humorous because the audience know what to expect but here the situation is twisted for comic effect.

Accept valid alternatives.

[4]

7

5 Study this screen shot.

- (a) What impression do you think the director is trying to create of these young men?

Award marks as follows:

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

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

Answers may include:

The director is using racial and cultural stereotypes to make it appear that these young men are up to no good. They may be involved in crime or are members of a street gang.

Accept valid alternatives.

[2]

AVAILABLE
MARKS

(b) How are male teenagers often represented in film?

AVAILABLE
MARKS

Award marks as follows:

[2] to a well-articulated description showing clear understanding of the representation of male teenagers in film.

[1] to a valid but limited description showing some understanding of how male teenagers are represented in film.

Answers may include:

Male teenagers are often portrayed as perpetrators of violence, who roam around in gangs and cause disruption. They are normally found in urban areas, on street corners, in public parks or subways. They are often depicted as coming from deprived backgrounds or minority ethnic groups. They are represented as suspicious and untrustworthy.

Accept valid alternatives. [2]

(c) Choose **two** elements of the young men's appearance **and** explain what they tell the audience about their characters.

Award marks as follows:

[3] to a well-considered explanation of the way in which the young men's appearance creates 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:

- They are wearing hoodies and baseball caps.
- They look like they are members of a gang.

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

- They are wearing hoodies and baseball caps. The media has taught us to fear people who look like this.
- Groups of teenagers who look like this are often depicted as gang members that are involved in crime.

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

- The young men are all dressed similarly suggesting that they are part of a group or gang. This makes them look suspicious and intimidating. The boy who's drinking in public shows that they have little respect for the law.
- Their body language appears confident, and even arrogant, giving them a dangerous persona. These are not boys to be approached or messed with.

Accept valid alternatives.

(2 × [3]) [6]

10

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

[Sequence – *Psycho* – Genre, Camera and Editing]

- (a) Identify the genre referenced in this sequence.

Horror, thriller or crime.

Accept valid alternatives.

[1]

- (b) List **two** shot types used in this sequence.

Award marks as follows:

[1] for each valid shot type listed.

High angle tracking shots, low angle tracking POV shots, forward tracking shots, long or wide shots and medium shots.

Accept valid alternatives.

[2]

- (c) Analyse how the director uses camera technique **and** editing to build tension in this sequence.

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

AVAILABLE
MARKS

Award marks as follows:

Level 3 [6]–[8]	<p>An insightful and convincing analysis which clearly articulates how tension is built through both editing and camera technique:</p> <ul style="list-style-type: none"> • Candidate identifies and comments on most key points showing an informed and accurate understanding of how camera and editing are used. • Candidate confidently draws on knowledge of a range of film language elements 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]	<p>A legitimate response with some appropriate analysis of how tension is built through editing and camera technique:</p> <ul style="list-style-type: none"> • 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]	<p>A general response that has some basic validity but has little insight into how tension has been created:</p> <ul style="list-style-type: none"> • 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:**

- High angle shots of the character make her seem frightened and intimidated. She appears nervous as she approaches the house. The shaky handheld quality of the camera work mirrors the character's emotional state.
- Low angle shots of the creepy-looking house start wide and then get progressively closer as the viewer is led towards the house. The house dominates these shots and the low angle makes it appear intimidating and ominous.
- Handheld, low angle, forward tracking POV shots are used to let the viewer experience the scene from the character's perspective. Tension is built as the POV shots get progressively closer and begin to reveal more detail.
- The backward tracking shots of the character make it seem as if she is being drawn towards the house. Her curiosity may be leading her into danger. These tracking shots get closer and closer to her face and we can see her sense of apprehension grow.

Use of editing:

- The sequence follows the rules of continuity editing and in particular uses the eyeline match to tie together the high angle shots of the character looking up and the low angle POV shots of the house. The editor frequently cuts from the character looking off-screen to the focus of her gaze, the creepy house.
- As the shots of the house get progressively closer, we would expect the pace of the editing to increase, thus building tension. However, the pace of the editing remains slow, giving the audience time to contemplate what she is doing and share in her anxiety.
- There are quite a few lingering shots in the sequence. The shot of the character at the door and the POV shot of her opening the door are deliberately slow. This gives the sequence a tense atmosphere and also makes the viewer anticipate the possibility of a sudden shock or scare.
- Continuity editing would suggest that to keep a sequence running smoothly the editor should cut into the action. Here, however, the character pauses several times making the editing a little disjointed suggesting that she is uncertain about what she is doing and this in turn makes the audience nervous for her.

Accept valid alternatives.**[8]****Section A Total****AVAILABLE
MARKS****11****35**

Section B
Comparative Analysis
[15 marks]

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 – *Saving Private Ryan*]

[Sequence 2 – *Captain America*]

Compare and contrast how the directors of these two film sequences use sound and camera technique to depict different visions of war.

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

Award marks as follows:

Level 3 [11]–[15]	<p>An insightful and convincing analysis that clearly articulates how sound and camera technique have been used to depict war:</p> <ul style="list-style-type: none"> • Candidate confidently and accurately compares a wide range of different sound elements and camera techniques 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 camera and sound are 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]	<p>A legitimate response which demonstrates some explanation of how sound elements and camera techniques have been used to depict war:</p> <ul style="list-style-type: none"> • Candidate makes adequate comparisons of some appropriate sound elements and camera techniques. • 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]	<p>A general response that has some basic validity but has little insight into how sound and camera have been used differently in each sequence.</p> <ul style="list-style-type: none"> • Comparison between the sequences and the different uses of sound and camera is limited and superficial. • The candidate may focus on a few obvious points (or parts of points) e.g. both sequences feature explosions, gun fire and the grunts, groans and screams of the soldiers as they are subjected to the violence of combat. • 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:****Comparisons and Contrasts:****Sound –**

While it is clear that both sequences feature sounds typical of war, these are used to create very different atmospheres. Both sequences feature explosions, gun fire and the grunts, groans and screams of the soldiers as they are subjected to the violence of combat. This, however, is where the similarities end. The depictions of war are very different. Sequence 1 is intended to be a very realistic representation of the sounds of battle and reflects the emotional impact of war on the soldiers involved. Sequence 2 is using sound and music to create a playful battle that is intended to entertain rather than shock the audience.

The groans and screams of the soldiers in both sequences tell the audience of their distress. In sequence 1, these cries are horrific and sustained, which shocks the viewer. It is made very clear that these men are in agony and the battlefield is a nightmarish place to be. Sequence 2 is much more restrained. We hear short, distant cries that suggest the soldiers either died quickly with little pain or were not mortally wounded. This restrained use of screaming sound effects helps to distance the audience from the consequences of war.

A major point of contrast is the use of a musical score in sequence 2. A dramatic orchestral score builds steadily throughout the sequence and pauses at key moments to emphasise explosions or key stunts. The music helps to add to the fantasy or comic book nature of the violence in this sequence. No music is used in sequence 2; instead the sequence is driven forward by the staccato rhythm of the bullets and the booming bass of the explosions. The cacophony of sound in this sequence adds to the overall sense of panic and chaos.

Other points of analysis:

Sequence 1:

The sound in sequence 1 is intended to convey the horror of war and place the listener in the heart of the action. In this case this is a very uncomfortable place to be. The impact of the explosions and the gunfire give a visceral quality to the sequence. An interesting aspect of the audio here is the use of a muted or muffled silence. This contrasts with the chaos that precedes and follows it and conveys the sense of disorientation felt by the soldiers. The vacuum of sound gives the viewer a sense of what it is like to be in close proximity to an explosion. We are dazed and confused just like the characters in the scene. As the sound slowly returns, it marks the end of the moment of relative stillness and the return to the nightmare of war.

Sequence 2:

Sequence 2 has a very different atmosphere. It has a playful energy that although depicting war has a fantasy feel. It is intended to entertain rather than shock. The explosions here have much less impact and sound like they are causing no lasting damage; they sound superficial. The realistic high pitched whine and sharp strike of the bullets and shells from sequence 1 have been replaced by a futuristic pulse from the laser guns. This helps to sanitise and dilute the violence, making it more palatable for a younger audience. The Foley effects of the punches, throws and falls are overly exaggerated and help give the whole sequence its comic book feel.

Comparisons and Contrasts:

Camera Technique –

Both sequences feature shots that draw the audience into the action. They both rely heavily on the use of medium and close-up shots. These place the audience in the centre of the action and let them experience these different visions of war.

While both sequences share some similar shot sizes they use other camera techniques in very different ways. Sequence 1 seeks to give the audience a personal experience of what it is like to be in a war zone. Using POV shots to view the action through the eyes of one of the soldiers makes this a first person experience. They put you there on that beach with all the other terrified soldiers. Alternatively, sequence 2 keeps the audience at a distance. The events are experienced from a third person perspective. Crane shots and fast low angle

tracking shots are used to give different perspectives of the action; angles that are not usually seen in everyday life. These serve to make the events on screen seem larger than life. When we do get close to the action, the hand-to-hand combat is viewed through a sequence of over the shoulder shots. This keeps the audience on the outside and distances them from the real horrors of war. The third person view also gives the audience a good view of the hero character, making him and his fluid, balletic movements the focus of our attention.

For the majority of sequence 1 hand held POV shots are used. These bring a sense of realism to the sequence. The camera bobs and weaves, mimicking the natural movements that a soldier would make trying to avoid the gunfire and shelling. These medium and close up shots keep the viewer trapped in the action and offer them no chance of escape. The audience must endure this hellish experience with the characters.

While sequence 1 keeps the viewer close to the action, sequence 2 moves from medium and close up shots to a wider view of events such as the motorcycle chase and the explosion at the bunker. This distances the audience from these events and gives a more sanitised or diluted vision of war.

Other points of analysis:

Sequence 1:

The camera techniques used in sequence 1 are used to make the scene appear realistic, bloody and violent. This is not gratuitous violence; it is intended to be a realistic depiction of what it was like on the Normandy beaches that day. Camera shake, handheld shots and the low angle POV shots from the soldier's perspective give the sequence its realistic documentary style and adds to the sense of chaos.

Slow motion is used in conjunction with the distorted sound in this sequence to linger on the horrific image of the soldier that has been torn in half by an explosion. This lets the viewer share the disoriented, nauseous feeling that the characters are enduring.

The forward tracking shots used in this sequence thrust the viewer forward into the battle and danger. The audience is being dragged forward, whether they want to be or not. Just like the soldiers, the viewer can't turn back or retreat, all they can do is press forward.

Sequence 2:

In contrast to sequence 1, sequence 2 is playful, over the top and fantastical. This can be seen in the smooth but energetic camera work. The camera movement is very controlled, just like the movements of the main character. This tells the audience that there is nothing to worry about - Captain America is in control.

Smooth, steady tracking shots of the motorcycle chase give this sequence an energetic feel, but no real sense of danger. The dramatic low angle shot of the bike jumping over the large concrete bunker looks spectacular but is not very realistic. These shots combine to create the fantasy, comic book aesthetic visible throughout the sequence.

The camera work, like the action, is carefully crafted and choreographed. This gives the hero an aura of invincibility. He can almost see or predict upcoming events and effortlessly moves from one opponent to the next. The over the shoulder shots here frame the hero in dramatic poses that could have been taken straight from the pages of the comic book.

Accept valid alternatives.

[15]

Section B Total

**AVAILABLE
MARKS**

15

15

Section C

Creative Production, Management and Industry Contexts

[30 Marks]

AVAILABLE
MARKS

This section tests **AO1 (10 marks)**, **AO2(a) (15 marks)** and **AO2(b) (5 marks)**.

- 8 Name **two** UK or Irish film funding organisations.

Award [1] mark per valid funding organisation.

Answers may include:

The BFI, Film4, BBC Films, Creative England, Creative Scotland, FFIilm CYMRU Wales (Film Agency Wales), Northern Ireland Screen, Irish Film Board, Filmbase.

Accept valid alternatives.

[2]

2

- 9 List **two** responsibilities of a Production Designer.

Award [1] mark per valid responsibility.

Answers may include:

- They work with the director and produce drawings, photographs or artworks to set the mood and atmosphere of the film.
- They are responsible for the entire art department.
- They calculate the budgets and decide how money, time and effort will be spent.
- They help decide if a film will be shot on location, in a studio or if specific shots will use CGI (computer generated imagery).
- They source props and other special items needed for the film.
- They co-ordinate and oversee costume and wardrobe and hair and makeup.
- They work with the set designers and builders to ensure the sets are created on schedule and within budget, as well as being fit for purpose.
- They ensure that sets and dressed locations are ready for shooting to begin.

Accept valid alternatives.

[2]

2

- 10 What is the purpose of a Shot List?

A shot list is a document that lists and describes the shots to be filmed during principal photography. It helps to organise the shooting process by assigning each shot a number, location, shot type, camera angle and any camera movement there might be. A short description of the shot is also included.

Accept valid alternatives.

[1]

1

11 You are filming a scene in a forest at night.

- (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 of the hazards 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
Actors and crew will find it hard to see obstacles and rough terrain.	Reconnaissance should be done in daylight to identify safe pathways and shooting positions. Crew should wear hi-vis vests and carry torches to guide actors between takes.
Lights will be hot and their stands and cables could be a trip hazard.	Ensure all cables are taped down or routed along areas where they will not cause someone to trip. Keep non-essential personnel away from the hot lights and stands.
Actors and crew will be exposed to the elements (cold and possibly rain).	Ensure the time actors and crew are exposed to the cold or wet is kept to a minimum and there is shelter or spare dry warm clothing.
Power source for lights and camera will be exposed to the elements.	Ensure the power source is protected from the elements yet remains well ventilated. All trailing leads should also be protected from moisture and dirt.

Accept valid alternatives.

[4]

6

12 The following three questions relate to camera technique.

- (a) Identify **two** camera techniques you might use to show a character being spied on from the bushes.

A wide POV shot, a wide panning POV shot, a low angle POV shot from below the bush or a forward tracking POV.

Accept valid alternatives.

[2]

- (b) Identify **two** camera techniques you might use to show a character falling off a bicycle.

A low angle shot, a high angle shot, a tracking POV shot or a panning shot.

Accept valid alternatives.

[2]

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

Answers may include:

Techniques showing a character being spied on:

- A wide POV shot would give the same view as the stalker. Watching the character from a distance suggests that they don't want to be caught.
- A wide panning POV shot adds a little movement to the shot and suggests that not only is the character being watched, they are also being followed.
- A low angle POV suggests that the stalker is hiding and adds a more sinister feeling to the shot.
- A forward tracking POV builds tension as it gives the impression that the stalker is moving towards their victim.

Techniques showing a character falling off a bicycle:

- A panning shot that follows the movement of the bicycle would create a sudden shock when the character falls off.
- A low angle shot of the bicycle coming towards the camera would make the crash appear more violent and dramatic.
- A high angle shot would give a good overview of the crash and let the viewer anticipate the accident.
- A tracking POV shot would let the viewer have a more personal experience of the crash and would be safer to shoot, as the actor does not actually fall off the bicycle.

One mark for each well-articulated explanation.

Accept valid alternatives.

[4]

8

13 Name a sound file format suitable for use in film post production.

An .aiff, .wav.

Accept valid alternatives.

[1]

1

AVAILABLE
MARKS

14 Study the short script extract below.

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.

INT. SPACE STATION - NIGHT

JULIE and MICHAEL are abruptly woken by the sound of an alarm.

Their space station has been hit by a meteor and is quickly losing pressure.

Julie and Michael scramble to see what can be done.

Julie checks the instrument console to determine the extent of the damage while Michael searches for the source of the leak.

JULIE
(panicked)

This is not good! I don't think we can fix this.

As MICHAEL searches, he finds a broken electrical panel on the wall. Small sparks are coming from the wiring.

MICHAEL
(shouting)

Julie! We need to get out of here now... this place is going to blow.

AVAILABLE
MARKS

Example Shot List

Shot No.	Shot Type	Shot Description – Action on Screen
1	Camera tracks from long shot to medium shot	Julie and Michael are sleeping peacefully.
2	Close up	“WARNING, PRESSURE LEAK!” is flashing red on a screen.
3	Wide shot	The pair quickly dash from the bed.
4	Extreme close up	Air can be seen escaping through a hole in the hull.
5	High angle POV	Julie looks at a map on the instrument panel to find the source of the leak.
6	Wide handheld POV	Michael looks around for evidence of the leak.
7	Close up	Terror can be seen on Julie’s face. “This is not good”, she says.
8	Forward tracking POV from medium shot to close up	Michael follows objects as they are sucked towards the hole in the hull.
9	Close up	Small sparks are coming from a broken panel on the wall near the leak.
10	Whip pan POV	Michael spins towards Julie and shouts “We need to get out of here now...”
11	Low angle medium shot	The sparks from the panel have now become flames.

**AVAILABLE
MARKS**

Award marks as follows:

Level 3 [7]–[10]	<p>To a creative and effective shot list which clearly demonstrates confident and extensive knowledge of film language and genre-specific techniques:</p> <ul style="list-style-type: none"> 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. Camera techniques and genre elements are creative, effective and well-articulated. There is frequent and detailed use of range of appropriate terminology.
Level 2 [4]–[6]	<p>To a legitimate shot list which demonstrates knowledge of appropriate film language and some genre-specific techniques:</p> <ul style="list-style-type: none"> 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. Genre elements that are evident are generally appropriate and accurately articulated. There is a general use of appropriate terminology.
Level 1 [1]–[3]	<p>To a limited shot list that has some basic validity but shows little insight into appropriate film language techniques:</p> <ul style="list-style-type: none"> Shows a limited ability to translate 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. There are no genre-specific or genre appropriate shot types cited. There is little use of appropriate terminology.

[1] to each valid shot type with description.

Accept valid alternatives.

[10]

Section C Total

Paper Total

**AVAILABLE
MARKS**

10

30

80

List of Film Sequence References

AVAILABLE
MARKS**Section A****Question 1**Screenshot: *Kill Bill: Volume 1* (2003) Quentin Tarantino

Timecode: 00:05:55

Question 3Screenshot: *Charlie and the Chocolate Factory* (2005) Tim Burton

Timecode: 00:47:23

Question 4Sequence: *Rango* (2011) Gore Verbinski

Timecode: 00:29:28 – 00:30:08

Question 5Screenshot: *Kidulthood* (2006) Menaj Huda

Timecode: 00:25:17

Question 6Sequence: *Psycho* (1960) Alfred Hitchcock

Timecode: 01:30:49 – 01:31:52

Section B**Question 7**Sequence 1: *Saving Private Ryan* (1998) Steven Spielberg

Timecode: 00:12:09 – 00:13:03

Sequence 2: *Captain America: The First Avenger* (2011) Joe Johnstone

Timecode: 01:32:40 – 01:33:41