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Rewarding Learning

General Certificate of Secondary Education
2018

Moving Image Arts

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

[G9691]

WEDNESDAY 30 MAY, 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

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

1 Identify the shot type in the screen shot below.

High angle. Extreme high angle. Long shot. Wide shot.

Accept valid alternatives. [1]

1

2 Define what is meant by pulling focus (also known as rack focus).

Pulling focus (racking focus) is a creative camera technique where the point of focus changes during a shot. Usually this means adjusting the focus from one subject to another. An example of this might be when the background of a shot is in focus and the foreground is blurry, the cameraman then pulls focus to bring the foreground into focus and the background blurs.

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 Spend **no more than 1 minute** studying the film sequence below.

[*Disturbia* sequence]

(a) What type of shot is the second shot in this sequence?

Point of view shot.

Accept valid alternatives. [1]

(b) Why did the director choose this shot?

So that we can see and experience the scene from the point of view of the character.

Accept valid alternatives. [1]

(c) Describe how this shot type contributes to the atmosphere of the sequence.

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 shaky handheld movement of the camera suggests the character is searching for something.

The rapid movement of the camera gives the shot an unsettling or foreboding quality, hinting that something sinister is going on.

The sudden shock as the antagonist is centrally framed in the POV lets the viewer share in the distress of the character.

Accept valid alternatives.   [2]

AVAILABLE MARKS
4

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

[ParaNorman sequence – Genre and Mise-en-Scène]

(a)   Identify the genre referenced in this sequence.

Horror.

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:

- Two frightened kids in a spooky forest clearing.
- A strange malevolent being with glowing eyes.
- Clouds that form into disturbing, grasping hands.
- A graveyard at night time.
- A creepy skeletal hand bursting through the ground.

Accept valid alternatives.   [2]

(c)   Explain how the **two** elements of mise-en-scène identified in question **4(b)** are used to create a spooky atmosphere in this sequence.

Award marks as follows:

[4] to an insightful description showing clear understanding of how mise-en-scène is used to create a spooky atmosphere in the sequence.

[3] to a well-articulated description which clearly articulates how a spooky atmosphere has been created in the sequence.

[2] to a basic description with some validity but little insight into how a spooky atmosphere 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 a spooky atmosphere.

Answers may include:

Examples of the possible features described in a [1] mark answer:
- The graveyard is a spooky location.
- The kids are out alone at night time.

Examples of possible explanations given in a [2] mark answer:
- The ghostly grasping hands make us fear for the kids.
- The scary monster in the clouds is huge and appears much more powerful than the boys.

Examples of possible explanations given in a [3] mark answer:
- The creepy hands race towards the boys making us fear for their safety. Even though they are made of mist they have a deadly appearance. As the mist surrounds them we believe that it could actually choke them.
- The fact that the children are alone in a forest at night is quite spooky to begin with. Add to this the fact that this is a haunted forest and we have all the ingredients for a tense thriller and some sudden shocks and scares. There are many dark corners where terrifying things can lurk.

Examples of possible explanations given in a [4] mark answer:
- The creepy spectral hands are like a mist that cannot be stopped and can go where they please. They tower over the boys, dwarfing them, making them appear very vulnerable. The green colour of the hands suggests that they are malevolent and when they dive beneath the ground they burst through again in a more solid and dangerous form. This gives the sequence a sinister and spooky atmosphere.
- The kids have gone to investigate a creepy graveyard in a clearing of a spooky forest. This stereotypical horror location is frightening, even without any of the other elements. The audience know what to expect and they, like the boys, are terrorised by the ghoulish goings on.

Accept valid alternatives. [4]

AVAILABLE MARKS

7

5 Study the screen shot below.

(a) What impression do you think the director is trying to create of this old man?

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 hinting that this is a sad and lonely old man. He is surrounded by dull colours and is sitting on his stair lift. He is surrounded by pictures that remind him of the active life he used to live.

Accept valid alternatives. [2]

(b) Identify **one** positive and **one** negative representation of old people in films.

Award [1] per valid representation of old people identified.

AVAILABLE MARKS

Answers may include:

Negative representations are when old people are represented as frail, slow, lonely and a burden on their families or carers.

More positive representations paint them as wise and helpful with lots to contribute to society. Old people are also sometimes portrayed as mischievous, youthful and fun.

Accept valid alternatives. [2]

(c) Choose **two** elements of the man's appearance or surroundings **and** explain what they can tell the audience about his character.

Award marks as follows:

[2] to a well-articulated explanation showing clear understanding of each element.
[1] to a valid but limited explanation showing some understanding of each element.

Answers may include:

- He is sitting on a chairlift. This leads us to believe he is weak and frail.
- His home is full of pictures and photographs that remind him of the active life he used to live. Maybe these memories make him sad rather than bringing him joy.
- The colours of his clothes and décor are dull and drab, possibly reflecting his personality or state of mind.
- His home looks old, suggesting that he is unwilling or unable to change with the times or derives comfort from his familiar surroundings.

Up to [2] awarded for each element identified and explained.
Accept valid alternatives. [4]   8

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

[*The Town* sequence – Genre, Camera and Editing]

(a) Identify the genre referenced in this sequence.

Crime or thriller.

Accept valid alternatives. [1]

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

Award marks as follows:

[1] for each valid example of iconography listed.

A bank robbery, masked men with guns, hostages, security camera footage, police officer or security guard.

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.

Award marks as follows:

Level 3 **[7]–[10]**	An insightful and convincing analysis which clearly articulates how tension is built through both editing and camera technique: • 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 **[4]–[6]**	A legitimate response with some appropriate analysis of how tension is built through editing 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]–[3]**	A general response that has some basic validity but has little insight into how tension has been 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.

Answers may include:

Use of camera technique:

• The sequence starts with an oddly framed, low angle medium shot of the bank door. This shot is also a different aspect ratio from the rest of the sequence. It's clear that this is the view from a security camera, positioned to see who is coming and going through the front door. The odd framing makes the viewer study the shot to make sense of what is happening. This fixed view withholds some of the information from the audience and creates an uneasy atmosphere.

• Fast-paced camera movement takes over from the still security camera footage and is a key element in this sequence. This drives the action forward and makes the viewer feel rushed and panicked. The whip pans track the movement of the robbers as they jump the counter, overturn desks and cause mayhem. The constant bobbing and weaving of the camera makes the viewer, like the hostages, duck for cover.

- The handheld camera complements the fast-paced camera moves. The audience, like the hostages, rush around in a state of panic looking for a place of safety. We are used to seeing footage like this from war zones and street riots. It makes the action more visceral and builds the tension.
- High, low and canted camera angles are used to disorient the viewer and unbalance them. The low angle shot of one of the robbers zip-tying the door shut brings a sense of fear and dread. This is followed by a dizzying array of camera angles representing the frantic nature of the crooks and their disregard for anyone getting in their way.
- Framing that deliberately uses objects or people to obscure the audiences view is used. This adds to the disorienting nature of the sequence and repeatedly shocks the viewer by revealing some new horror or act of aggression.
- The sequence uses many documentary techniques such as the fixed security camera view and the shaky handheld news-style footage. This makes the sequence appear more realistic and as a result we fear for the safety of the hostages.

Use of editing:

- The editing choice to not have sound over the opening CCTV-style shot creates a moment of calm before the storm and frames the audience's view of the action. We view it from a safe distance rather than experiencing the scene from a hostage's or robber's perspective.
- The sequence starts off very slowly and then dramatically increases in pace as the bank robbers burst into the bank.
- The rapid cutting combined with the constantly moving camera disorientates the audience. It also shows the speed and energy of the masked robbers and the stunned reaction of the hostages.
- Cutting between the action in the bank and the security camera view creates a moment of respite in the relentless action, allowing the audience to draw breath and make sense of the situation.
- The single fixed shot that represents the security camera footage is in stark contrast to the fast-paced editing from inside the bank. These still CCTV shots, with their accompanying lack of sound give an outside view of the chaos and allow the viewer to better understand the mayhem going on inside. They also distance the audience from the brutality of the situation.
- The sequence follows the rules of continuity editing, even though it is so fast-paced. In particular, it uses eyeline matches to tie together the high angle shots of the robbers looking down on the hostages and the low angle shots of the hostages on the ground. The editor also continually cuts into the action to maintain the pace and energy. There is no respite from the frenzied attack.

Accept valid alternatives. [10]

	13
Section A	**35**

Section B

Comparative Analysis

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

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

[Sequence 1 – *Bourne Supremacy*]
[Sequence 2 – *Forrest Gump*]

Compare and contrast how the directors of these two film sequences use **editing** and **sound** to depict different moods in these flashbacks.

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 editing and sound are used to depict different moods in the flashbacks: • Candidate confidently and accurately compares a wide range of different sound elements and editing 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 editing 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]	A legitimate response which demonstrates some explanation of how editing and sound are used to depict different moods in the flashbacks: • Candidate makes adequate comparisons of some appropriate sound elements and editing 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]	A general response that has some basic validity but has little insight into how editing and sound have been used to create differing moods in each sequence. • Comparison between the sequences and the different uses of sound and editing is limited and superficial. • The candidate may focus on a few obvious points (or parts of points) e.g. slow motion makes it look like a dream. • 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.

Sequence 1 – Bourne Supremacy

Editing – This sequence breaks with the rules of continuity editing and is quite expressionistic. Slow motion is one of the key editing techniques used to create this quite surreal atmosphere. It blurs and smears the images and distorts reality. This creates a dreamlike effect and makes the audience unsure of what is happening.

Deliberately slow editing at the beginning of the sequence combined with blurry indistinct footage is used to creating a calm but surreal feeling. The slow pace of the editing focuses the viewer's attention on the almost abstract imagery and draws them into the sequence.

As the sequence progresses more rapid montage editing punctures the slow motion shots. This shifts the mood of the sequence to one of paranoia and distress. The montage editing twists and distorts the order of events and makes the audience question the reliability of these flashes of memories.

Similar shots of slightly different angles or sizes are superimposed over one another. This gives the impression that reality is being stretched or torn and gives us an insight into the character's frame of mind.

The pulsing, almost strobing, of the editing is disturbing and gives a nightmarish quality to the flashbacks. Sudden bursts of montage that contrast with the slow almost beautiful shots around them shock the audience with their pace and sudden arrival. They create disturbing snap shots of past events.

The editing in this sequence with its layered images, slow motion and rapid montage elements is designed to create a nightmarish flashback that haunts the main character.

Sound – The audio has been slowed down to create a slurred, disorientated feeling. This stretching of the audio mirrors the main character's altered state of reality. It is clear that the main character is trying to pull fragments of his memory back from oblivion and piece together important facts.

Just as the images were layered together so also is the audio. A multi-layered soundtrack of music, environmental effects and many voices is twisted and woven together to create a distorted and disorientating sound field.

Changing the speed of the audio distorts the pitch of the voices and sounds. This makes it clear that these memories are jumbled and unreliable. As the memories get closer to the surface they become clearer and less distorted until they suddenly snap back into sharp focus with the crack of a gunshot that wakes the character from his nightmare.

Sequence 2 – Forrest Gump

Editing – This sequence mainly sticks to the rules of the continuity style. It has smooth seamless editing that does not draw attention to itself and lets the story take precedence. This creates a contemplative mood and lets the main character recall a particular childhood experience.

This flashback sequence is bookended with shots of the character telling his story. The transition into the flashback is abrupt, just like the blow to the head young Forrest experiences.
The pace of the editing begins slowly and then builds as the boys begin to chase Forrest. Then, refuses just when the audience would expect the pace to increase

further, the director has chosen to use slow motion instead. This refocuses, the viewer's attention on Forrest's legs and, in particular, his callipers. These are the things that quite literally have been holding him back. Then, thanks to the prolonged slow motion shots, we get to see them crumble and fall away, just like the bullies behind him. This gives an uplifting and empowering feeling to the whole sequence.

The use of slow motion gives the key shots in the sequence a dream-like quality. It is as if these are heightened memories and there is a sense that Forrest is breaking free from everything that has held him back. As Forrest runs the images get slower, stretching out time and telling the audience, "you need to see this". As Forrest begins to accelerate the slow motion remains, emphasising the importance of this event.

To transition out of the flashback the editor uses an audio lead. Here we hear Forrest's voice over the last shot of the flashback. Then we cut back to him sitting on the bench. This finishes the elliptical edit of the whole flashback and returns the viewer to where they started.

Sound – The sequence begins with very naturalistic sounds of a city, traffic and birds tweeting. This quickly gives way to a quieter country setting where the noise of cars is replaced with the clattering of old bicycles. It's as if we are moving to a simpler time. No music is used here; the important part of the story has not yet begun.

Slow distorted sounds, in particular Jenny's voice, the boy's laughs and the scraping and clanking of the metal are pushed into the background as Forrest runs. They become like a distant memory to him as he literally finds his feet and sets off on a new adventure.

The music as Jenny shouts "run Forrest, run" and as the bullies begin the chase is contrapuntal. We expect it to be fast-paced and aggressive to match the visual mood of the sequence, however, it is calm and slow. This refocuses the audience's attention away from the chasing boys and onto Forrest's release from his disability and his realisation that he can "run like the wind blows".

The music builds throughout the slow motion section. It starts with slow melancholic chords and builds into a rousing and triumphant fanfare as he is released from the braces that have been shackling him and takes off down the road.

Points of Comparison and Contrast

Editing – Sequence 1 breaks with the rules of continuity editing and is quite expressionistic, even surreal. This creates a disturbing and fearful mood. Sequence 2 mainly sticks to the rules of the continuity style. This creates a more contemplative mood and depicts a clear and accurate memory.

Slow motion is used in both sequences but creates very different effects. Sequence 1 uses it to disorient the viewer. Sequence 2 uses slow motion to prolong the triumphant release that the character experiences.

The Bourne sequence uses fast-paced bursts of montage editing to show the disjointed nature of the character's memory. The second clip differs because it shows Forrest's clear and vivid recollection of events.

The transitions out of the flashbacks also differ significantly. In the Bourne clip the viewer is ripped out of the flashback by a moment of clarity and the sudden shock

of the gun shot. Sequence 2 gently returns the viewer to real time by using an audio lead of Forrest's voice over the last shot of the flashback.

Sound – The sound design in both sequences contrasts greatly. Sequence 1 has multiple layers of sounds designed to confuse and disorient the listener. Sequence 2, in contrast, uses very naturalistic sounds to paint a simple, non-distracting soundscape.

Both sequences use sounds that have been slowed down and stretched. These, however, have very different effects. The slow motion sounds in the Bourne sequence smear reality and depict the unreliable nature of the snippets of memory. The slow, distorted sounds in the Forrest Gump sequence serve to distance him from the events around him and focus his attention on breaking free from his constraints.

Music is another area that contrasts greatly. The music in sequence 2 is contrapuntal and pairs a slow, calm score with imagery that is quite aggressive. The music in sequence 1 complements the mood and fits well with the other sounds in the mix.

Accept valid alternatives. [15]　　15

　　　　　　　　　　　　　　　　　　　　　　　　　　　　Section B　　**15**

	AVAILABLE MARKS

Section C

Creative Production, Management and Industry Contexts

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

8   Name **two** online film streaming services.

Award [1] per valid film streaming service.

Answers may include:

Amazon Prime, Netflix, Now TV, Blinkbox, Wuaki or CinemaNow.

Accept valid alternatives.   [2]   2

9   List **four** responsibilities of a Film Director.

Award [1] per valid responsibility.

Answers may include:

- Translating the written screenplay into a visual form.
- Working with production designers, sound designers and cinematographers to choose the artistic direction of the film.
- Selecting the right cast, crew and locations for the film.
- Working with the actors to deliver performances in keeping with his/her creative vision.
- Manage and direct technical aspects of the film such as special effects.
- Work closely with the editor to produce the final cut of the film.
- Motivate the whole cast and crew to produce the best possible result.
- Work within the constraints of the budget.

Accept valid alternatives.   [4]   4

10   Why do filmmakers need to be aware of copyright laws?

Copyright is important because it:
- protects your work against use by others without your permission
- allows you to get money for your work.

Copyright in your film gives only you the right to:
- make a copy of it
- allow the film to be seen and heard in public.

Copyright clearances are needed if you want to use other people's work in your film. Some things requiring clearance are:
- screenplays
- written works that are read out loud, or seen
- music that is used on a soundtrack
- artistic works that are seen in a film
- footage from another film or video, including news footage
- parts of other films you might include in your film.

Accept valid alternatives.   [1]   1

11 You are filming a scene that requires an exposed flame.

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

       Award [1] 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
The cast or crew may be burnt by the flame.	Ensure that all non-essential personnel are kept out of the way and those who need to be present have been made aware of the flame and any danger. An action plan for what happens if someone does get burnt should be in place before any flame is lit.
Flammable parts of the set, costumes or location may catch fire.	Where possible the flame should be kept at a safe distance from anything flammable. If the purpose of the flame is to set fire to another element then suitable fire safety equipment and trained personnel should be on hand.
The exposed flame may set off fire alarms or other fire safety devices.	If the flame is within range of smoke alarms, sprinkler systems etc. then you should consider moving the flame to a more suitable location. If this is not possible then these things should be temporally deactivated by suitably trained technicians.
The method of creating the flame (matches, lighter, blow torch etc.) could cause damage to people or property.	The method of creating the flame should be kept in a secure location and only designated personnel should have access to these. A fire safety officer should be appointed to oversee this.

       Accept valid alternatives.   [4]   6

| | AVAILABLE MARKS |

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

   (a) A character swimming in the sea.

     An overhead shot looking down on the swimmer, a low angle looking up from beneath the swimmer, a medium panning or tracking shot that moves with the swimmer, a POV from the perspective of the swimmer.

     Accept valid alternatives. [1]

1

   (b) A character or object suddenly changing direction.

     A wide shot that establishes the location of the character or object, a whip pan that moves with the character or object, a handheld tracking shot that follows the character or object, a POV from the perspective of the character or object.

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

     Answers may include:

     Shots showing a character swimming in the sea:

     An overhead shot looking down on the swimmer gives a sense of scale and creates a feeling of isolation.

     A low angle looking up from beneath the swimmer gives the shot a sinister feeling as if they are being watch by something.

     A medium panning or tracking shot that moves with the swimmer lets the viewer track their progress.

     A POV from the perspective of the swimmer builds tension by placing the viewer in the water and lets them view the rise and fall of the waves.

     Shots showing a character or object suddenly changing direction:

     A wide shot that establishes the location of the character or object can give context as to why it is changing direction.

     A whip pan injects some energy into the shot and rapidly moves with the character or object.

     A handheld tracking shot that follows the character or object makes it difficult to predict the sudden change in direction.

     A POV from the perspective of the character or object lets the audience experience the disorientation that comes with a sudden change in speed and direction.

     Accept valid alternatives. [4]

6

13 Name a still image file format.

.jpg, .png, .tiff, .psd, .bmp, .gif.

Accept valid alternatives. [1]

1

14 Study the short script extract below.

Create a shot list of **no more than 10 shots** based on the script. 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. WESTERN SALOON - DAY

An old gunslinger, DIRK, sits at the bar. He is about to
drink his whiskey when a younger man, BOWE, bumps into him -
spilling his drink.

Dirk spins around and slowly looks up from beneath the rim
of his cowboy hat and places his hand on his holstered
pistol.


                        BOWE
                   (nervously)
              Sorry Mister, I didn't mean to…
              honest.

The other regulars in the bar look up from their drinks
anticipating what might happen.

The tension rises as Dirk and Bowe stare in silence at each
other. Glances are exchanged, fingers twitch and beads of
sweat form on Bowe's brow.


                     BARTENDER
              Look here Dirk, the kid didn't mean
              it and it's too early to be cleaning
              up a mess. Here's one on the house.

The bartender pours another drink as Dirk slowly turns back
to the bar.
```

Example Shot List

Shot No.	Shot Type	Shot Description – Action on Screen
1	Camera tracks from medium shot to close up	Dirk is sitting at the bar, fingers on his glass.
2	Over the shoulder medium shot	Bowe stumbles and falls backwards bumping into Dirk.
3	Close up	Dirk's drink is knocked out of his hand and he is enraged.
4	Tracking forward from low angle wide shot to medium shot	Dirk spins around and steps down from his stool.
5	A Leone close up	Dirk slowly looks up and his eyes are revealed from beneath the rim of his cowboy hat.
6	Low angle medium shot from behind Dirk	Dirk's fingers twitch as he hovers his hand over his gun. Bowe recoils in the background.
7	Medium shot pushing forward into close up	Bowe steps back with his hands raised "Sorry Mister, I didn't mean to… honest".
8	Wide shot of the bar	Dirk and Bowe stare at each other as the regulars look up from their drinks and glace nervously at each other.
9	Extreme close up	Beads of sweat trickle down Bowe's brow.
10	Wide shot tracking to medium shot of bartender	The bartender breaks the silence "Look here Dirk, the kids didn't mean it and it's too early to be cleaning up a mess. Here's one on the house".
11	Low angle medium shot along the bar	The bartender pours Dirk another drink as he slowly retakes his seat at the bar.

Award marks as follows:

Level 3 **[7]–[10]**	To a creative and effective shot list which clearly demonstrates confident and extensive knowledge of film language and genre-specific techniques: • 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]**	To a legitimate shot list which demonstrates knowledge of appropriate film language and some genre-specific techniques: • 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]**	To a limited shot list that has some basic validity but shows little insight into appropriate film language techniques: To a limited shot list that has some basic validity but shows little insight into appropriate film language techniques: • 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 e.g. use of tilted angles. • There is little use of appropriate terminology.

Accept valid alternatives. [10]   10

Section C   30

Total   80

List of Film Sequence References

Question 3
Disturbia (2007) D.J. Caruso 00:47:14–00:47:21

Question 4
ParaNorman (2012) Chris Butler & Sam Fell 00:34:42–00:35:22

Question 6
The Town (2012) Ben Affleck 00:03:10–00:03:44 (inappropriate language has been edited out of the clip used in the exam)

Question 7
Bourne Supremacy (2004) Paul Greengrass 00:00:37 – 00:01:09

Forrest Gump (1994) Robert Zemeckis