



Rewarding Learning

**General Certificate of Secondary Education
2023**

Moving Image Arts

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

[G9531]

TUESDAY 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

AVAILABLE
MARKS

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

1 Identify the shot type in the screen shot below.

[Image 1 – *The Secret Life of Walter Mitty*]

Over the shoulder shot, medium shot or two shot.

Accept valid alternatives.

[1]

1

2 List **two** conventions of the science fiction genre.

Award marks as follows:

[1] for each valid science fiction convention listed.

- First Contact – The moment when humans first meet beings from another world.
- Time Travel – Jumping forward or backwards in time. Often to correct mistakes or alter the future.
- Parallel Worlds – Exploring alternative versions of our own world. The multiverse is a popular convention of the Marvel superhero movies.
- Robot Uprising - Artificial Intelligence/Robots take over the world.

Accept valid alternatives.

[2]

2

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

AVAILABLE
MARKS

[The Orphanage sequence]

(a) What type of camera movement is used in this sequence?

A long forward tracking shot moving from long shot to close up. A dolly shot or push in. Focus pull (rack focus). Zoom is not acceptable.

Accept valid alternatives. [1]

(b) What mood is the director trying to create?

A building mood of apprehension, fear or tension.

Accept valid alternatives. [1]

(c) Describe how the director uses this camera movement to create this mood.

Award marks as follows:

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

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

Answers may include:

The slow pace of the long forward tracking shot creates a very creepy and apprehensive atmosphere. This shot hints that there is something watching the sleeping couple. The relentless push forward is uncomfortable to watch and fills the viewer with dread. The pull focus from the woman to the trees outside moves the viewer's attention to the possible source of the danger.

Accept valid alternatives. [2]

4

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

[Hotel Transylvania sequence – Genre and Mise-en-Scène]

(a) Identify the genre referenced in this sequence.

Horror or comedy.
Animation is not acceptable.

Accept valid alternatives. [1]

(b) List **two** distinct elements of mise-en-scène used in this sequence.

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

Answers may include:

- A creepy old castle with iron gates.
- A bat that transforms into a silhouetted vampire.
- Leaded windows that mysteriously open by themselves.
- A growing shadow that towers over a child's crib.
- A comical vampire.

Accept valid alternatives. [2]

(c) Explain how these elements of mise-en-scène are used to build fear and tension.

Award marks as follows:

[4] to an insightful explanation which clearly articulates how mise-en-scène is used to build fear and tension.

[3] to a well-articulated explanation showing clear understanding of how mise-en-scène is used to build fear and tension.

[2] to a basic explanation with some validity but little insight into how mise-en-scène is used to build fear and tension.

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

Answers may include:

Examples of the possible elements of mise-en-scène described in a [1] mark answer:

- There is an old castle.
- There is a vampire.

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

- The misty old castle is very creepy.
- The growing shadow of the vampire builds fear.

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

- The misty old castle is a convention of the horror genre and suggests to the viewer that something evil lives there.
- As we see the shadow grow and the creature's fangs and hideous long talons become evident, we fear for the safety of the child.

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

- The clearing mist, iron gates and spooky old house create an ominous atmosphere. These are common conventions of the horror genre and usually are used to build tension and fear. However, the heavily stylised nature of the animation in this sequence hints that these elements are used for comic effect rather than a scream-inducing jump scare.
- The stylised silhouette and growing shadow of the vampire creature are conventions of the horror genre. They are used to build tension and a sense of peril. When the vampire towers over the child's crib we fear for the child's safety. However, when the vampire creature is revealed, we realise that these elements have been used for comic effect.

Accept valid alternatives.

[4]

7

AVAILABLE
MARKS

5 Study the screen shot below.

(a) How are people from the LGBTQ+ communities often represented in films?

Award marks as follows:

[2] to a well-articulated description showing clear understanding of the representation of the LGBTQ+ communities in films.

[1] to a valid but limited description showing some understanding of the representation of the LGBTQ+ communities in films.

Answers may include:

- They are often represented as flamboyant characters with an over-the-top acting performance.
- Sometimes they are represented as comedic characters who then find themselves the butt of the joke.
- Sometimes they are depicted as troubled characters searching for their place in the world.
- They can also be shown to be kind, caring and understanding.

Accept valid alternatives. [2]

(b) What impression do you think the director is trying to create of this character?

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 impression is that this character is flamboyant, stylish, magical and fun.

Accept valid alternatives. [2]

(c) Choose **two** elements of their appearance and explain what these can tell the audience about them.

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:

- The character is wearing what looks to be elaborate jewellery. This suggests that they are sophisticated, wealthy, or in this case a magical fairy godmother.
- The character is wearing a flowing but structured gown. The collar is encrusted with sequins or gems that sparkle in the light. The tail of the gown twirls as the character spins creating a graceful and magical impression.

Up to 2 marks are awarded for each element identified and explained.

Accept valid alternatives. [4]

8

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

AVAILABLE
MARKS

[Source Code sequence – Camera and Sound]

(a) List **three** distinct camera techniques used in this sequence.

Award marks as follows:

[1] for each valid distinct camera technique listed.

An aerial forward tracking shot, handheld medium and close up over the shoulder shots, low angle shots of the derailing train, warped fisheye shot leading to an extreme close up of an eye and canted, dutch or oblique angles of the man suspended upside down.

Accept valid alternatives.

[3]

(b) Analyse how the director uses camera and sound to create an unsettling atmosphere.

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

Award marks as follows:

<p>Level 3 [7]–[10]</p>	<p>An insightful and convincing analysis which clearly articulates how both camera and sound are used to create an unsettling atmosphere.</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 sound are used. • Candidate confidently draws on knowledge of a range of film language elements and genre 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.
<p>Level 2 [4]–[6]</p>	<p>A legitimate response with some appropriate analysis of how camera and sound are used to create an unsettling atmosphere.</p> <ul style="list-style-type: none"> • Candidate identifies and comments on some key points. • Candidate makes references to some relevant film language elements and genre conventions. • 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.
<p>Level 1 [1]–[3]</p>	<p>A general response that has some basic validity but has little insight into how an unsettling atmosphere 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.

Answers may include:

**AVAILABLE
MARKS**

Use of camera:

- The sequence starts with an aerial establishing shot that places the action in a large sprawling city with a multi-lane motorway and busy train tracks.
- An interchange of handheld medium and close up over the shoulder shots reveal a tense conversation between our two main characters. They are on the train from the previous shot. The swaying and unsteady camera work give the sequence an ominous and foreboding quality.
- As one of the characters tells the other “everything’s going to be okay” a series of medium, close up and low angle shots depict a violent explosion that rips through the train. The ferocity of the blast would suggest that no one could survive. These shots are all from a fixed position, this emphasises the speed of the train and the suddenness of the blast. Fireballs race toward the viewer and deliver the sudden shock. The final low angle shot as the train derails has a claustrophobic feeling. It appears that the audience are trapped, just like the passengers.
- The suddenness of the explosion now gives way to a slow composite shot of a distorted flame that contains a warped fisheye shot of people reflected in a large public sculpture. This is very unsettling and confusing. As the shot continues an extreme close up of an eye is revealed. A crash zoom transitions the viewer from this shot back to reality and a close up of the male character from before.
- The man is now suspended upside down. Canted and inverted close ups visually show how disorientated the man is. Not only is the character confused but also the audience are questioning how he survived and where he is.

Use of sound:

- The sequence begins with some suspenseful non-diegetic music and the diegetic sounds of a train trundling along the tracks. These transform what would be a very ordinary shot into something more ominous.
- The train sounds are used as an audio bridge to transition the viewer to the interior of a train. The dialogue of the characters and the disconcerting train horns and rapid trundling and clanking of the wheels give this part of the sequence a foreboding atmosphere.
- When one character says “everything’s going to be okay” there is a momentary pause, it is as if she has tempted fate. Then a series of huge explosions can be heard ripping through the train and sending the scene into chaos.
- Diegetic sounds of explosions, crunching metal and screaming passengers all build to a distressing cacophony of noise that is then suddenly silenced.
- Out of this silence a swirling, warped and disorientating noise pulls the viewer from the sudden horror of the explosion to a slower, quieter yet equally disorienting environment.
- As the man hangs upside down in a dark featureless setting a shrill tinnitus-inducing sound rings in the listener’s ears. This POV sound lets the viewer share the disorientation felt by the character. Finally, a disembodied voice, reminiscent of a radio message, calls out the man’s name. It is calm, measured and tries to anchor the man in his new reality.

Accept valid alternatives.

[10]

13

Section A Total

35

Section B

AVAILABLE
MARKS

Comparative Analysis

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

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

[Sequence 1 – *Hot Fuzz*]

[Sequence 2 – *3:10 to Yuma*]

Compare and contrast how the directors of these two film sequences use **camera** and **editing** to create mood and atmosphere.

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

Award marks as follows:

<p>Level 3 [11]–[15]</p>	<p>An insightful and convincing analysis that clearly articulates how camera and editing are used to create mood and atmosphere:</p> <ul style="list-style-type: none"> • Candidate confidently and accurately compares a wide range of different camera and editing techniques across both sequences and clearly articulates how mood and atmosphere is built. • Candidate identifies and comments on key points, showing an informed and accurate understanding of how camera and editing 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.
<p>Level 2 [6]–[10]</p>	<p>A legitimate response which demonstrates some explanation of how camera and editing are used to create mood and atmosphere:</p> <ul style="list-style-type: none"> • Candidate makes adequate comparisons of some appropriate camera 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.
<p>Level 1 [1]–[5]</p>	<p>A general response that has some basic validity but has little insight into how camera and editing have been used to create mood and atmosphere in each sequence:</p> <ul style="list-style-type: none"> • Comparison between the sequences and the different uses of camera and editing is limited and superficial. • The candidate may focus on a few obvious points (or parts of points) e.g. POV shots show us what the character is looking at. • 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

Sequence 1 – *Hot Fuzz*

Camera – The sequence begins with a slow, suspenseful push in on the police officer’s face. He can’t quite believe what he is seeing. A low angle medium shot followed by a low angle long shot shows a mounted police officer trotting down the main street of a quiet English town. This oddity draws the attention of the townsfolk. The low angle shots of this out of place character are reminiscent of the gunslinging hero from a western movie.

A series of close ups of the faces of all the townsfolk as they watch our hero ride into town are conventions of the Spaghetti Western. The tension is built as we slowly see each character in turn sneer at this unwelcome outsider. These shots are interspersed with medium and long shots of our hero coming to a halt and dismounting his horse. The tension builds as it is clear there is going to be a standoff.

A close-up of the sheriff shows his rifle, shotguns and bandolier. He is well equipped for the battle. The following hip level shot is typical of the Western genre as we can see his holstered sidearm. The closing series of close ups also have subtle push ins. This heightens the tension and drags out the anticipation of the coming battle.

The final big close up of our hero as he greets his adversaries with a cursory “morning” gives away that this standoff is not real. It is fantastical and for comedic purposes.

Editing – The sequence begins at a slow and steady pace as we are introduced to the main protagonists. The first cut features an indistinct object crossing the frame to dramatically reveal our hero on horseback. The transition adds a sense of mystery and immediately builds tension.

The following sequence of cuts introduce the townsfolk. These slow lingering close ups show the distrust they have of this outsider. The editing pattern here is familiar to us. It is borrowed directly from the Spaghetti Western. Cutting from long and medium shots of the hero to close ups of the town’s inhabitants builds tension and foreshadows the conflict to come.

The pace of the editing plays a huge role in driving the emotion of the sequence. It starts off slowly, introducing the characters individually. The cuts are in time to the striking of a metallic object, like the chiming of a clock signalling high noon. As our hero dismounts the pace slows. It’s as if he is taking a deep breath and preparing himself for battle. Finally, a rapid succession of cuts raises the tension and the viewer’s heartrate. The standoff is about to begin.

Because the editing is so heavily influenced by the Spaghetti Westerns of Sergio Leone, the sequence becomes a pastiche. Due to this we become aware that this editing style is being used to poke fun at the absurd situation being depicted.

Sequence 2 – 3:10 to Yuma

Camera – This sequence starts with a long slow backwards tracking shot following a posse of men escorting a prisoner from a building and out into the street. The handheld movement of the retreating camera gives the sequence an uneasy and ominous feeling.

A series of medium close ups further enhances the tense atmosphere as the men look nervously around them scanning for danger. A high angle long shot suggests that they are being watched and their progress, as they move out into the open, is being monitored.

Medium and close ups of the townspeople show their nervousness and curiosity as this posse shepherds their prisoner through the town. A brooding sense of danger is in the air. The handheld tracking shots continue and as a local crosses the frame, and as other onlookers gather, we feel the danger closing in.

For the first time we see the posse from behind and as we track forwards with them. The sudden arrival of a stagecoach serves as a shock and a distraction. The camera movement until now has been slow and controlled. A new character is introduced with rapid handheld panning shots. The mood has changed from unease to panic. The erratic movement of the camera mirrors the frenzied attack of the outlaw as he guns down one of the lawmen and a bystander. A low angle shot shows him hastily making a retreat as his victim falls to the ground.

Editing – The pace of the editing begins slowly. The shots are quite drawn out and the viewer is given some time to contemplate what is happening in the sequence. This sets an ominous tone.

As the pace builds/increases the repeated cutting from long shots to medium close ups of the men's faces and then to those of the onlooking crowd build a palpable sense of apprehension. This pattern of cutting is a convention of the western genre and is used here to drive the sequence forwards, all the while building tension.

A sudden change in the pace of the editing occurs when a new character gallops into town. His arrival is foreshadowed by the arrival of a stagecoach that misdirects and momentarily confuses the audience. The now rapid cutting between the outlaw and the lawmen mimics their disorientation and surprise at the speed of the attack.

The sequence ends with two match cuts. The first as the outlaw guns down a deputy. We see the muzzle flash followed by the reverse shot of the bullet striking the lawman's chest. An eyeline match is also used here to ensure we know the source of the shot. The second match cut happens as the outlaw points, aims and fires at a bystander as he makes his escape. As the bystander falls a low angle reverse shot shows him hit the ground as the outlaw rides away. The eagle-eyed viewer may notice the continuity error as the man begins to fall with his left arm in the air and then lands on the ground with his right arm above his head.

Points of Comparison and Contrast

Camera – These sequences both use very similar camera techniques to build tension. Both borrow heavily from the stylistic and genre defining shot selections of the western. Establishing shots and long shots set the scene for the viewer and then close ups draw them into the action. The close ups used in both sequences are very typical of the Spaghetti Westerns of Sergio Leone.

Subtle differences in the camera movement are evident. The first sequence is more energetic. Push ins are included on almost all the close up shots of the townsfolk. This gives them a menacing quality. Sequence two does the opposite. The audience tracks backwards with the characters, giving a more apprehensive feeling to the shots.

The main point of contrast is the mood that is generated by the shot selections. Sequence two creates a genuine feeling of dread with its slow, sombre movements. The first sequence uses similar techniques but is more playful and energetic, parodying the Western genre for comic effect.

Editing – The editing in both sequences follows Leone’s iconic cutting pattern. Cutting between long shots and close ups builds tension. The pace of the cutting increases as the sequences progress, further ramping up the tension.

The main point of contrast in the editing is in the climax of both sequences. Sequence one steadily builds the pace and tension throughout, and the audience are left anticipating the inevitable shootout. Sequence two has a similar build up but then shocks the viewer by the suddenness of an unprovoked attack from the outlaw.

The editing in sequence one is played for laughs. It is so clichéd that it becomes farcical. The editing in sequence two is much more nuanced and refined. The closing sequence of shots that incorporate match cuts elongate the confusion and terror felt by the audience as the lawman and the innocent bystander are gunned down.

Accept valid alternatives.

[15]

15

Section B Total

15

**AVAILABLE
MARKS**

Section C

Creative Production, Management and Industry Contexts

AVAILABLE
MARKS

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

8 Name **two** continuity editing techniques.

Award [1] mark per valid continuity editing technique.

Answers may include:

- Match cut
- Match on action
- Eyeline match
- Cross-cutting
- Shot-reverse-shot
- 180 and 30 degree rules

Accept valid alternatives.

[2]

2

9 Describe the animation technique of pixilation.

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.

Answers may include:

Pixilation is a stop motion animation technique in which live actors are used like puppets. An animator will pose the actor and ask them to hold that pose while a frame is captured. Additional frames of animation are then captured by repeatedly posing and reposing the actor. When these frames are combined and played back they give the illusion of movement.

Accept valid alternatives.

[2]

2

10 List **three** responsibilities of a camera operator

Award [1] per valid responsibility.

Answers may include:

- Operate the camera equipment during filming.
- Rehearse the scene and fine tune all camera moves.
- Assist the Director and DP with the setting up of shots.
- Assess and evaluate how all elements of lighting, set design and performance will look on-screen.
- Ensure that all the camera equipment is prepared and set up for the required shot.

Accept valid alternatives.

[3]

3

11 You are planning to shoot a scene in an abandoned building.

(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
Getting on and off the site of the building could be hazardous and/or illegal.	Always ensure that the building is not condemned or dangerous. Also, ensure you have permission from the landowner to shoot there. Do not climb over fences, gates, railings, or force entry into a building. Ensure an unobstructed path to and from the building is available.
The cast and crew could trip and fall on loose debris.	Ensure that all loose debris is removed from the shooting area, and non-essential areas are cordoned off. Make sure cast and crew are made aware of strategically placed items of set decoration (there to make the building look more abandoned/dilapidated).
The structure of the building may be unsound or become that way during filming.	Make it very clear when cast and crew can be in certain areas of the building. Those not directly needed for a shot should remain outside to avoid overcrowding. A safety officer should be appointed to survey the locations beforehand and to make safe any hazards. If a location is deemed unsafe then it should not be used for interior shots. These interiors could instead be constructed on a sound stage or a safe building used. Exterior shots of the building should be taken from a safe distance.
The building is likely to be very dark and this could cause cast and crew to collide with each other, equipment or fixtures within the building.	Work lights should be placed to illuminate key areas. All crew should be wearing hi-viz and/or protective clothing. Camera equipment, lighting and other equipment should be secured or cordoned off. Where an actor is required to move around in the dark, this should first be rehearsed in the light.

Accept valid alternatives.

[4]

6

12 Which camera technique would you use to show each of the following?

(a) A person playing a guitar.

A wide or establishing shot to show where the person is playing the guitar. A push in from medium shot to close up to show the player's hands on the guitar. A panning, extreme close up of the player's fingers on the strings. A tilt up or down from the guitar to the player's face.

Accept valid alternatives. [1]

(b) A child chasing bubbles.

A long or wide shot showing where the child is blowing the bubbles. A low angle POV shot from the child's perspective as they blow the bubbles. A tracking shot or a pan that follows the bubbles.

Accept valid alternatives. [1]

(c) Explain your reasons for selecting the techniques described in 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 person playing a guitar:

- A wide or establishing shot would show where the person is playing the guitar and help define the mood or atmosphere.
- A push in from medium shot to close up would show the player's hands on the guitar and give a detailed view of the notes being played.
- A panning, extreme close up that follows the player's fingers up and down the fretboard would add a dynamic and energetic feeling to the shot.
- A tilt up or down from the guitar to the player's face would draw the viewer into the emotion of the music and the player's performance.

Shots showing a child chasing bubbles:

- A long shot would establish where the child was blowing the bubbles. The viewer would see the bubbles originating and drifting off on the breeze.
- A low angle POV shot from the child's perspective would give a dynamic and interesting angle for the viewer to experience the excitement of the child as the bubbles form and slowly drift into the sky.
- A tracking shot that mirrors the swirling and erratic movement of the bubbles as they drift upwards on the wind would give a whimsical feeling to the shot.

Accept valid alternatives. [4]

6

13 Give an example of written exposition.

- An opening text crawl or wipe with backstory information.
- An intertitle to show a change in place or time.
- A freeze frame with a character's name or details.
- A headline from a newspaper.
- The content of a letter or note.
- The content of a text message or email.

Accept valid alternatives.

[1]

**AVAILABLE
MARKS**

1

14 Study the short script extract below.

AVAILABLE
MARKS

Create a shotlist 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 on-screen action. The first shot has been done for you.

EXT. COFFEE SHOP, OUTDOOR SEATING AREA - DAY

JACOB, a handsome young waiter, is clearing cups and plates from a table outside a coffee shop. He pauses, looks up and spots an attractive young woman coming down the street. He turns back to the table and places the final items onto a tray.

ERIN, a slightly scruffy, but cute, professional young woman, is walking down the street. She has a biro holding up her hair and is balancing a large bundle of books in one arm while searching in her pocket for something.

Jacob steps back from the table and turns around. Just at that moment, Erin walks right into him. Books and coffee cups fly into the air.

Their eyes lock, coffee runs down Jacob's face, both blush, then giggle. She quickly grabs some napkins and immediately starts patting down his face.

ERIN

I'm so sorry, oh, I'm so sorry.

JACOB

It's fine, it's fine, it actually happens all the time.

Erin stops patting him down. Pulls the pen from her hair. Scribbles her name and phone number on the soggy napkin and tucks it into the pocket of Jacob's apron.

Erin hurriedly gathers up her books and departs as quickly as she arrived leaving Jacob in a state of shock and awe.

Example Shot List

Shot No.	Shot Type	Shot Description – Action on Screen
1	Long shot tracking forward into medium shot.	Outside a small street café, a waiter is clearing a table of cups and plates.
2	POV tilt up to long shot.	Jacob pauses and looks up to see an attractive young woman walking down the street.
3	Medium, over the shoulder tracking shot	We see Erin walking down the street (pen in her hair) with Jacob and his tray in the background.
4	Arc shot that moves from medium shot to close up.	Erin searches in her pocket for something as she continues walking down the street balancing a pile of books.
5	Wide shot (from across the street).	Erin is walking obliviously towards Jacob. He is unaware of her as his back is now towards her.
6	Medium, over the shoulder shot that tilts up to follow the cups and books.	As Jacob steps back from the table and turns around he collides with Erin. Coffee cups and books fly into the air.
7	Slow-mo low angle shot of the cups and books in the air. Tilts down to close up two shot.	As the cups and books slowly rise and fall the contents of the coffee cups splash on Jacob's face and their eyes lock. Both blush, then giggle.
8	Medium POV (Erin).	Erin grabs some napkins and immediately starts patting down Jacob's face.
9	Medium over the shoulder shot.	Erin pulls the pen from her hair and unleashes a tumble of curls. She begins to write on the napkin.
10	High angle close up.	Erin scribbles her name and phone number on the soggy napkin.
11	Medium POV (Jacob) that tilts down and then pans to follow Erin.	Erin picks up her books and departs as quickly as she arrived.

AVAILABLE MARKS

Award marks as follows:

<p>Level 3 [7]–[10]</p>	<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.
<p>Level 2 [4]–[6]</p>	<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.
<p>Level 1 [1]–[3]</p>	<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.

Accept valid alternatives. [10]

Section C Total

Total

<p>AVAILABLE MARKS</p>
<p>10</p>
<p>30</p>
<p>80</p>

List of Film Sequence References

AVAILABLE
MARKS

Question 1

The Secret Life of Walter Mitty (2013) Ben Stiller
00:17:23

Question 3

The Orphanage (2007) J.A. Bayona
00:16:21 - 00:16:43

Question 4

Hotel Transylvania (2012) Genndy Tartakovsky
00:00:44 - 00:01:08

Question 5

Cinderella (2021) Kay Cannon
00:46:53

Question 6

Source Code (2011) Duncan Jones
00:06:29 - 00:07:19

Question 7

Hot Fuzz (2007) Edgar Wright
01:29:01 - 01:29:39

3:10 to Yuma (2007) James Mangold
00:35:17 - 00:35:53