Rewarding Learning

Moving Image Arts

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

[G9531]

WEDNESDAY 5 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.

AVAILABLE MARKS

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

1   Identify the shot type in the screen shot below.

Over the shoulder shot. Medium close up. Close up. High angle close up.

Accept valid alternatives. [1]

1

2   Define what Foley sound is.

Foley (named after sound-effects artist Jack Foley) is the reproduction of everyday sounds that are added to film. These reproduced sounds can be anything from the swishing of clothing and footsteps to squeaky doors and breaking glass. The best Foley sound is so well integrated into a film that it goes unnoticed by the audience. Without these crucial background noises, movies feel unnaturally quiet and uncomfortable.

Award marks as follows:

[2] to an insightful definition which shows clear understanding.
[1] to a basic definition with some validity, showing a basic understanding.

Accept valid alternatives. [2]

2

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

[*Inside Out* sequence]

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

Forward tracking. Zoom in. Push in.

Accept valid alternatives. [1]

(b)   What emotion do you feel the director is trying to create?

Sadness. Loneliness. Regret. Surprise.

Accept valid alternatives. [1]

(c)   Describe how this camera movement helps to create this emotion.

Award marks as follows:

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

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

Answers may include:

As the camera tracks forward the viewer's attention is focused on the sad little girl who is sitting alone.

The deliberately slow speed of the shot gives the viewer and the girl time to realise that she has made a mistake.

The steady push in emphasises the importance of the realisation or decision she has just reached.

Accept valid alternatives. [2]

4

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

[*Woman in Black* sequence – Genre and Mise-en-Scène]

(a) Identify the genre referenced in this sequence.

Horror. Thriller.

Accept valid alternatives. [1]

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

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

Answers may include:

- A creepy, dark and dusty house.
- Cobwebs, animal skins and a faulty tap spewing gross liquid.
- A nervous lone character exploring unfamiliar surroundings.
- An indistinct figure lurking in the shadows.

Accept valid alternatives. [2]

(c) Explain how the **two** elements of mise-en-scène identified in question **4(b)** are used to create an eerie atmosphere that builds towards the sudden shock.

Award marks as follows:

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

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

[2] to a basic explanation with some validity but little insight into how an eerie 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 an eerie atmosphere.

Answers may include:

Examples of the possible features described in a [1] mark answer:
- The old house is a spooky location.
- The spluttering tap makes us jump.

Examples of possible explanations given in a [2] mark answer:
- The ghostly figure makes us fear for the man's safety.
- The spluttering of the tap is sudden and unexpected. This shocks the audience.

Examples of possible explanations given in a [3] mark answer:
- The creepy house looks like it has been abandoned for some time. The cobwebs and hanging animal skins give an unsettling feeling. As the man slowly explores the house we feel there might be something in the shadows.
- As the man senses that he is not alone the viewer gets to see the shadowy figure in the background. When the character turns around to look the figure is gone. Now we expect the man to be attacked. Instead we receive an unexpected shock from the spluttering tap.

Examples of possible explanations given in a [4] mark answer:
- There are many tropes of the horror genre in this sequence. We know what to expect as the man explores the creepy, dusty old house. The scene is filled with shadowy dark corners where something unexpected might lurk and could pounce at any time. The director restricts the view of the character and only lets the audience see the menacing figure spying on him. We now fear for him and expect the figure to strike at any moment.
- The director, now that he has his audience in an amplified state of fear, drags out the suspense in a fashion seen in many horror films. However, he then has a cheap shot at the audience and unexpectedly shocks them with the sudden sound of the tap splurging forth its gloopy contents. The audience's trust has been broken and now they will constantly be in a state of fear till the end of the scene.

Accept valid alternatives.   [4]

5 Study the screen shot below.

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

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 has portrayed this man in a very positive way. He is addressing a large crowd and they appear to be listening intently to him. This places him in a position of high esteem and importance.

Accept valid alternatives.   [2]

7

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

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

Answers may include:

Negative representations are when disabled people are represented as slow-moving, stupid, helpless, dependant on others and a burden on their families or carers.

More positive representations represent them as talented, creative and resourceful people who overcome setbacks and problems and have a very positive outlook on life. Disabled people in films also often have powerful alter egos or secret identities (e.g. Professor X and Daredevil).

Accept valid alternatives. [2]

(c) Choose **two** elements of the man's appearance or surroundings **and** explain what they can tell us 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 in a wheelchair. This leads us to believe he is weak, frail and has very limited use of his limbs.
- Despite this he is addressing a large, attentive audience, suggesting that he has some very important and interesting accomplishments to tell them about.
- The room appears to be some sort of lecture theatre. This suggests that he is a very intelligent man who is passing on his knowledge and wisdom to others.
- His obvious disability has not held him back from achieving great things and overcoming his difficulties.

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.

[*The Secret Life of Walter Mitty* sequence – Genre, Camera and Sound]

(a) Identify the genre referenced in this sequence.

Action Adventure or Romantic Comedy.

Accept valid alternatives. [1]

(b) List **two** distinct examples of camera movement used in this sequence.

Award marks as follows:

[1] for each valid example of camera movement listed.

Backwards tracking, hand held tracking, panning, extreme high angle to low angle crane shot or whip pan.

Accept valid alternatives. [2]

(c) Analyse how the director uses camera technique **and** sound to transport us into the character's daydream.

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 both camera technique and sound are used to depict the daydream: • Candidate identifies and comments on most key points, showing an informed and accurate understanding of how camera technique 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.
Level 2 [4]–[6]	A legitimate response with some appropriate analysis of how camera technique and sound are used to depict the daydream: • 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 make 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 the daydream feeling 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.

AVAILABLE
MARKS

Answers may include:

Use of camera technique:
- The sequence starts very calmly with a lingering medium close up of our hero sitting on a bench. This draws the viewer into the man's seemingly dull and mundane world and provides a stable platform on which the coming events are built.
- A slow push forward signifies that all is not right in this sequence. As the camera tracks towards the man we can see he is disturbed by something. This shot signals a rapid change in the mood and energy of the sequence.
- The following sequence of shots is fast paced and some special effects are seamlessly stitched into what appears to be one continuous action shot. The extreme high angle shot of the man leaping from the platform towards the building almost slows to a halt. This lets the viewer pause to comprehend what a ludicrous thing he has just done. It is at this point that we realise that this is too fantastical to be real life.
- An extreme high angle shot rapidly rushes towards the ground, then in a continuation of the movement tracks backwards. This movement carries on the high intensity action as we journey with the man through his fertile imaginings. The viewer is on a rollercoaster of thrills and explosions created by the energetic camera moves and extreme angles. A whip pan then reveals the object of the man's fantasy.
- A sequence of over the shoulder, medium, and close up shots slows the action down again and allows for a comedic exchange between the characters. The climax of the sequence comes in the form of a medium close up of an explosion going off behind the man. This is matched with a similarly framed shot that rips us, and him, from his daydream and back to the reality that he has missed his train.
- The framing of the whole sequence keeps the man in view. It is like he is watching himself in the third person, rather than being in the action. This helps maintain the dreamlike quality of the action.

Use of sound:
- The sequence starts with a voice on the phone and everything is calm. There is little other sound in the shot and the audience gets the impression that this man is dull and boring.
- The barking of a dog breaks the silence and changes the mood from one of calm to apprehension. This helps to change the character's persona from boring to dynamic.
- The sound of the approaching train and the man's footsteps act as an accelerant to the coming action and thrusts the audience forwards and into the action.
- At this point the soundscape changes and takes on a much more fantastical or comic book feel. The non-diegetic swooshes, crashes and heavy drum beats ramp up the action. However, instead of being impressed with the man we realise that he is not an all-action hero but is just acting out a daydream.
- The mayhem of breaking glass, frantic screams and an explosion quickens the pulse and the speed of the sequence. The character would like us to think that he is superfast and dynamic. Just like a super hero.
- The sequence then takes on a comical, even farcical tone when the background sounds die down and there is an exchange of humorous dialogue.
- The sequence ends with the man and the viewer being ripped from the fantasy when the voice from the phone is lip-synced to the object of his desire. Finally, we hear the diegetic sound of the man's train leaving and reality is restored.

Accept valid alternatives. [10]

13

Section A Total 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 the two film sequences below.

[Sequence 1 – *The Time Machine*]
[Sequence 2 – *Tarzan*]

Compare and contrast how the directors of these two film sequences use **camera** and **editing** to depict the passing of time.

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 camera and editing are used to depict the passing of time: • Candidate confidently and accurately compares a wide range of different camera and editing techniques across both sequences and clearly articulates how the passage of time is depicted. • 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.
Level 2 [6]–[10]	A legitimate response which demonstrates some explanation of how camera and editing are used to depict the passing of time: • 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.
Level 1 [1]–[5]	A general response that has some basic validity but has little insight into how camera and editing have been used to create a sense of time passing in each sequence: • 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. time-lapses make it look like time is passing. • 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:

Sequence 1 – The Time Machine

Camera – The sequence starts with close ups with a very shallow depth of field. The viewer is kept close, we don't know what is outside the edge of the frame and as a result we don't know what to expect. A pull in focus gives us our first view of the contraption that enables traveling in time.

Very slow, controlled camera moves, suggest that this is a very precise process. It is not a frantic or instant journey, it is a carefully controlled transition from one time period to the next. The audience clearly perceive the passage of time as one continuous stream of images and events.

Extreme angles highlight the size of the time machine and the enormity of the scientific achievement. They also give an almost omniscient view of the unfolding events.

Various visual metaphors for the passage of time are presented in the form of time-lapses. These are smooth and effortless looking with objects blurring and blending together. This gives a calm and peaceful feeling. Traveling in time like this is enjoyable. The spider spinning its web, the rapid passing of day to night and the slow encasement of the glass room in vines visually transports us through seasons and then years. The shallow depth of field used throughout maintains a separation between the time machine and its ever-changing surroundings. This strongly implies that the time machine and its occupant are unaffected by their passage through time.

As the sequence progresses the movement of the camera becomes more dynamic. The opening shots have very little movement and rely on rack focusing to add some dynamism. Once the lever is pulled the close up of the now spinning time dials signals the beginning of our journey through time. The constant movement of the camera mirrors our movement through time. Time seems to accelerate as the pans, tilts and long slow controlled crane shots become more ambitious.

Editing – This sequence uses a combination of both time lapse and continuity editing. All the events are edited together chronologically and in a manner that does not draw attention to the editing.

The editing is very calm and controlled. The pace of the sequence starts out very slowly and then gradually ramps up. The pace of the editing never gets too rapid and instead relies on the time-lapse shots to deliver the dynamic energy of the sequence.

Many of the shots are edited together in a way that seamlessly transitions from one shot to the next. A large proportion of the sequence appears to be one continuous take that is bookended with close up shots of the man piloting the time machine. This makes the journey appear simple and effortless.

The editing of the sequence provides a steady pulse that drives constantly forward, pushing the viewer seamlessly through time like an old steam locomotive traveling along pre-laid tracks. We get the impression that these events and images are fixed in time and we are only passing through them.

Sequence 2 – Tarzan

Camera – The sequence starts with close ups of an angry looking gorilla and a young boy play-fighting. These set the scene as one of fun and carefree frolics. This marks the beginning of the boy's journey to manhood.

A whip pan quickly moves our attention to a comedic image of a monkey tying up an elephant with his own trunk. This is immediately followed by a side-on tracking shot of the boy swinging through the trees. These fast camera moves inject lots of energy into the sequence and give the audience some indication of the boundless energy of the young boy. They also drive the story forward and hint at the larger scale passing of time.

A mixture of high and low angles gives a sense of the vertical scale of the forest the boy lives in. This does not look like a natural or safe environment for this child. Not only do these shots show the boy physically looking older, but he is also gaining the skills he will need to survive in this environment.

The fast pull-back from the boy making a spear and then the tracking shots that follow as he launches it through the air give the impression that this child is constantly on the move and making a nuisance of himself. As he becomes more able we are reminded that he is also getting older.

Most of the sequence consists of long shots interspersed with some close ups. This enables the viewer to keep track of the fast-moving child and follow his comedic antics as he learns several life lessons.

The energetic camera movement, varied high and low angles and wide range of shot sizes all help to drive this sequence forward in a subtle, yet deliberate way. It is not until the final tracking shot that it becomes clear just how much time has passed during the course of the sequence.

Editing – This sequence is a mixture of continuity editing and montage. It takes several years of time and reduces them seamlessly and almost imperceptibly to just sixty seconds. This weaves together many separate shots and events into one coherent sequence. It also gives the feeling that time flies when you are having fun.

The pace of the editing in this sequence starts slowly and quickly builds in tempo. It is clear that there is much ground to cover and the boy's journey to manhood is swift.

Many of the edits are simple cuts that do not distract from the quite complicated, choreographed action onscreen. The edits always cut into the action and this helps to drive the action forward at quite a pace. The passage of time seems subtle yet relentless.

The shot that most clearly depicts the passage of time tracks the boy from a low angle as he is launched into the air. As he reaches the top of his trajectory a cross-dissolve that is matched to an identically framed shot is used to skip several years into the future when the boy has clearly become a man. He has now graduated from his training and is ready to become a powerful leader.

Points of Comparison and Contrast

Camera – The camera techniques used in both sequences contrast greatly. Sequence 1 uses very obvious camera techniques like time-lapses to depict the instant passing of time. Sequence 2 uses a wider range of camera techniques, but in a much subtler way to gradually show time passing.

Both sequences, in places, use dynamic camera moves but they create different moods. Sequence 1 has slow-moving crane shots that sweep and glide through the sequence and gives it quite an ethereal mood. These also allow the audience plenty of time to take in the complexity of the time-lapse images. Sequence 2 is much more visceral and reflects the playful and energetic feeling. The whip pans and tracking shots take the viewer on a fast-paced journey from childhood to adulthood.

Sequence 1 keeps us much closer to the action than sequence 2. There are many close ups that show the intricate detail of the spider building its web and the vines encasing the conservatory. The shots in sequence 2 are generally wider letting us follow more clearly the hyperactive antics of the young boy and his friends.

Editing – The editing in both sequences conforms to the rules of the continuity edit but also employs montage techniques. Even though they depict the passing of time all of the events happen in chronological order. The simple, understated (even though in places it is quite sophisticated) quality of the editing in both sequences aids the readability of the narrative.

The main point of contrast is the pace of the editing. Sequence 1 is slow and steady throughout giving a calm and controlled feeling to the events that are occurring. Sequence 2 is much more energetic and the cuts combine with the camera movement to drive the action forward and propel us to the next phase of the boy's development.

Both sequences use some clever disguised edits. Sequence 1 has one long take that with the aid of some special effects weaves together several shots into one. This simplifies the sequence and helps to maintain the feeling of awe and wonder. Sequence 2 has much simpler editing that uses the blocking and movement of the characters to make it appear that there are many more shots than there are. The final shot uses a clever cross-dissolve between two low angle shots to skip several years into the future.

Accept valid alternatives.   [15]   15

Section B Total   **15**

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** responsibilities of a cinematographer.

Award [1] per valid responsibility.

Answers may include:

- The visual look of the film.
- The lighting used in the film.
- The post-production grading of the film.
- Working with the director to decide how the script should be filmed.
- Most cinematographers will also operate the camera.

Accept valid alternatives.   [2]   2

9   Name **four** different ways films are distributed to audiences.

Award [1] per valid way named.

Answers may include:

- Cinema
- Television
- Online streaming
- Disc based formats (DVD, Blu-Ray, UHD Blu-Ray).

Accept valid alternatives.   [4]   4

10 What is the purpose of a floor plan?

A floor plan shows the planned positions for the actors on set and the various camera positions from which they will be filmed. A floor plan can help with directional continuity and help in planning complex camera moves or the movement of the actors.

Accept valid alternatives.   [1]   1

11 You are filming a scene from the balcony of a tall building.

(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
Cast or crew may fall from the balcony.	Ensure that all non-essential personnel are kept out of the way and only those who need to be present have access to the balcony. Ensure that all railings and other safety measures are intact and fit for purpose. Brief actors and crew before going out onto the balcony.
Objects, props or equipment may fall from the balcony and cause damage to the area below.	Where possible all non-essential equipment should be kept inside. Those items that must be on the balcony should be securely fastened. An action plan for what happens if something does fall from the balcony should be in place before shooting begins. If items are being thrown in the shot then the area below the balcony should be cordoned off and kept clear.
Wind, rain or other weather conditions may make the location/ equipment unsafe.	Check the weather forecast before the shoot and make alternative plans if they are unfavourable. If the script requires it to rain then ensure that this does not create a slip hazard on tiled or smooth flooring by using suitable matting. All objects that could be blown from the balcony should be secured.
Overloading the balcony and exceeding its maximum safe weight.	The safe weight that the balcony can hold should be worked out before the cast, crew and equipment are placed on it. All items unnecessary for the shot should be removed. An alternative location should be sought if the maximum safe weight would be exceeded.

Accept valid alternatives.   [4]   6

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

   (a) Two characters sharing a milkshake.

   A medium shot that tracks forward into a close up. A high angle shot that shows the short distance between the characters. A tilt up that begins on the milkshake glass and ends on the characters' faces. An over the shoulder shot that includes the face of the second character and the milkshake.

   Accept valid alternatives. [1]

   (b) A character being suddenly disturbed by a loud noise.

   A crash zoom of the character's reaction. A whip pan POV from the character's perspective. A slow backwards tracking shot of the character and their reaction. A wide shot that shows the character and their surroundings.

   Accept valid alternatives. [1]

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

   Award [2] for each well-articulated explanation.

   Answers may include:

   Shots showing characters sharing a milkshake:

   A medium shot that tracks forward into a close up would show the intimacy of the relationship.

   A high angle/overhead shot would show the short distance between the characters and establish the spatial relationship between the two.

   A tilt up that begins on the milkshake glass and ends on the characters' faces would add a little mystery and slowly reveal the couple's identity.

   An over the shoulder shot that includes the face of the second character and the milkshake would let us clearly see the reaction and performance of the second character.

   Shots showing a character being suddenly disturbed by a loud noise:

   A crash zoom of the character's reaction would add to the shock and focus the viewer's attention on them.

   A whip pan POV from the character's perspective would also add to the shock but instead focus the viewer's attention on the object that caused the noise.

   A slow backwards tracking shot of the character would drag out the suspense of the situation.

   A wide shot would show the character and their surroundings and make it feel like we were spying on the character and in turn make the sudden noise more shocking.

   Accept valid alternatives. [4]

6

13 What is the standard frame rate of films projected at the cinema?

24 fps.

Accept valid alternatives. [1]

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

```
INT. BANK VAULT – NIGHT

JANE is alone in the cold, dark bank vault. She locates
the massive safe door with the beam of her torch and then
moves towards the combination lock. She presses her ear
against the cold metal door and slowly begins to rotate
the dial of the combination lock.

As the dial is rotated the locking mechanism CLICKS,
CLANKS and falls into place. The lock opens.

                    JANE
                 (Joyously)
        Now let's see what's inside.

Jane pulls open the large, heavy door. She is surprised
to find the safe empty. All that remains in the safe is a
note that reads "We've been expecting you".

Suddenly the vault is filled with light and Jane squints
as her eyes adjust to the brightness. She hears the vault
door open behind her and spins around to see THREE POLICE
OFFICERS standing in the doorway.

                POLICE OFFICER
        Now it's your turn to be locked up.
```

Example Shot List

Shot No.	Shot Type	Shot Description – Action on Screen
1	Medium panning shot.	Jane is standing in front of a large metal safe.
2	POV (long shot).	Jane pans the torchlight around to find the lock.
3	Long shot that tracks forward to close up.	Jane moves towards the combination lock.
4	Extreme close up from a low angle.	The dial is being rotated.
5	CGI close up from inside the safe door.	The locking mechanism clicks into place.
6	Low angle medium shot that tilts up to reveal Jane's face.	Jane delivers her dialogue "Now let's see what's inside".
7	Medium shot that pans left with the heavy door as it is dragged open.	Jane struggles to open the heavy door.
8	Long shot from behind Jane looking into the empty vault.	Jane uses her torch to illuminate areas of the vault. There is nothing there, except a single piece of paper on the floor.
9	POV that tracks forwards to an extreme close up.	The content of the note is slowly revealed as Jane approaches it.
10	High angle long shot from the back of the vault.	The vault is filled with light and Jane squints and shields her eyes. We see the vault door begin to open.
11	Whip pan POV LS.	Jane spins around to be confronted by a police officer who says, "Now it's your turn to be locked up".

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 a 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: • 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

<div align="right">

Section C Total   **30**

Total   **80**

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List of Film Sequence References

Question 1
Jaws (1975) Steven Spielberg
00:38:46

Question 3
Inside Out (2015) Pete Doctor & Ronnie Del Carmen
01:19:42 – 01:19:46

Question 4
The Woman in Black (2012) James Watkins
00:19:04 – 00:19:38

Question 5
The Theory of Everything (2014) James Marsh
01:49:24

Question 6
The Secret Life of Walter Mitty (2013) Ben Stiller
00:04:17– 00:05:24

Question 7
The Time Machine (2002) Simon Wells
00:24:20 – 00:25:23
Tarzan (1999) Chris Buck & Kevin Lima
00:22:22 – 00:23:22