



Rewarding Learning

**General Certificate of Secondary Education
2022**

Moving Image Arts

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

[G9531]

WEDNESDAY 1 JUNE, MORNING

**MARK
SCHEME**

GCSE Moving Image Arts

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

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

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

Total GCSE Component 1 Examination Assessment Weighting: 40%

Total Marks Available: 80

General Marking Instructions

Introduction

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

Quality of candidates' responses

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

Flexibility in marking

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

Positive marking

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

Awarding zero marks

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

Types of mark schemes

Mark schemes for tasks or questions which require candidates to respond in extended written form are marked on the basis of levels of response which take account of the quality of written communication. Other questions which require only short answers are marked on a point for point basis with marks awarded for each valid piece of information provided.

Levels of response

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

The following guidance is provided to assist examiners.

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

Quality of written communication

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

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

Level 1: Quality of written communication is limited.

Level 2: Quality of written communication is adequate.

Level 3: Quality of written communication is highly competent.

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

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

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

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

COVID-19 Context

Given the unprecedented circumstances presented by the COVID-19 public health crisis, senior examiners, under the instruction of CCEA awarding organisation, are required to train assistant examiners to apply the mark scheme in case of disrupted learning and lost teaching time. The interpretation and intended application of the mark scheme for this examination series will be communicated through the standardising meeting by the Chief or Principal Examiner and will be monitored through the supervision period. This paragraph will apply to examination series in 2021–2022 only.

Section A

Film Language, Genre and Representation

AVAILABLE
MARKS

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

- 1 Identify the camera angle in the screen shot below.

Canted, Dutch or oblique angle.

Accept valid alternatives.

[1]

1

- 2 Define what is meant by genre hybrid.

Genre hybrid refers to a movie that blends themes and elements from two or more different genres. Common examples include the romantic comedy and comedy-horror.

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.

[Tangled sequence]

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

Tilt or tilt up.

Accept valid alternatives.

[1]

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

A 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 but little insight into how the mood has been created.

Answers may include:

The slow pace of the upward tilting shot gives the viewer the time and space to appreciate just how much danger the characters are in and shows

the scale of the rock that is about to fall on them. We are apprehensive because the tilt shot gives us information the characters do not have.

AVAILABLE
MARKS

Accept valid alternatives. [2] 4

4 Spend **no more than 2 minutes** studying the film sequence below.
[X2: X - Men United sequence – Lighting and Editing]

(a) What type of lighting is used in the first shot of the sequence?
Low key, high contrast lighting, chiaroscuro lighting.

Accept valid alternatives. [1]

(b) Identify **two** editing techniques used in this sequence.

Award [1] per valid editing technique identified.

Answers may include:

- Continuity editing with flashback/dream sequence.
- Overlay, Green Screen Superimposition or Double Exposure (layering footage).
- Montage.
- Slow motion (this is officially a camera technique, but we can allow it here).

Accept valid alternatives. [2]

(c) Explain how these editing techniques are used to show the man's dream.

Award marks as follows:

[4] to a well-articulated explanation showing clear understanding of how editing is used to create the memory.

[3] to an insightful explanation which clearly articulates how editing is used to create the memory.

[2] to a basic explanation with some validity but little insight into how editing is used to create the memory.

[1] to the identification of valid editing techniques but with little or no explanation of how they are used to create the memory.

Answers may include:

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

- There is a flashback/dream sequence.
- Montage is used.

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

- Montage is used to show this is a dream.
- Images are layered to show the man's past.

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

- Slow paced montage is used to stretch out time and depict the man's traumatic memories of his past life.
- Double exposures, superimposition or overlays are used to transport the viewer into the dream sequence. The man appears in his own dream like he is having an out of body experience.

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

- The slow pace of editing used within the montage signifies that this is a vivid and lucid dream. The man can recall the details of the traumatic and haunting events of his past.
- The layering of the imagery pulls the viewer into the dream sequence and helps us piece together the traumatic events that this man has experienced. The events play out in slow motion; painfully dragging out the disturbing memories.

Accept valid alternatives. [4]

7

5 Study the screen shot below.

(a) How are Black people often represented in films?

Award marks as follows:

[2] to a well-articulated description showing clear understanding of the representation of Black people in films.

[1] to a valid but limited description showing some understanding of the representation of Black people in films.

Answers may include:

- They are often represented as thugs or members of a gang. People to be afraid of. This is usually due to where they live, how they speak and the company that they keep.
- Sometimes they are represented as comedic characters or the side kick of the main character who is often white.
- It is becoming more common for Black people to be cast in lead roles or as the hero.

Accept valid alternatives. [2]

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

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 these characters are highly intelligent, professional, futuristic, innovative, sophisticated and wealthy.

Accept valid alternatives. [2]

- (c) Choose **two** elements of their appearance or surroundings and explain what they 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:

- They are in a futuristic lab with sophisticated technology. They appear to be creating advanced prototypes of new products. This suggests that they are highly intelligent and from an advanced civilisation.
- The background characters in this shot are wearing lab coats. The main characters, in contrast, appear much more sophisticated. Their costumes are very crisp and the ornate decorative details on the man's costume and the woman's hair suggest that they are people of importance.

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.

[Sing sequence – Genre, Mise-en-Scène and Editing]

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

Drama, Musical or Comedy. Animation is not acceptable.

Accept valid alternatives. [1]

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

Award marks as follows:

[1] for each valid mise-en-scène element listed.

A quiet supermarket, an anthropomorphised pig doing her weekly shop, shelves stocked with products that can be used as makeshift maracas, a security guard in a control room full of CCTV monitors and an exuberant dance performance.

Accept valid alternatives. [2]

- (c) Analyse how the director uses mise-en-scène **and** camera to show how unexpected and energetic the dance is.

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

Award marks as follows:

**AVAILABLE
MARKS**

Level 3 [7]–[10]	<p>An insightful and convincing analysis which clearly articulates how both mise-en-scène and camera are used to depict the spontaneous dance:</p> <ul style="list-style-type: none">• Candidate identifies and comments on most key points, showing an informed and accurate understanding of how mise-en-scène and camera 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]	<p>A legitimate response with some appropriate analysis of how mise-en-scène and camera are used to depict the dance.</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.
Level 1 [1]–[3]	<p>A general response that has some basic validity but has little insight into how the character's dance 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:

Use of mise-en-scène:

- The sequence starts with an anthropomorphised pig browsing the shelves of an empty supermarket. The pig's performance and costume are reserved, like she is holding something back.
- As we travel along the long empty aisles her posture and demeanour begin to change. She starts to move rhythmically in time with the music.

- Picking up some salt and pepper containers she shakes them in time to the music like makeshift maracas. It's as though she is losing herself in the music.
- A sudden change then sweeps over her. Because there is no one else around she feels she can let herself go. She spontaneously breaks into a full-on dance routine.
- She is not alone. A security guard watches on from a bank of CCTV monitors.
- Now fully absorbed in her own world of rhythm and dance, she spins and leaps through the aisles of produce with gay abandon.

Use of camera:

- The camera work starts with calm medium tracking shots and a slow low angle forward tracking shot. These give the sequence context and hint at the boredom the pig feels in her mundane life.
- The sudden cut from close up to long shot as the pig rhythmically shakes the salt and pepper signifies the sudden shift from daydreamer to dance diva.
- Sweeping tracking shots following the energetic pig as she leaps and spins through the aisles give a sense of the joy and release from everyday pressures that dance brings to the pig.
- The overhead and 360° spinning camera shots depict the energy and passion of the dance.
- The long tracking shots throughout the sequence not only follow the dancing pig but reveal that no one else is around. This freedom from judgement makes the pig more and more bold in her movements.
- The final low angle shot of the security camera reveals that someone has been watching, but he was suitably impressed.

Accept valid alternatives.

[10]

**AVAILABLE
MARKS**

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 – *The Impossible*]

[Sequence 2 – *2012*]

Compare and contrast how the directors of these two film sequences use **sound** and **camera** to create a sense of danger.

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 sound and camera are used to create a sense of danger:</p> <ul style="list-style-type: none"> • Candidate confidently and accurately compares a wide range of different sound and camera techniques across both sequences and clearly articulates how a sense of danger is created. • Candidate identifies and comments on key points, showing an informed and accurate understanding of how sound and camera 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 sound and camera are used to create a sense of danger:</p> <ul style="list-style-type: none"> • Candidate makes adequate comparisons of some appropriate sound and camera techniques. • Candidate identifies and comments on some key points. • Answer presents an adequate use of appropriate forms and style of writing. • Presentation, spelling, punctuation and grammar make meaning sufficiently clear. • There is some use of appropriate terminology.

<p>Level 1 [1]-[5]</p>	<p>A general response that has some basic validity but has little insight into how sound and camera have been used to create a sense of danger in each sequence:</p> <ul style="list-style-type: none"> • Comparison between the sequences and the different uses of sound and camera is limited and superficial. • The candidate may focus on a few obvious points (or parts of points) e.g. 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.
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AVAILABLE
MARKS

Answers may include:

Sequence 1 – *The Impossible*

Sound – This whole sequence is built on the diegetic sounds of a beach resort. However, the pitch, speed and tone of these usually pleasant sounds have been subtly manipulated to create fear and tension. The lack of a musical score adds to the anxious atmosphere of the sequence.

The sequence starts with a calm, pleasant and serene mood created by the cooling breeze and hazy sounds of a relaxing summer holiday. The mood quickly turns eerie; things are too still. The wind picks up, sounds become muffled and indistinct and the viewer’s attention is drawn to the bouncing of the ball. Then, a brief pause; the calm before the storm. A rumbling, creaking drone builds in intensity. Tension increases. Something big is coming. The low frequency vibrations are shaking the ground. Even the birds sense the coming danger and take to the sky. The rumble builds as does the fear and threat of an unseen danger.

The absence of a musical score is notable. The approaching danger has its own soundtrack created from layers of distorted diegetic sounds. These diegetic sounds of the beach resort fade into the background. All attention is drawn to the monstrous roar that is slowly approaching. The slow pace at which the rumble builds drags out and extends the anticipation of the approaching terror. The source of the noise and vibrations is now revealed with a thunderous crash as the huge wave engulfs the trees and buildings in a cacophonous roar as it smashes its way toward the terrified holiday makers. Finally, the mother’s frantic scream rings out as she tries to warn her husband and children.

Camera – The sequence starts with wistful floating camera moves. First on the lady and then on the torn page caught on the breeze. The low angle tracking shot of the ball introduces a slight change in atmosphere. The sudden stop of both the ball and the tracking shot gives an almost menacing quality and a sense that all is not right.

The sequence continues by slowly and deliberately pulling focus from the page to the worried expression on the mother’s face. She senses something is wrong. Very subtle and slow camera moves follow some of the holiday makers as their attention is drawn to an unseen danger. As the camera slowly tilts up to reveal birds that have been driven to take flight, the anticipation of what is coming grows.

A series of slow forward tracking shots are used to focus the viewer's attention on the main characters in the sequence and also helps to show their physical separation. This is a source of anxiety for both the characters and the audience. These shots are full of menace and dread and force the viewer to wait, dragging out their fear.

Finally, a long shot shows the wave crashing through the trees and over the buildings. It dwarfs the boy making him appear very small and vulnerable. An extreme high angle shot gives an aerial view of the approaching wave. It is hard to fathom how anyone will survive. Now much faster paced camera moves and tighter shots depict the destructive force of the water as it tears through the buildings. The sequence ends on dramatic forward tracking shots that emphasise the panic experienced by the mother as she calls out to her family.

Sequence 2 – 2012

Sound – The non-diegetic orchestral score is the driving force of the sound in this sequence. It rises and swells dramatically throughout, creating a mood of fear and impending doom. The score rhythmically pulses like the rapid beating heart of the main character. The tension continues to grow once the plane is in the air. A series of rising notes echo the rising level of danger. As the plane is engulfed in the cloud of ash the music slows to a crawl – like taking a deep breath. Then, long drawn out chords make us question if the plane has been lost. Finally, a triumphant fuller fanfare signals the end of the immediate danger. The viewer can breathe again.

Other sounds in the sequence are mostly the diegetic Foley sounds of falling chunks of flaming lava, the explosions as they strike the ground, the roar of the engines and rattling of the rickety plane. All of these sounds serve to accentuate the feeling of building terror and the perilous situation the characters are in. These unfamiliar sounds remind the viewer of the fantastical nature of this action sequence.

The final layer of sound is the panic laden voices of the characters. The woman's firm but reassuring encouragement as the man struggles to catch up with the plane is in contrast to the screams of the children. It is their emotion that is most raw and unrestrained. The pilot's dialogue is like a running commentary that helps the viewer keep pace with the frantic action.

Camera – The sequence starts with a forward tracking shot of a man frantically running after a plane. This is an unusual sight and because it is a wide shot, we can also see the chaos that is going on around him. The sequence of shots that follows cut between long shots and close-ups. This builds a growing sense of urgency and danger. The wide shots show the rapid progress of the ash cloud. The close-ups show the anguish on the characters' faces; especially the children.

The constantly moving camera gives a swirling and disorientating quality to the sequence. These sweeping camera moves are often on a grand scale and from an aerial perspective. They show the vast size of the pyroclastic flow. It is a cloud of biblical proportions and it will be a miracle if the tiny plane survives.

The shots from inside the plane are remarkably stable considering the chaos that is going on around it. These medium and close-up shots draw the viewer in and let us experience the unbearable tension the characters feel. These shots are brief pauses in the otherwise relentless advance of the storm.

The extreme high angles or omniscient views cut together with the POV shots from the character’s perspective are typical tropes of the action and fantasy genres. These shot types also give the impression that this sequence is not real. This is make-believe and as a result we do expect the plane to emerge from the cloud of ash and fire.

Points of Comparison and Contrast

Sound – Both sequences seek to use sound to create an atmosphere of fear and tension. The first uses diegetic sounds to build the anticipation of an approaching danger. The second uses a non-diegetic orchestral score to accentuate the danger of the volcanic eruption.

The main point of contrast in these sequences is that the first is driven by the atmospheric but diegetic sounds; the second by a non-diegetic musical score. The first sequence feels quite real. All of the sounds are naturalistic, although some have been slowed down or deliberately muffled to slowly build tension. The second sequence is much faster paced, and the dramatic orchestral score drives this along. This gives it a more fantastical feel.

These sequences are frightening for different reasons. The first uses familiar sounds of a typical beach holiday and twists and distorts these to create a sense of dread. There is something real and familiar here to anchor this and as a result it feels like this could happen. The second sequence uses sounds that are beyond our scope of reference. It feels unlikely, too far-fetched. Therefore, we enjoy the close calls and near misses. These are tropes of the action adventure.

Camera – The camera techniques used in both sequences contrast greatly to begin with. Sequence 1 is much more subtle and refined in its camera work. Sequence 2 is more energetic and in your face. The camera techniques in sequence 1 start off with slow subtle movements that give the viewer clues about the coming danger. Sequence 2 jumps right into the action and drags the viewer along for the ride e.g., use of POV from inside plane.

Both sequences use long shots and extreme high angle or aerial shots to show the scale of the natural disasters. These shots also show how small and fragile the characters are. The wave and cloud have an unquenchable appetite to destroy all in their path.

Sequence 1 continues to show the events immediately after the wave strikes. A series of frantic long, medium and close-up shots show the wave ripping through the buildings and destroying all in its path. In contrast sequence 2 shows the plane burst triumphantly from the ash cloud and disappear safely into the distance. The camera techniques in the first sequence make it look and feel like something that could happen. The second sequence uses camera techniques that are much more stereotypical of the action genre and in particular the disaster movie.

Accept valid alternatives.

[15]

Section B Total

**AVAILABLE
MARKS**

15

15

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 **three** different animation techniques.

Award [1] per valid animation technique.

Answers may include:

- Stop-motion
- Rostrum, cell or 2D animation
- Pixilation
- Papercut or cutout animation
- Rotoscoping
- CG or 3D animation

Accept valid alternatives.

[3]

3

9 Describe what is meant by independent film production.

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:

- Films made outside of the Hollywood Studio system are referred to as Independent films. The term “Indie Cinema” is often used to describe these non-studio films.
- Usually filmed on lower budgets than studio movies, independent films may be independently funded by private investors or by smaller production companies. Independent films may deal with subject matter or themes not normally dealt with by studio films.

Accept valid alternatives.

[2]

2

10 List **two** responsibilities of a screenwriter.

Award [1] per valid responsibility.

Answers may include:

- Screenwriters write the screenplay for the film. Working alone, or perhaps with another writer.
- Screenwriters are often brought in to ‘polish’ or redraft another screenwriter’s work.
- Screenwriters can develop their own idea for a screenplay and then seek to sell it.
- Screenwriters can also be commissioned to adapt a screenplay from another format such as a book.

Accept valid alternatives.

[2]

2

11 You are planning to shoot a scene on a boat at sea.

(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
Someone might fall from the boat.	The boat should be fitted with appropriate rescue devices and all cast and crew should be wearing buoyancy aids.
Equipment may be damaged by waves or spray from the sea.	Where possible all electrical equipment will be suitable for use in wet environments. Some equipment may be protected by the use of appropriate covers.
The cast or crew may slip and fall on wet surfaces.	Only essential cast and crew should be on the boat. Those not involved in the shot should be seated and where appropriate strapped in. Appropriate footwear should be worn by all cast and crew. Make everyone aware of the risk from slippery surfaces.
Adverse weather conditions may make navigation or filming dangerous.	Where possible only shoot on calm days. Check the weather forecast to limit the risk of the weather turning while at sea. Only competent and qualified persons should pilot the boat.

Accept valid alternatives.

[4]

6

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

(a) A dog returning to his owner when called.

A long or wide shot. A low angle POV shot from the dog's perspective.

A tracking shot or a pan that follows the dog.

Accept valid alternatives.

[1]

(b) A child stumbling and falling over.

A long shot showing the child stumble. An over the shoulder shot from a parent's perspective. A close up of the child's feet and legs. An arc shot tracking around the child.

Accept valid alternatives.

[1]

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

AVAILABLE
MARKS

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 dog returning to his owner when called:

- A long shot would establish where the dog was and the distance between the dog and its owner.
- A low angle POV would let the viewer experience the shot from the dog's perspective. It would also give the shot an unusual and energetic view of the action.
- A tracking shot or a pan that follows the dog would show the direction and distance the dog had to cover. Doing this in slow motion would also give it a dramatic feel.

Shots showing a child stumbling and falling over:

- A long shot would show why the child was stumbling. The viewer would see what was causing the child to stumble and fall.
- An over the shoulder shot from the parent's perspective allows us to see the child stumbling forwards or backwards. From a high angle we could also see obstacles in their path or the reason for the stumble.
- A close up of the child's feet and legs brings the viewer closer to the action and adds a sense of increased danger and drama.
- An arc shot tracking around the child would make the stumble more dramatic and put the viewer of balance just like the child.

Accept valid alternatives.

[4]

6

13 What is Third Person Narration?

Third person narration is the most commonly used narrative mode in film. It does not require that the narrator's existence be explained or developed as a particular character, as would be the case with a first-person narrator. It thus allows a story to be told without detailing any information about the teller (narrator) of the story. Instead, a third person narrator is often simply some disembodied commentary or voiceover, rather than a fully developed character.

Accept valid alternatives.

[1]

1

14 Study the short script extract below.

AVAILABLE
MARKS

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

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

INT. PRIVATE DETECTIVE'S OFFICE - NIGHT

DECKARD, an old, haggard, former police detective, sits at his desk and thumbs through a case file. The phone RINGS. Deckard ignores the phone as he sees car headlights spill in through the window blinds. Deckard rushes to the window, parts the blinds and looks out to the street below. Several men get out of a car.

EXT. RUN-DOWN BUILDING - NIGHT

THE MOB, a group of large burly men, get out of a car and make their way to the door of a run-down building. They kick the door open and begin to ascend the stairs.

INT. PRIVATE DETECTIVE'S OFFICE - NIGHT

Deckard locks his door and braces it with a chair, then returns to his desk and pours himself a drink.

INT. STAIRWELL - NIGHT

The mob arrive at Deckard's door.

INT. PRIVATE DETECTIVE'S OFFICE - NIGHT

The silhouettes of the mob can be seen through the frosted glass of Deckard's door. All is quiet. The door handle slowly moves.

Example Shot List

Shot No.	Shot Type	Shot Description – Action on Screen
1	Long shot slowly tracking forward into medium shot.	Deckard sits at his desk looking at a case file.
2	Low angle close up.	The phone rings.
3	Medium shot with whip pan to the window.	Deckard sees the car headlights spill through the blinds onto the wall then moves his attention to the window.
4	Medium close up	Striped lines of light and shadow fall across Deckard's face.
5	High angle POV long shot	Several men get out of a car - viewed from an upstairs window.
6	Long shot tracking right	The mob move down the street towards Deckard's building.
7	Close up panning right	A sturdy boot kicks the door open.
8	High angle long shot	Looking down the stairs the mob enter and begin to climb the stairs. The blocking of the characters changes from long shot to extreme close up as they pass the camera.
9	Medium shot tracking left to the door then right to the table finally tracking forward to a close up of the glass.	Deckard crosses the room, locks the door and then returns to his desk and pours a drink.
10	Medium OTS	The mob stand at Deckard's door.
11	Wide shot tracking forward to close up and then tilting down	The mob can be seen indistinctly through the frosted glass of the door. Moving forward Deckard's name on the door becomes clearer. Then the door handle slowly moves.

AVAILABLE
MARKS

Award marks as follows:

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

Accept valid alternatives.

[10]

10

Section C Total

30

Total

80

**AVAILABLE
MARKS**

List of Film Sequence References

AVAILABLE
MARKS

Question 1

Inception (2010) Christopher Nolan

Question 3

Tangled (2010) Nathan Greno, Byron Howard

00:47:43 – 00:47:49

Question 4

X2: X-Men United (2003) Bryan Singer

00:29:15 – 00:29:54

Question 5

Black Panther (2018) Ryan Coogler

00:38:56

Question 6

Sing (2016) Garth Jennings, Christophe Lourdelet

00:59:04– 01:00:04

Question 7

The Impossible (2012) J.A. Bayona

00:12:57 – 00:13:50

2012 (2016) Roland Emmerich

01:03:27 – 01:04:37