



*Rewarding Learning*

**General Certificate of Secondary Education**

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## **Moving Image Arts**

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

**[G9531]**

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## **Assessment**

**MARK  
SCHEME**

## GCSE Moving Image Arts

The assessment objectives below provide an indication of the skills and abilities which this GCSE assessment 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, students 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

Maximum Marks Available: 80

Centres may wish to modify the paper by removing questions/parts of questions to reflect the content which has been taught.

### General Marking Instructions

#### ***Introduction***

The mark schemes provide teachers with an indication of the nature and range of students' responses likely to be worthy of credit. They also set out the criteria which they should apply in allocating marks to students' responses.

#### ***Quality of candidates' responses***

In marking the assessment resource, teachers 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 students 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 students may produce. In the event of unanticipated answers, teachers are expected to use their professional judgement to assess the validity of answers.

#### ***Positive marking***

Teachers are encouraged to be positive in their marking, giving appropriate credit for what students know, understand and can do rather than penalising candidates for errors or omissions. Teachers 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.

#### ***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.

### **Levels of response**

Tasks and questions requiring students to respond in extended writing are marked in terms of levels of response. In deciding which level of response to award, teachers 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, teachers are expected to use their professional judgement.

The following guidance is provided to assist teachers.

- **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 students’ 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, teachers 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 – Everest]**

Extreme long shot. Establishing shot. Wide shot.

**Accept valid alternatives.**

[1]

1

- 2 Define what is meant by the 180-degree rule.

The 180-degree rule is a fundamental element of continuity editing. It establishes the relative positions of characters or objects in a scene. Keeping the camera to one side of the axis line between characters maintains their relative positions on the screen and avoids confusing jump cuts. It enables the viewer to follow the action and immerse themselves in the narrative. Breaking the rule would disrupt the illusion of reality and disorient the audience.

**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 Study the screen shot below sequence below.

**[Image 2 – Skyfall]**

- (a) What type of lighting is used?

Silhouette. Backlighting. High contrast.

**Accept valid alternatives.**

[1]

- (b) What impression of the character is the director trying to create?

The character appears mysterious. He looks dangerous. He is used to violence as he is not panicking after the fire/explosion he is facing towards. He is cool under pressure.

**Accept valid alternatives.**

[1]

- (c) Describe how the director uses other film language elements to add to this impression.

**Award marks as follows:**

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

[1] to a basic description but little insight into how the impression has been created

**Answers may include:**

Mise-en-scène: the man is carrying a gun, which suggests that he is possibly a criminal and he is dangerous. It is night and he is armed and this adds to the impression that he is dangerous. His body language shows he is calm and not panicking, suggesting abnormal situations are not new to him. He seems to be watching the fire, perhaps suggesting he caused it.

Camera: the medium long shot allows us to see his gun in frame, showing he is armed and dangerous. The size and intensity of the fire is also emphasised in the background with this shot type, as he calmly watches, suggesting he is used to violence.

**Accept valid alternatives.** [2] 4

- 4 Spend **no more than 2 minutes** studying the film sequence.  
**[Raging Bull sequence – Genre and Editing]**

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

Thriller. Drama. Biography. Action.

**Accept valid alternatives.** [1]

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

**Award [1] per valid editing technique identified.**

**Answers may include:**

- Slow motion.
- Fast motion.
- Rapid cutting.
- Cutting on action.
- Cut away.

**Accept valid alternatives.** [2]

- (c) Explain how editing is used to depict the furiousness of the fight.

**Award marks as follows:**

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

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

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

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

**Answers may include:**

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

- The editing is fast.
- Slow motion is used.

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

- Slow motion is used before moving to rapid cutting to show the fight.
- The fast editing makes the fight exciting.

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

- Slow motion is used to stretch out time and make the audience anticipate the fight that is about to happen. Lots of time is given so the viewer can see the animosity between the fighters.
- The rapid editing depicts the furious volley of punches that the boxer unleashes. The viewer experiences many of these punches from a first-hand perspective. This draws the viewer right into the fight.

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

- A slow pace of editing is used to depict a lull in the fight. This transforms into slow motion. This makes the viewer question why it is taking so long for the fight to resume. This distorts time and reality. It is the calm before the furious storm of punches.
- The rapid editing unleashes the furious volley of punches directly on the viewer. Many of the punches are viewed from a first-person perspective. The shots from the protagonist's point of view are faster than real time. This shows how disoriented he is. The shots from the antagonist's point of view are slowed down to show how in control of the situation he is.

**Accept valid alternatives.**

[4]

7

5 Study the screen shot below.

**[Image 3 – Jurassic World]**

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

**Award marks as follows:**

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

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

**Answers may include:**

The director is hinting that this is a typical action hero – a strong leading man. He is protecting a woman and children. He has a determined look on his face: he is facing danger but is not scared.

**Accept valid alternatives.** [2]

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

**Award marks as follows.**

[2] to a well-articulated explanation showing clear understanding of each element.

[1] to a valid but limited explanation showing some understanding of each element.

**Answers may include:**

- He is presented as a typical leading man, centred in the frame.
- He is protecting more vulnerable characters, shielding them from the approaching danger.
- His costume suggests he is more of an outdoor type, and hence more able to cope with danger than a typical city-dweller.
- The other characters look scared, while he looks calm, determined and ready to act as necessary.
- There is a bond between him and the woman, as she has her hand on his arm, suggesting he is someone she can depend on.

**Up to [2] are awarded for each element identified and explained.**

**Accept valid alternatives.**

**Accept valid alternatives.** [4]

(c) How are male protagonists often represented in action movies?

**Award marks as follows:**

[2] to a well-articulated description showing clear understanding of the representation of male protagonists in action movies.

[1] to a valid but limited description showing some understanding of how male protagonists are represented in action movies.

**Answers may include:**

Positive representations paint them as confident, strong, in control, powerful, skilled, determined, admirable heroes. They are often protective of weaker characters. They are often capable of cracking humorous one-liners and are quick-witted. They are often muscular and handsome. They may be independent of authority, willing to break the rules to get things done.

Negative representations show them as arrogant, violent or sexist.

**Accept valid alternatives.** [2]

AVAILABLE  
MARKS

8

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

**[Dark Shadows sequence – Genre, Mise-en-scène and Sound]**

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

Horror, Period Drama or Comedy.

**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 monochromatic vampire character, a bright and bustling fishing town, a dilapidated mansion, an old-fashioned TV or a grumpy teenager.

**Accept valid alternatives.** [2]

- (c) Analyse how the director uses *mise-en-scène* **and** sound to show how out of place the main character is.

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

**Award marks as follows:**

<p><b>Level 3</b> <b>[7]–[10]</b></p>	<p>An insightful and convincing analysis which clearly articulates how both <i>mise-en-scène</i> and sound are used to depict the character's quirkiness:</p> <ul style="list-style-type: none"> <li>• Student identifies and comments on most key points, showing an informed and accurate understanding of how <i>mise-en-scène</i> and sound are used.</li> <li>• Student confidently draws on knowledge of a range of film language elements and genre conventions.</li> <li>• Answer presents a fluent and effective use of appropriate forms and style of writing.</li> <li>• Presentation, spelling, punctuation and grammar are coherent and highly organised so that the meaning is clear.</li> <li>• There is frequent use of appropriate terminology.</li> </ul>
<p><b>Level 2</b> <b>[4]–[6]</b></p>	<p>A legitimate response with some appropriate analysis of how <i>mise-en-scène</i> and sound are used to depict his quirkiness:</p> <ul style="list-style-type: none"> <li>• Student identifies and comments on some key points.</li> <li>• Student makes references to some relevant film language elements and genre conventions.</li> <li>• Answer presents an adequate use of appropriate forms and style of writing.</li> <li>• Presentation, spelling, punctuation and grammar make meaning sufficiently clear.</li> <li>• There is some use of appropriate terminology.</li> </ul>
<p><b>Level 1</b> <b>[1]–[3]</b></p>	<p>A general response that has some basic validity but has little insight into how the character's quirkiness has been created:</p> <ul style="list-style-type: none"> <li>• Student may focus on a few obvious points (or parts of points).</li> <li>• Answer presents limited use of appropriate forms and style of writing.</li> <li>• Presentation, spelling, punctuation and grammar may make intended meaning unclear.</li> <li>• There is little use of appropriate terminology.</li> </ul>

**Answers may include:**

**Use of *mise-en-scène*:**

- The sequence starts with a vampire brushing his fangs. We know he is a vampire because he has no reflection. There is something not quite right about this though. Conventional genre tropes have taught us that vampires are evil, blood-sucking creatures. This one appears more mellow.
- The vampire is stereotypically monochromatic, with pointy fangs and long fingernails, but instead of being menacing he appears melancholic. He doesn't seem to want to be there.
- The setting of the colourful, bustling fishing port on a bright sunny day is in stark contrast to the main character's appearance. He just doesn't fit, either visually or emotionally. He is a character out of place and time. This seems

- to be vexing him.
- Even in his mansion, lurking in a dark cabinet he doesn't appear frightful. The little old maid, just like the rest of the town haven't even noticed him.
- His run-down mansion is undergoing some renovations to bring it up to date, but he has not moved with the times and appears to be stuck in the past.
- The main character is most perturbed by a television set. His performance is overly dramatic. This brings humour to the sequence. His misunderstanding of modern entertainment illustrates just how out of time and place he is.
- The disgusted eye roll of the teenager lounging on the couch fully conveys just how irrelevant he has become.

**Use of sound:**

- The sequence is dominated by a cheery soundtrack that is contrapuntal to the imagery of a vampire in an old run-down mansion. This immediately makes the audience question the seriousness of the sequence. In contrast to the emotion of the music the main character does not appear to fit. The music is cheery and uplifting while he appears to be dark and sombre.
- During the sequence the audience are led to believe that the music is a non-diegetic soundtrack accompanying the main character's journey through a world strange to him. This adds a sense of humour to the actions depicted onscreen. The typical horror tropes are being made humorous by the bright and cheery music.
- When the main character enters the TV room the sound changes to a more muffled version of the same track. As we get closer to the TV we realise that the sound is coming from its old speakers. The singer on the screen is in perfect sync with the track. The sound has now become diegetic.
- It is at this point that we finally get to hear the main character speak. It is clear from his dialogue that he has not encountered a television before. His words are old fashioned and out of step with the time he has found himself in. This creates humour where we would expect horror.
- The entire sequence has been the setup for a joke that uses non-diegetic and diegetic sound to play with the character's confusion of the situation he has found himself in. As the character utters "reveal yourself tiny songstress" it becomes clear that this is not a horror film and the main character is not at all scary.

**Accept valid alternatives.**

[10]

13

**Section A Total**

**35**

AVAILABLE  
MARKS

## 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 – *Ant-Man*]**

**[Sequence 2 – *The BFG*]**

Compare and contrast how the directors of these two film sequences use **camera** and **sound** to create tension and fear.

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

**Award marks as follows:**

<b>Level 3</b> <b>[11]–[15]</b>	An insightful and convincing analysis that clearly articulates how camera and sound are used to create fear and tension: <ul style="list-style-type: none"><li>• Student confidently and accurately compares a wide range of different camera and sound techniques across both sequences and clearly articulates how tension and fear are created.</li><li>• Student identifies and comments on key points, showing an informed and accurate understanding of how camera and sound are used in each sequence.</li><li>• Answer presents a fluent and effective use of appropriate forms and style of writing.</li><li>• Presentation, spelling, punctuation and grammar are coherent and highly organised so that meaning is clear.</li><li>• There is frequent use of appropriate terminology.</li></ul>
<b>Level 2</b> <b>[6]–[10]</b>	A legitimate response which demonstrates some explanation of how camera and sound are used to create fear and tension: <ul style="list-style-type: none"><li>• Student makes adequate comparisons of some appropriate camera and sound techniques.</li><li>• Student identifies and comments on some key points.</li><li>• Answer presents an adequate use of appropriate forms and style of writing.</li><li>• Presentation, spelling, punctuation and grammar make meaning sufficiently clear.</li><li>• There is some use of appropriate terminology.</li></ul>
<b>Level 1</b> <b>[1]–[5]</b>	A general response that has some basic validity but has little insight into how camera and sound have been used to create tension and fear in each sequence: <ul style="list-style-type: none"><li>• Comparison between the sequences and the different uses of camera and sound is limited and superficial.</li><li>• The student may focus on a few obvious points (or parts of points) e.g. POV shots show us what the character is looking at.</li><li>• Answer presents limited use of appropriate forms and style of writing.</li><li>• Presentation, spelling, punctuation and grammar may make intended meaning unclear.</li><li>• There is little use of appropriate terminology.</li></ul>

Answers may include:

AVAILABLE  
MARKS

### Sequence 1 – *Ant-Man*

**Camera** – The sequence starts with a dramatic backward tracking shot that starts on a close up and then rapidly tracks a long distance backwards to reveal an extreme wide shot of the interior of a bathtub. The camera has tracked so far back that the main character is now so small he can't even be seen. This immediately lets the viewer know that the scale of this person is tiny – like that of an insect.

The sequence continues with a series of extreme low and high angle shots. A towering figure reaches into the bath to turn on the tap. The extreme angles are so exaggerated that they are visually distorted at the corners: this further emphasises how tiny the main character is and the jeopardy he is in. All of these shots are in slow motion. This adds further to the dizzying distortion of size and scale. These extreme camera angles and change in speed build tension and anticipation of what is to come.

As the water pours from the tap a tsunami threatens to engulf the tiny character. The shots start out wide, so we can anticipate his impending doom and then quickly get tighter and tighter until we are swept up and carried forward with the tiny character in the torrent. The bubbling and frothing culminate in an extreme close up of our character as he is jettisoned by the force of the water from the bathtub. A wide angle shot from outside the bath then tracks our micro hero as he falls from the cliff edge of the bathtub to the floor below. From our human scale these things appear trivial, but from the character's perspective they are perilous.

A final sequence of close ups and extreme close ups (from our perspective) shows our hero falling through the cracks in the floor boards. The camera movements here are smooth and controlled, unlike the movement of the character's body. His minuscule body ragdolls as it falls through these close up frames. We fear for him and wonder how he can survive such a high fall. A final overhead shot that pulls focus to track his huge fall sees him land on a DJ's turntable. An extreme close up reveals the individual grooves on the spinning record and him clinging on by his microscopic finger tips. A final moment of terror comes as our hero finds himself in the path of the record needle. A wider shot shows the needle skip as it tosses him from the frame.

**Sound** – The voice-over in this sequence is like a constant point of reference in a world that is so twisted and stretched out of shape. The omnipresent voice of our hero's tormentor rings in his ears. With the exception of some of the music it is the only element that is not distorted.

Because of the tiny scale of the character the audio is distorted. The pitch is lowered, making sounds educe fear and the reverb makes the bath tub seem cavernous. Everyday sounds take on a menacing quality. The scale and dominance of the sounds of the swishing curtain, creaking of the tap and then rushing water overwhelm the soundtrack just like the character is being overwhelmed by the unusual situation he finds himself in.

The music has a slow brooding quality that swells and wanes throughout the sequence in keeping with the peril that the character experiences. The non-diegetic music drives the sense of tension and fear particularly in the shots where the character is silently falling through the void in the floor. The music slowly builds in intensity through the sequence and culminates with a switch

to the rowdy diegetic music of the nightclub. A visual partnering of the grooves on the record with the sound of the track sets up the final shot perfectly. The fast-paced music has our hearts racing. Then the final scratch as the needle bounces over our hero at the end relieves the fear and tension and brings a comedic tone.

## Sequence 2 – *The BFG*

**Camera** – The sequence starts with a close up of a young, bespectacled girl intently staring at something. Immediately we are intrigued by what she is looking at. The following sequence of shots move from a high angled, over the shoulder, long shot of a giant crouching in the street outside her window, through close up and extreme close up shots of the giant catching her gaze. We fear for the girl as she has now been seen.

A spaghetti western-style stand-off ensues. The camera work alternates between long shots and close ups. The tension is drawn out before a rapid, backward tracking shot follows the girl into her dorm and under her bed covers. Up until this point the shots have all been to the girl's size and scale. But now they change.

Wide shots show the giant's hand reach through the window and scoop up the child. Then a dynamic backward tracking shot of the girl being stolen away swings and sways out into the night and down the street. The girl's safety is now our main concern.

Wide low angle shots let us view the giant as he deftly navigates the tight streets. The framing of the shots needs to be wide to fully show his massive scale. Rather than be depicted as a lumbering beast he is fast and agile. To emphasise this the camera work is light and nimble. The giant is adept at hiding in the shadows and moving through the streets unseen. A final pan to the right follows the giant until he disappears from sight and he is gone as quickly as he came.

**Sound** – The orchestral score is the driving force of the sound in this sequence. It starts softly but is soon punctuated by shrill strings in rapid bursts that accentuate the sense of danger and draw the viewer's attention to the giant's presence. As the girl gets tangled in the net curtains a sudden rumble of low notes conveys the sudden increase in her heart rate as she scrambles to reach the safety of her bed. The music from here picks up pace and there is a discernible change in the tone of the score as the giant scoops up the child and steals her away. The music, while still being dramatic, is brighter, possibly hinting that the girl is in no real danger.

The giant for his size is remarkably quiet. He moves through the sequence in almost silence. There is a calmness to his movements. Even the solid thuds of his feet as he moves quickly do not have the impact we would expect. Instead they are controlled and placed softly. This gives the impression that he is not a destructive, malevolent beast.

The sound in this sequence is all from the perspective of the child. Therefore, the sounds are all to a human scale. The Foley sounds such as the rattle of the bin, the curtain rail and the truck all appear normal and not at all out of place. We also hear the gasps of the child, however we do not hear the screaming that we would expect. The girl appears to be more intrigued by the giant than frightened.

## Points of Comparison and Contrast

AVAILABLE  
MARKS

**Camera** – The camera techniques used in both sequences contrast greatly. Sequence 1 uses very dramatic camera techniques from the perspective of the tiny character to depict the distorted size and scale of everyday objects. This makes them much more dangerous. Sequence 2 uses less dramatic, subtler camera work that is all from a human scale making us identify with the girl and view the giant as the outsider.

Both sequences, in places, use very dynamic camera moves but they create very different moods. Sequence 1 has fast moving crane and tracking shots that pan and tilt to follow our tiny hero through the shots, helping the viewer keep track of him. This gives the sequence quite a manic mood. Sequence 2 has more grand and sweeping camera movements, but due to the giant's size the camera has to move quite a distance to keep him in frame. This makes the giant look nimble and quick.

Sequence 1 uses much tighter shots than sequence 2. The framing in sequence 1 is closer to the action. There are many close ups and extreme close ups, but even in these shots the main character still appears tiny. Sequence 2 is framed much wider. Long shots and extreme long shots are used so that more of the giant can be seen in the frame. In relation to the street location he appears huge.

**Sound** – The voice-over in sequence 1 sets the tone. An omnipresent voice that only the character can hear taunts him. The character's dialogue brings a comical aspect to the events that follow. In contrast the only voice in sequence 2 is that of the child. She berates herself for not following her own rules, but she never gets truly panicked, she remains in control, more intrigued than terrified by the giant.

One of the main points of contrast is the pitch of the sounds. Sequence 1 deliberately changes the pitch of the sounds to show the distorted perspective of the character and play with scale. Sequence 2 has more normalised sounds that depict the scene from the child's perspective and also convey the giant's desire to be hidden and unobtrusive.

Both sequences use non-diegetic music. Sequence 2 relies much more on the score to drive the emotion of the sequence while sequence 1 uses a balance of the distorted sounds and music to convey the building tension and fear. The use of sound in sequence 1 is much more dynamic and visceral. Sequence 2 is more considered and deliberate.

**Accept valid alternatives.**

[15]

15

**Section B Total**

**15**

## Section C

AVAILABLE  
MARKS

### Creative Production, Management and Industry Contexts

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

**8** Explain what is meant by rotoscoping.

**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:**

Rotoscoping is an animation technique where animators use live action footage as a starting point and then trace and/or paint over it frame by frame.

**Accept valid alternatives.** [2] 2

**9** List **four** responsibilities of a Sound Designer.

**Award [1] per valid responsibility.**

**Answers may include:**

- Sound Designers are responsible for providing any required sounds to accompany screen action.
- They create the soundscape for a film (not including music)
- They supervise the work of the sound recordists and Foley artists
- They work with the director to create the complete soundtrack
- They mix sounds and balance them.
- They record, repurpose and combine real-world sounds.

**Accept valid alternatives.** [4] 4

**10** What is the purpose of a shooting schedule?

A shooting schedule is a plan that the Director, Cinematographer, and Assistant Director will collaborate on creating and all will follow to ensure that the production and shooting of a movie progresses smoothly. It ensures all departments and talent are in sync.

**Accept valid alternatives.** [1] 1

**11** You are planning to shoot a scene for a horror film involving a knife and fake blood.

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

**Award [1] per valid hazard identified.**

(See table below for possible answers)

**Accept valid alternatives.**

[2]

**(b)** Describe the precautions you would take to deal with each of the hazards identified in **11(a)**.

**Award marks as follows for each precaution:**

(See table below for possible answers).

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

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

Hazard	Precaution Taken
The cast might be injured by the knife.	Use a theatrical prop or a real knife which has been professionally blunted.
An actor's or crew member's skin or eyes might be harmed by the fake blood.	Ensure that you use a suitable and safe liquid. Test the substance on a small area of skin before applying fully. Crew should wear eye protection when applying large quantities of fake blood to a set.
The cast or crew may trip and fall on spillages.	Ensure that any walkways or surfaces are kept clear of liquids or that suitable preventative measures are in place to stop people slipping on any such spillages. Measures such as taping off areas and erecting signs.
A member of the public might mistake what they see as actual criminal action/actual violence and call the police.	Inform your local police station ahead of your shoot. You should inform anyone in the vicinity of your shoot.

**Accept valid alternatives.**

[4]

6

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

(a) An aeroplane coming in to land.

An extreme wide shot. A POV shot from the pilot's or passenger's perspective. A low angle shot. A tracking shot or a pan that follows the plane.

**Accept valid alternatives.** [1]

(b) Two characters having an arm wrestle.

A mid two-shot. An over the shoulder shot. An ECU of the hands gripped together. An arc shot tracking around the characters.

**Accept valid alternatives.** [1]

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

**Award marks as follows:**

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

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

**Answers may include:**

**Shots showing an aeroplane coming in to land:**

An extreme wide shot can show the size and speed of the plane and establish the location.

A POV shot from the pilot's or passenger's perspective lets us experience the landing for ourselves.

A low angle shot makes the plane seem larger and more imposing.

A tracking shot or a pan that follows the plane lets us see the speed, direction and movement of the plane clearly.

**Shots showing two characters having an arm wrestle:**

A mid two-shot would show the relative location of both characters and act as a master shot for the scene.

An over the shoulder shot allows us to see a character's facial expressions and whether they are winning or losing.

An ECU of the hands gripped together would show the intensity of the struggle, perhaps at the crucial moment before one character wins.

An arc shot tracking around the characters would be a dynamic way of capturing the tension going back and forth.

**Accept valid alternatives.** [4]

6

**13** What is meant by a film antagonist?

The protagonist is the central figure in the story; the antagonist is the protagonist's opposite. Also known as the film's villain or 'bad guy'.

**Accept valid alternatives.**

[1]

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. MUSEUM - NIGHT

The building is closed for the night. Valuable antiques sit in glass display cases. Dominating the display is a huge sparkling diamond. A SECURITY GUARD walks back and forth.

EXT. MUSEUM ROOF - NIGHT

It's a winter night. Snow is blowing in the breeze. Two young women, ALEX and LILY, wearing black clothes, abseiling harnesses and carrying backpacks, are crouched over a glass skylight.

Alex is cutting a large circle in the glass pane with a portable laser cutter. She's almost finished when she glances at Lily. Lily pulls a large suction cup from her backpack, sticks it to the glass circle and safely places it to one side.

Alex nods to Lily. Lily nods back. They pull ski masks over their faces.

INT. MUSEUM - NIGHT

The security guard pauses, looking at the diamond. As he turns and walks away a snowflake lands on his shoulder. He brushes it away.

SECURITY GUARD  
That's odd.

Behind him Alex and Lily, suspended on ropes, silently lower themselves to the floor.

## Example Shot List

Shot No.	Shot Type	Shot Description – Action on Screen
1	Medium shot – panning right	We see the locked doors and slowly pan to see the glass display cases.
2	Tracking back from close up to long shot	Dominating the display is a huge sparkling diamond. A SECURITY GUARD walks back and forth.
3	Medium Shot, low angle.	ALEX and LILY, wearing black clothes, abseiling harnesses and carrying backpacks are standing crouched over a glass skylight.
4	Close up zooming out to mid shot	Alex is cutting a large circle in the glass pane with a portable laser cutter.
5	Mid shot, over the shoulder.	She's almost finished when she glances at Lily.
6	Tracking towards her, ending in close up.	Lily pulls a large suction cup from her backpack.
7	Side-profile two-shot.	Alex nods to Lily. Lily nods back. They pull ski masks over their faces.
8	Close up of Diamond in case, reflection of Guard visible on glass.	The security guard pauses.
9	Overhead angle, mid shot.	As he turns and walks away a snowflake lands on his shoulder
10	Close up	He brushes it away.
11	Mid shot – Guard in centre of frame. Focus pull to reveal Alex and Lily on other sides of the frame.	Behind him Alex and Lily, suspended on ropes, silently lower themselves to the floor.

AVAILABLE  
MARKS

**Award marks as follows:**

<p><b>Level 3</b> <b>[7]–[10]</b></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"> <li>• 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.</li> <li>• Camera techniques and genre elements are creative, effective and well-articulated.</li> <li>• There is frequent and detailed use of range of appropriate terminology.</li> </ul>
<p><b>Level 2</b> <b>[4]–[6]</b></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"> <li>• 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.</li> <li>• Genre elements that are evident are generally appropriate and accurately articulated.</li> <li>• There is a general use of appropriate terminology.</li> </ul>
<p><b>Level 1</b> <b>[1]–[3]</b></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"> <li>• 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.</li> <li>• There are no genre-specific or genre appropriate shot types cited e.g. use of tilted angles.</li> <li>• There is little use of appropriate terminology.</li> </ul>

**Accept valid alternatives.**

[10]

**Section C Total**

**Total**

**AVAILABLE MARKS**

10

30

80

## List of Film Sequence References

### Question 1

*Everest* (2015) Baltasar Kormákur

01:00:44

### Question 3

*Skyfall* (2012) Sam Mendes

02:06:00

### Question 4

*Raging Bull* (1980) Martin Scorsese

01:34:40 – 01:35:25

### Question 5

*Jurassic World* (2015) Colin Trevorrow

01:43:44

### Question 6

*Dark Shadows* (2012) Tim Burton

00:47:59 – 00:48:53

### Question 7

*Ant-Man* (2015) Peyton Reed

00:30:10 – 00:31.52

*The BFG* (2016) Steven Spielberg

00:07:37 – 00:08.42