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**General Certificate of Secondary Education
2019**

Moving Image Arts

Controlled Assessment Task

Component 3: Planning and Making a Moving Image Product

[G9533]

AVAILABLE FROM JUNE 2019

G9693

CONTROLLED ASSESSMENT PORTFOLIO

GCSE Moving Image Arts Component 3: Controlled Assessment Portfolio

Candidates must create a complete genre-specific film and research portfolio for this component in response to a stimulus booklet provided by CCEA.

This live task booklet includes the **five scenarios** provided for each of the **six set genres**.

The current set genres are:
• Horror;
• The Western;
• Action/Adventure;
• Romantic Comedy;
• Science Fiction; and
• Crime.

Each scenario will suggest sources for genre-specific research. The films listed on the suggested source lists have all been given film classification ratings of age 15 or under by the BBFC. It is the legal responsibility of the teacher not to show films to students who are younger than the certification age.

Please note that scenarios and sources have been provided as a starting point to enable candidates to contextualise and interpret tasks accordingly to their specific circumstances. This includes the availability of and access to resources.

Teachers may choose alternative or additional sources to suit potential variation in their candidates' creative ideas and interests. In such instances, teachers will be responsible for ensuring that any additional sources chosen meet the demands of the task and enable candidates to access the full range of assessment.

Component 3 is divided into **four** distinct stages:

• Stage 1: Research Analysis;

• Stage 2: Creative Preproduction, Planning and Organisation;

• Stage 3: Creative Production and Postproduction; and

• Stage 4: Evaluation.

Candidates must work through each stage to complete their portfolio.
Students can choose to work in either live action or animation.

The portfolio must be completed within a period of **40 hours**.

All work undertaken must be entirely the candidate's own. Teachers should be satisfied that a candidate has full creative ownership of their work and the teacher's assistance should be limited to advice about technical matters.

Candidates must submit a portfolio which contains the following:

- a **Research Analysis** (including a synopsis) of **600–800 words** and an **Evaluation** of **300–400 words**
  (20 marks – AO3 – including **Quality of Written Communication)**

- a **Screenplay** and **Storyboard**
  (10 marks – AO2a)

- a **Shotlist**, a **Shooting Schedule** and a **Director's Notebook** of **5–10 A4 pages**
  (10 marks – AO2b)

- a **2 minute** narrative **Film** (can be **40–60 seconds** if animated)
  (30 marks – AO2a)

The Director's Notebook must provide illustrated evidence of production research, design development and management/problem-solving.

The portfolio must also demonstrate knowledge and understanding of genre-specific conventions and techniques in both its written and production work, with appropriate use of film language throughout. **(10 marks – AO1)**

Candidates may need to collaborate with others, but they are individually responsible for all creative decisions and the production of their own final narrative film.

Component 3 is allocated **40%** of the total marks for the GCSE award.
The maximum number of marks for this component is **80**.
This is a compulsory controlled assessment task.
The marks are distributed and weighted across the assessment objectives as follows:

Assessment Objectives		**Marks/%**
AO1	Demonstrate knowledge and understanding of film language, genres, practices, techniques and contexts.	**10 marks 5%**
AO2(a)	Apply creative and technical knowledge and skill in the pre-production, production and postproduction of moving image products.	**40 marks 20%**
AO2(b)	Apply knowledge and skill in the planning, organisation and management of resources and processes when creating moving image products.	**10 marks 5%**
AO3	Analyse and evaluate their own film work and the work of others, demonstrating awareness of creative and technical purpose and audience response.	**20 marks 10%**

The breakdown of marks across each portfolio element is detailed in the table below:

ASSESSMENT STAGES	PORTFOLIO CONTENT	AO1	AO2a	AO2b	AO3
Stage 1: Research Analysis and Stage 4 Evaluation	• Synopsis • Analysis of genre-specific techniques • Evaluation				20 marks
Stage 2: Planning and Organisation	• Shotlist • Shooting Schedule • Director's Notebook			10 marks	
Stage 2: Creative Pre-production	• Screenplay • Storyboard		10 marks		
Stage 3: Creative production and Postproduction	• Final Narrative Film		30 marks		
All Stages: Knowledge and understanding of film language	• All Content	10 marks			

This portfolio is internally marked and externally moderated.

Please refer to the GCSE Moving Image Arts Controlled Assessment Guidance for detail on Controlled Assessment requirements.

Instructions to Candidates

Introduction

You should carefully read the instructions below before you begin your Controlled Assessment portfolio for Component 3. Your teacher may explain anything that you do not understand.

Component 3 gives you the opportunity to create your own **2 minute*** narrative film (either live action or animated). Your film must be based in a specific **genre** to allow you to demonstrate your knowledge of genre-related techniques.

(*Please note that animated films may be between **40** and **60 seconds** long.)

In this live task booklet there are five scenarios provided for each of the six set genres.

You should decide which genre you want to focus on, choose your scenario and then begin to consider more closely the techniques associated with your choice.

You can use the scenarios as a starting point. This means that you can feel free to change characters, settings, props and plot points to suit your own narrative ideas and the resources available to you.

You can also research other genre-specific techniques and scenarios not included in this booklet which you wish to include in your chosen genre film.

Requirements of Component 3

In Component 3 you will be expected to:

- **Research and analyse** the use of genre-related techniques in films that are of interest and relevance to your own ideas. It is here that you will also outline your idea through the development of a **Synopsis**;
- **Plan, organise and develop a range of Creative Preproduction** materials to allow you to show that you have fully prepared for the practical shooting and editing of your film;
- Show **Creative and Technical skills in the Production and Postproduction** of your film. This includes the shooting and editing process involved in the creation of your final film; and
- **Critically evaluate** the creative and technical success of your film in relation to your original intentions, the processes undertaken and the obstacles you overcame during the production and postproduction stages.

More detailed explanation of each of the stages of Component 3 are presented below. You should read through this material carefully to help you understand what is expected.

The work completed for Component 3 must be your own unaided work and should not be copied. All of your editing and postproduction work must be supervised by your teacher and must not leave the centre.

You will be assessed and marked according to the following assessment objectives:

- **AO1**: demonstrate knowledge and understanding of film language, genres, practices, techniques and contexts;

(across the whole portfolio – 10 marks)
- **AO2(a)**: apply creative and technical knowledge and skill in the preproduction, production and postproduction of moving image products;
(Screenplay and Storyboard – 10 marks and Film – 30 marks)
- **AO2(b)**: apply knowledge and skill in the planning, organisation and management of resources and processes when creating moving image products; and
(Shotlist, Director's Notebook, Shooting Schedule – 10 marks)
- **AO3**: analyse and evaluate your own film work and the work of others, demonstrating awareness of creative and technical purpose and audience response.
(Research Analysis and Evaluation – 20 marks)

Stage 1: Research Analysis

This stage of the Component 3 Task allows the opportunity for focused research into key features of your selected genre, and the use of appropriate filmic techniques.

Quality of written communication will be assessed in this section of the portfolio

There are four stages for your Research Analysis:

• Select a genre;
• Select a scenario from this booklet based in your chosen genre;
• Write a Synopsis; and
• Identify, research and analyse the genre and filmic techniques you intend to use in your film. You should discuss the application of the chosen techniques within the context of your film. You should consider the use of camera, sound, editing and other film language areas (narrative, mise-en-scène or lighting) relevant to your intended production.

Your Research Analysis (600–800 words, including a brief synopsis) should be submitted in .pdf format as an illustrated essay, with evidence of the techniques you have chosen to analyse.

Stage 2: Creative Preproduction, Planning and Organisation

This stage allows you the opportunity to fully plan your film through the production of a range of materials:
• Screenplay;
• Storyboard and Shotlist outlining each shot in the production (You should ensure your Storyboard and Shotlist correspond with each other.);
• Shooting Schedule; and
• Director's Notebook (5–10 pages), which **may** include the following:
    – screengrabs of film/photographic/artistic techniques observed in the work of others;
    – location scouting;
    – set design;
    – evidence of consideration of potential problems/solutions such as background noise, lighting, etc.;
    – performance/screen tests (live action);
    – character design (animation);
    – costume/make-up design; and
    – props.

The Director's Notebook can be created in the program of your choice and must be submitted as a .pdf document.

Stage 3: Creative Production and Postproduction (Film)

The final film should demonstrate the realisation of the previous two stages.

The techniques identified in the Research Analysis should be evident within the final film.

The film should also correspond with the preproduction materials. The film should be 2 minutes in length if it is live action. Animation may be between 40 and 60 seconds long.

Creating the film involves three stages:

• Shooting;
• Editing; and
• Exporting (as a .mov file. Full quality for retention by the centre and compressed version for submission).

Stage 4: Evaluation

The Evaluation (300–400 words) provides the opportunity for you to critically evaluate your narrative film and discuss the techniques you used in the production and postproduction stages of your work. You are required to evaluate the creative and technical success of your film in relation to your original intentions, the processes undertaken and the solutions to challenges experienced during the production and postproduction periods.

In order to illustrate your production process, you may wish to take photographs during filming to provide evidence for your evaluation. The postproduction process may be evidenced through the use of screen-grabs of the editing/postproduction environment.

GENRE: HORROR

SCENARIO 1   THE SUBJECTIVE CAMERA MASSACRE

An unseen killer/monster prowls the corridors of a school picking off one victim after another. But when one victim proves harder to catch than the others, an epic battle for survival begins.

Suggested endings may include:

- *The killer turns out to be a camera which is somehow flying around and murdering humans of its own accord.*
- *The unseen killer is simply gathering footage for a popular Reality TV show.*

Genre Techniques

Horror directors often use POV (point-of-view) shots to put the viewer in the shoes of the protagonist as they flee some unspeakable terror. More commonly, however, the technique is used to hide the appearance of killers or supernatural monsters, presenting their stalking of victims as extended POV shots. With this scenario you will be able to explore this horror movie trope.

You will be able to use a range of camera techniques (e.g. including fast moving subjective camera work), sound (e.g. the sounds made by the monster and appropriate tension-building sound effects such as screams and heartbeats), music and costume/make-up (fake blood, grisly deaths). There will also be many opportunities to use editing to build tension and pace (e.g. cutting back and forth between the POV of the monster and wider shots of victims fleeing).

Research:

You may wish to explore extracts from the following films to research relevant techniques and approaches:

Jaws (Dir: Steven Spielberg, 1975)
Evil Dead 2 (Dir: Sam Raimi, 1987)
Army of Darkness (Dir: Sam Raimi, 1992)

GENRE: HORROR

SCENARIO 2   HAUNTING SEASON

Students on detention, waiting for their teacher to return, find themselves distracted by eerie noises coming from outside the classroom. But with their teacher failing to appear and strange supernatural forces evidently running amok elsewhere in the school, the students soon find themselves barricading themselves in and mounting a last stand against an uncanny threat.

Suggested endings may include:

*   *Students have barricaded themselves into the room with the threat.*
*   *The threat remains outside, but one of the student number is "turning".*
*   *Their means of accomplishing victory is outside the room.*
*   *The threat breaks down the barricade.*

Genre Techniques

Tales of hauntings and ghostly activity allow film-makers to experiment with every aspect of film language. This scenario will offer similar scope for expressive experimentation. Sound design work (e.g. recording and slowing down, overlaying or reversing everyday sounds) can be used to suggest ghoulish forces lurking in unseen corners. POV (point-of-view) shots can be used to suggest fast moving spirits. And mise-en-scène can be manipulated to suggest supernatural interference with everyday items and settings.

Research:

You may wish to explore extracts from the following films to research relevant techniques and approaches:

Evil Dead 2 (Dir: Sam Raimi, 1987)
Poltergeist (Dir: Tobe Hooper, 1982)
The Haunting (Dir: Robert Wise, 1963)
Paranormal Activity (Dir: Oren Peli, 2010)
The Conjuring (Dir: James Wan, 2013)

GENRE: HORROR

SCENARIO 3   DEAD A LONG TIME

A teenager wakes one morning to discover that the world as we know it has ended and that a mysterious virus is turning ordinary people into ravenous flesh eating zombies. Battling their way past the ranks of the undead our protagonist tries to reach the safest place they can think of…

Suggested endings may include:

- *The teenager escapes the zombies only to find that their new safe haven is over-run with a different kind of monster.*
- *The teenager bows to peer pressure and joins the undead.*
- *The teenager hides amongst the zombies by pretending to be one of them.*

Genre Techniques

Zombies remain one of horror cinema's most potent and iconic monsters. They also allow for a range of different tonal interpretations; shambling armies of the undead can be portrayed as a comic menace or an apocalyptic threat. With this scenario, you will be able to explore the power of mise-en-scène (e.g. zombie make-up, gore effects, costume), the power of editing to build tension and suspense (e.g. cutting back and forth between their main character fleeing at speed and the lurching undead in pursuit) and the use of camera framing (e.g. canted angles to suggest a nightmarish new world or inventive use of foreground and background techniques to suggest greater numbers of zombies).

Research:

You may wish to explore extracts from the following films to research relevant techniques and approaches:

Land of the Dead (Dir: George A. Romero, 2005)
Shaun of the Dead (Dir: Edgar Wright, 2004)
The Walking Dead – Pilot episode (Dir: Frank Darabont, 2010)
Warm Bodies (Dir: Jonathan Levine, 2013)

GENRE: HORROR

SCENARIO 4   THE CURSED OBJECT

A teenager acquires an object which, according to local legend, is cursed. Refusing to believe such superstitions they give it to a friend as a gift but when that friend then dies in mysterious circumstances, they try to rid themselves of the object but no matter where they go or what they do the cursed item always, always reappears…

Suggested endings may include:

- *A final reveal shows that the teenager has been driven mad and is mistaking all manner of everyday items for the cursed object.*
- *Later, having apparently destroyed the object, the teenager is recovering in hospital. A friend or parent brings them a wrapped present. They open it to reveal the object.*

Genre Techniques

Like the typical 'Haunted House' film, stories about cursed objects allow film-makers to explore a wide range of film language techniques. This scenario offers scope for experimenting with camera techniques (e.g. use of unusual framing and angles, POV shots from the perspective of marauding spirits), editing and spatial continuity (e.g. the cursed object moving from one position to another in between shots) and sound and music (e.g. the cursed object might be a music box or some item associated with a particular sound or musical motif or exaggerated noises might be used to magnify the sense of terror). This scenario also presents a number of possibilities with regards to mise-en-scène. The cursed object might be a purpose-built prop or it might, like the video cassette in *The Ring*, be a simple everyday object placed in a sinister new context.

Research:

You may wish to explore extracts from the following films to research relevant techniques and approaches:

Night of the Demon (Dir: Jacques Tourneur, 1957)
Drag Me to Hell (Dir: Sam Raimi, 2009)
The Ring (Dir: Gore Verbinski, 2003)
Evil Dead 2 (Dir: Sam Raimi, 1987)

GENRE: HORROR

SCENARIO 5   AFRAID OF THE DARK

A teenager discovers that they are alone in an eerie and unfamiliar place and, as a series of unnerving and unsettling disturbances unfold around them, they become increasingly suspicious that, perhaps, they are not alone after all... Is their mind playing tricks on them or are they in the presence of an unknown evil?

Suggested endings may include:

- *The tension mounts to a terrifying encounter with a malevolent supernatural entity.*
- *The teenager has unwittingly stumbled into danger of a very human kind.*
- *The threatening presence turns out to be something quite mundane, even humourous.*
- *A twist in the tale; perhaps a release of tension puts the audience at ease, only to wrong foot them with an even more terrifying conclusion.*

Genre Techniques

A psychological horror provides the opportunity for the film-maker to employ some time-old, tried and trusted horror genre techniques in building an atmosphere of increasing mystery, tension and terror for their audience.

This scenario allows scope for film-makers to interpret the situation in a number of different ways and creates potential for personal and creative work in production design and mise-en-scène. The antagonistic 'presence' may be seen or unseen, creating opportunities to use props, make-up, costume, lighting and framing imaginatively.

Framing, editing and lighting techniques could be explored and combined to suggest, conceal or reveal the presence of the antagonist, building fear and tension in the audience. Camera techniques could be employed to show the mounting fear of the protagonist, or to suggest the presence of a malevolent antagonist, through the use of POV shots. Editing and sound design techniques can be used to manipulate the audience, e.g. keeping them on the edge of their seats through the use of false scares or jump scares.

Research:

You may wish to explore extracts from the following films to research relevant techniques and approaches:

The Strangers (Dir: Bryan Bertino, 2008)
The Woman in Black (Dir: James Watkins, 2012)
Don't Be Afraid of the Dark (Dir: Troy Nixey, 2010)
The Blair Witch Project (Dir: Daniel Myrick and Eduardo Sánchez, 1999)
The Shining (Dir: Stanley Kubrick, 1980)
Insidious (Dir: James Wan, 2010)

GENRE: ROMANTIC COMEDY

SCENARIO 1   THE MEET CUTE

Two unseen figures watch from the other side of a public space (restaurant, bar, park, etc.) as a man and woman bump into each other. Our unseen narrators comment on the action as the mutual attraction between the pair becomes evident. But, having met by chance, will the couple really follow their destiny?

Suggested endings may include:

- *We reveal that the pair are being watched by unlikely observers.*
- *The couple appear to part with no intention of meeting again until, at the last second, one pops back into the scene to get the other's phone number.*
- *The couple parts but the one who remains soon meets someone else, starting the cycle all over again.*

Genre Techniques

One of the most powerful techniques one can use in a romantic comedy is to show a couple meeting for the first time, but without the use of audible dialogue. In this variation on that trope the unseen observers can act as a chorus. The mise-en-scène should be appropriate and used to full effect. The feelings of the couple should be clear from body language and physical acting. Use of non-diegetic music, or expressive editing techniques should reinforce the sense of sweeping romance and rapidly blooming attraction.

The voices of the observers can be recorded after the main action is filmed and this commentary will give you a chance to edit audio and match it to the action onscreen.

Research:

You may wish to explore extracts from the following films to research relevant techniques and approaches:

Feature Films:
The Lady Eve (Dir: Preston Sturges, 1941)
The Hudsucker Proxy (Dir: Joel and Ethan Coen, 1994)
Romeo + Juliet (Dir: Baz Luhrmann, 1996)

Short Films:
Inside Out (Dir: Tom and Charles Guard, 1999)
Round About Five (Dir: Tom and Charles Guard, 2001)

GENRE: ROMANTIC COMEDY

SCENARIO 2   ROM-COM-PRESSION

Over the course of just two minutes of screen-time we watch as a young couple meet, fall in love, get married, settle down, and face the prospect of a lifetime together. The events are presented as a montage and without dialogue.

Suggested endings may include:

- *The couple, now much older, finally die in each other's arms.*
- *One dies before the other, the last image being the survivor by a graveside.*
- *The pair separate, marry other people, separate from their new spouses, and marry again.*

Genre Techniques

One of the most powerful techniques one can use in a romantic comedy is to show a couple meeting and, by forgoing dialogue and the spoken word, allow the viewers to see their growing attraction. In this variation on that model we can see the full narrative of their relationship.

This scenario will give you the chance to experiment with mise-en-scène, with the couple's surroundings and appearance changing as the narrative progresses. The settings used should be appropriate. The feelings of the couple should be clear from their body language and physical acting. This scenario will also allow you to experiment with montage editing techniques. Non-diegetic music, or expressive editing techniques should be used to create the sense of the journey of the couple's relationship.

Research:

You may wish to explore extracts from the following films to research relevant techniques and approaches:

Feature Films:
Up (Dir: Pete Docter, 2009)
Raising Arizona (Dir: Joel Coen, 1987)
The Notebook (Dir: Nick Cassavetes, 2004)

Short Films:
Inside Out (Dir: Tom and Charles Guard, 1999)
Round About Five (Dir: Tom and Charles Guard, 2001)
A Short Love Story (Dir: Carlos Lascano, 2008)

GENRE: ROMANTIC COMEDY

SCENARIO 3   POPPING THE QUESTION

Having taken his/her intended to a romantic spot one half of a couple tries to propose to the other but with random mobile phone calls, unexpected interruptions and noise pollution getting in the way will our main character ever get to properly pop the question?

Suggested endings may include:

•   *The other partner proposes before they can, producing a boxed ring of their own.*
•   *The other partner is swept away by a more dashing suitor.*

Genre Techniques

This scenario will give you the chance to creatively experiment with mise-en-scène, with the couple's surroundings and appearance, setting up expectation of a straightforward romantic scene. The mise-en-scène relating to any of the characters who interrupt them can be comically at odds with the protagonist's intentions.

You will be able to experiment with editing, with clever use of timing and sudden unexpected cutaways adding to the comedic impact of the piece.
You will also be able to experiment with music and sound effects to build mood and to set up or dash narrative expectations.

Research:

You may wish to explore extracts from the following films to research relevant techniques and approaches:

Feature Films:
Annie Hall (Dir: Woody Allen, 1977)
Bridget Jones's Diary (Dir: Sharon Maguire, 2001)
Four Weddings and a Funeral (Dir: Mike Newell, 1994)
The Proposal (Dir: Anne Fletcher, 2009)
One Day (Dir: Lone Scherfig, 2011)

Short Films:
Sweetnightgoodheart (Dir: Dan Zeff, 2001)

GENRE: ROMANTIC COMEDY

SCENARIO 4   SAVE THE DATE

Having arranged to meet the boy/girl of their dreams for a romantic night on the town, our hero/heroine realises their clock is slow and that they'll have to hurry to get there on time. As this journey begins they're suddenly subjected to an annoying series of comedic delays and thrilling obstacles. Will they arrive before their date assumes they've been stood-up and leaves?

Suggested endings may include:

*   *A more dashing suitor sweeps the hero/heroine's date away just before he arrives.*
*   *The date angrily leaves but our hero/heroine bumps into another possible match and takes them out instead.*

Genre Techniques

This scenario should make an excellent basis for a comedic chase. You should be able to explore the full range of film language techniques deployed in such sequences. POV camera shots can be used to place us in the protagonist's position. Tracking and moving camera can be used to add a sense of movement and jeopardy to the chase. You should also be able to experiment with both music and editing, with both increasing in tempo as the chase grows more and more urgent.

Research:

You may wish to explore extracts from the following films to research relevant techniques and approaches:

Feature Films:
Ferris Bueller's Day Off (Dir: John Hughes, 1986)
Scott Pilgrim Versus The World (Dir: Edgar Wright, 2010)

Short Films:
Round About Five (Dir: Tom and Charles Guard, 2001)

GENRE: ROMANTIC COMEDY

SCENARIO 5   THE LONELY MONTAGE & MAD DASH

The course of true love never runs smoothly in romantic comedies. Our heartbroken hero/heroine takes a solitary walk, cries, binge eats, looks miserable surrounded by laughing friends, stares out of a rainy window. Then they have a moment of realisation and make a mad dash to the loved one's house. They knock on the door and make a grand declaration of love…

Suggested endings may include:

- *It is revealed that the object of the hero/heroine's love is a games console, laptop, Wi-Fi box or other inanimate object.*
- *The door is slammed in the face of our hero/heroine.*

Genre Techniques

Romantic comedies have to show the highs and lows of love. This scenario will enable you to experiment with mise-en-scène elements such as colours, settings and the character's body language for different moods. You should also be able to experiment with music and lighting to change the mood as the sequence progresses. You might choose to record a first-person voiceover to go with the images.

You will get the chance to explore montage editing and then fast paced continuity editing techniques as the protagonist races to declare his/her love.

Research:

You may wish to explore extracts from the following films to research relevant techniques and approaches:

Clueless (Dir: Amy Heckerling, 1995)
Shrek (Dir: Andrew Adamson & Vicky Jensen, 2001)
Bridget Jones's Diary (Dir: Sharon Maguire, 2001)
50 First Dates (Dir: Peter Segal, 2004)
Love Actually (Dir: Richard Curtis, 2003)
Sleepless in Seattle (Dir: Nora Ephron, 1993)

GENRE: ACTION

SCENARIO 1   LOCK AND LOAD

An action hero or heroine prepares to do battle, strapping on weaponry and militaristic clothing. When the lead character is fully prepared, the camera pushes in, allowing our heroic avenger to deliver a suitably resolute one-liner. The avenger then steps out to face an unlikely foe…

Suggested endings may include:

- *A reveal that the hero/heroine is performing a mundane job like gardening or cleaning the house.*
- *Our hero/heroine is in fact now armed to the teeth but facing off against a really inoffensive enemy who poses no threat, e.g. a small child or a defenceless puppy dog.*

Genre Techniques

This scenario will allow you to experiment with a variety of techniques. The wide array of close-up shots needed to show weapons being holstered, boots being strapped on etc. will allow you to experiment with framing and camera technique. The scenario's final shot will allow you to experiment with camera movement, tracking towards the hero to emphasise their feeling of empowerment.

Though the "tooling up" montage style referred to here is common to action cinema, you might wish to offer a comic twist on the formula. For example, the weaponry being loaded might not be what we expect and our hero/heroine might simply be an overzealous gardener setting out to tackle a particularly unruly hedge.

Research:

You may wish to explore extracts from the following films to research relevant techniques and approaches:

Army of Darkness (Dir: Sam Raimi, 1993)
Hot Fuzz (Dir: Edgar Wright, 2007)
Stagecoach (Dir: John Ford, 1939)

GENRE: ACTION

SCENARIO 2   SPORTS TRAINING MONTAGE

As a sporting event is announced, an action hero or heroine, under the watchful eye of a mentor, embarks upon a rigorous training regime. Quite what they're training for is entirely up to you but the sequence could be played straight with the central training for a boxing match or a tennis tournament. The proceedings should be presented as a montage sequence with an array of training exercises and with a clear narrative arc. As the montage progresses we should see the character growing more accomplished and confident.

Suggested endings may include:

*   *The narrative might simply conclude with the protagonist being ready for the contest.*
*   *We might actually see them triumph in the contest itself.*
*   *After a gruelling training montage they realise they've actually misread their calendar and the competition has already passed.*

Genre Techniques

This scenario will allow you to experiment with montage editing techniques and to present us with an extremely compressed timeline charting weeks, perhaps months, of extensive training. There is also scope for inventive use of diegetic and non-diegetic sound. Training montages are usually anchored with strong driving music and you might choose to edit this sequence to a pre-existing musical track. By choosing this track in advance you should be able to design the sequence around it with key moments being planned for certain points in the track itself.

Research:

You may wish to explore extracts from the following films to research relevant techniques and approaches:

Rocky (Dir: John G Avildsen, 1976)
The Karate Kid (Dir: John G Avildsen, 1984)
The Cutting Edge (Dir: Paul Michael Glaser, 1992)

GENRE: **ACTION**

SCENARIO 3   CUT TO THE CHASE

An Adventurer is walking down the street. Suddenly a Pursuer appears from a side-alley and hotfoots it after the Adventurer. The chase is on. Adventurer rushes past people and leaps over obstacles as Pursuer gets closer. Adventurer reaches a bicycle rack and, commandeering a bicycle from a cyclist speeds off. Pursuer grabs a bicycle and gives chase, the action getting faster and more frantic.

Suggested endings may include:

- *The Pursuer only wishes to give the Adventurer something they've dropped.*
- *The Pursuer is in fact just playing a game of Tig. He catches the Adventurer who then has to chase The Pursuer.*

Genre Techniques

This scenario will allow you to experiment with continuity editing and how it can be used to generate suspense and excitement. You may wish to use fast-moving camera techniques to follow the action. You might also want to use SnorriCam techniques or similar where the camera is literally attached to one of the actors, allowing us to see their face and upper body as they run.

You can also experiment with sound effects and music. Perhaps there's a pre-existing piece of music which might make a great score for your chase.

Research:

You may wish to explore extracts from the following films to research relevant techniques and approaches:

Hot Fuzz (Dir: Edgar Wright, 2007)
Raising Arizona (Dir: Joel Coen, 1987)
The General (Dir: Buster Keaton and Clyde Bruckman, 1926)
Point Break (Dir. Kathryn Bigelow, 1991).

GENRE: ACTION

SCENARIO 4   GUNPLAY

By an unmarked car, parked on a street, two cops prepare for an arrest. They open the boot, strapping on armour, pulling on long overcoats and reaching for their weapons – toy guns which fire foam darts. They approach the door of one house and look to each other as one rings the doorbell. There's no response – they bust through the door only to find themselves under fire – foam darts hitting them from all angles. The arrest subject is inside, armed with similar weaponry and he seems to have a small army of friends...

Suggested endings may include:

- *The battle ends with only one cop and one bad guy still standing. They have a tense showdown resulting in both dying.*
- *The cops defeat all of the criminals only to realise, just as they're leaving, that they've raided the wrong house.*

Genre Techniques

This scenario will allow you to experiment with continuity editing and how it can be used to generate suspense and excitement. You may wish to use fast-moving camera techniques to follow the action. You might also want to use exciting and expressive camera angles to make characters seem dominant or threatened. You may also use montage editing techniques for the opening of the film as the cops are tooling up.

You can also experiment with sound effects and music. Perhaps there's a pre-existing piece of music which might make a great score for your chase. You can also try creating your own sound effects for the weapons.

Research:

You may wish to explore extracts from the following films to research relevant techniques and approaches:

Hot Fuzz (Dir: Edgar Wright, 2007)
The Untouchables (Dir: Brian De Palma, 1988)

GENRE: ACTION

SCENARIO 5   INTERCEPTION

A notorious band of villains is holed up, plotting their next nefarious undertaking. They are unaware that a group of heroic adventurers have tracked them down to their hideout and now have them within their sights. Determined to thwart the gang's evil plans, the heroes stealthily move in to take them down.

Suggested endings may include:

- *A dramatic, high-action combat sequence ensues.*
- *A false move alerts the plotters to the heroes' approach and they give chase.*
- *The heroes have got the wrong location.*

Genre Techniques

This scenario allows film-makers to employ a range of camera and editing techniques to effectively communicate and emphasise character actions as the drama builds and unfolds. Presenting the parallel narratives of the protagonists and antagonists allows scope to experiment with editing techniques such as intercutting, increasing audience tension and suspense.

Handheld camera techniques could bring a sense of danger and immediacy to the scene, while fast-cutting and match-on-action editing could be used to bring pace and excitement. Diegetic and non-diegetic sound could be used to create atmosphere and tension.
The scenario also creates scope for film-makers to explore the possibilities of a genre-hybrid film, by using film language techniques of the action genre in combination with the iconography and mise-en-scène of other film genres.

Research:

You may wish to explore extracts from the following films to research relevant techniques and approaches:

Ocean's Eleven (Dir: Steven Soderbergh, 2001)
The Shawshank Redemption (Dir: Frank Darabont, 1994)
The Silence of the Lambs (Dir: Jonathan Demme, 1991)
V for Vendetta (Dir: James McTeigue, 2005)

GENRE: SCIENCE FICTION

SCENARIO 1   WHAT YEAR IS THIS?

A flash of light signals the arrival of a mysterious figure in strange clothing and wielding an odd looking gun. They move hurriedly, sizing up their surroundings. When this stranger encounters another human being they grab them by their lapels and tersely ask them, "What date is this? What year?" When informed of the current date, they grit their teeth and exclaim, "Then there's still time!" But before they can progress any further an additional flash of light signals the arrival of another time-traveller.

Genre Techniques

This scenario will allow you to explore both basic visual effects and sound effects techniques. Brightness and image controls in editing software can be used to create the bright flash signalling the traveller's arrival. You will be able to experiment with Garageband, Audacity or similar audio manipulation tools to create a suitably outlandish time-warp sound effect.

This scenario also provides scope for experimentation with mise-en-scène for example, the traveller's costume and weaponry from the future.

Research:

You may wish to explore extracts from the following films to research relevant techniques and approaches:

Looper (Dir: Rian Johnson, 2012)
The Terminator (Dir: James Cameron, 1984)
Back to the Future (Dir: Robert Zemeckis, 1985)
Time Bandits (Dir: Terry Gilliam, 1981)

GENRE: SCIENCE FICTION

SCENARIO 2   VISITORS

Night-time, a kitchen. Inside a normal house. A figure sits at table, eating alone. The radio is playing. The lights are on. Suddenly the lights flicker on and off. The radio channel selector starts moving up and down the dial by itself, generating distorted noise. Outside a bright coloured light floods in through the windows. The sound of rumbling engines can be heard. The figure stands up. Panic setting in as kitchen appliances start behaving oddly, kettles suddenly whistling, microwaves pinging etc.

The figure moves to the back door and opens it only to be greeted by...

Genre Techniques

This scenario will allow you to explore editing and camera techniques as well as basic lighting. You might use LED torches with coloured gels attached to them to create weird alien lights passing across the walls and kitchen counters.

This scenario also provides scope for experimentation with sound effects. You might record everyday sounds and distort, reverse or slow them down to create the sound of an alien spacecraft descending.

Research:

You may wish to explore extracts from the following films to research relevant techniques and approaches:

Close Encounters of the Third Kind (Dir: Steven Spielberg, 1977)
Fire in the Sky (Dir: Robert Lieberman, 1993)
The Fourth Kind (Dir: Olatunde Osunsanm, 2009)

GENRE: SCIENCE FICTION

SCENARIO 3   RO-BORG!

A scientist is hovering over his latest creation. The scientist hits some keys on a keypad device, scrolling data-text in the POV tells us that the device has been ACTIVATED.

The scientist steps back. Sitting at rest in a special chair a HUMANOID ROBOT stands to its feet. Servos and electro motors whirring as it steps towards the scientist. The Robot's POV shows more overlaying text as it looks the scientist up and down. Flashing text reads TARGET HUMAN.

The Robot lunges towards its creator, hands reaching out to choke the scientist, who steps back from the machine.

The Robot takes another step. We see that it's actually plugged into the mains like any household appliance. The scientist takes another step back, the Robot steps forward again, pulling the plug from the socket and deactivating itself.

Genre Techniques

This scenario will allow you to explore image grading and graphics techniques. You might add a suitably futuristic looking interface to the Robot's POV by using the titling tools within your editing software. You might go further and create your own graphics using GIMP, Photoshop or similar to create transparent overlays and adding them on top of your footage.

This scenario also provides scope for experimentation with sound effects. You might record everyday machines such as food blenders, electric drills and so on to create suitable electro-mechanical noises for the robot's movement.

Research:

You may wish to explore extracts from the following films to research relevant techniques and approaches:

The Terminator (Dir: James Cameron, 1984)
Pacific Rim (Dir: Guillermo Del Toro, 2013)

GENRE: SCIENCE FICTION

SCENARIO 4   BAD TIMING

A young scientist finishes assembling a rudimentary looking time-machine. It looks like an armchair with a few flashing Christmas lights and a simple lever. The lever is labelled with two arrows - one reading FORWARD IN TIME, the other reading BACK IN TIME.

The machine is outside. The Scientist sits down and presses the lever forward. All around them time begins to accelerate, people and vehicles in the background moving faster and faster. Day turning to night. Night to day. Over and over again, faster and faster. Clouds above move faster and faster. The Scientist looks on in wonder.

As the speed of action gets faster and faster, the scientist looks at their hands. They're getting older, wrinkly. The Scientist gasps in panic. The Scientist pulls at the lever, it's jammed...

Suggested endings may include:

- *They pull harder on the lever. It snaps off. Time accelerates until only a skeleton or perhaps just a pile of mouldy rags remains.*
- *The Scientist travels back too far in the other direction, turning into a baby or very young child.*
- *The Scientist is stuck in the chair watching as time passes hyper-slowly.*

Genre Techniques

You may wish to experiment with timelapse techniques in order to generate the sense of time zooming past at an unnatural rate. You might shoot footage at normal speed rates but use the speed control settings in your editing software to speed up, slow down or reverse the flow of time.

Research:

You may wish to explore extracts from the following films to research relevant techniques and approaches:

The Terminator (Dir: James Cameron, 1984)
Adaptation (Dir: Spike Jonze, 2002)
The Time Machine (Dir: George Pal, 1960)

GENRE: SCIENCE FICTION

SCENARIO 5   SELF-DESTRUCT SEQUENCE

The protagonist notices a Big Red Button they haven't seen before. They try to resist the temptation, but it's no use! When they press the button they hear a siren and a computer's voice saying, "Warning! The auto-destruct system is now activated. This building will self-destruct in one minute." A countdown begins.

The protagonist desperately tries to flee but all the doors have been sealed! The house shakes, and things fall off walls and shelves. As the countdown nears zero and the protagonist races to deactivate it more sirens join the racket.

Suggested endings may include:

*   *There is a massive explosion and mushroom cloud.*
*   *They manage to stop the destruct sequence just in time.*
*   *A family member or friend calmly presses another button marked "Abort".*

Genre Techniques

This race against time scenario will allow you to build tension through camera techniques, continuity editing and the use of sound.
You will need to record a voiceover and you may wish to use canted angles and flashing lights to ramp up the tension.
You could experiment with special effects, for example compositing smoke and explosion effects. You could shake a handheld camera or use editing effects to show the building shaking.

Research:

You may wish to explore extracts from the following films to research relevant techniques and approaches:

Alien (Dir: Ridley Scott, 1979)
Spaceballs (Dir: Mel Brooks, 1987)
Galaxy Quest (Dir: Dean Parasot, 1999)
Star Trek III: The Search for Spock (Dir: Leonard Nimoy, 1984)

GENRE: CRIME

SCENARIO 1   HEIST SOCIETY

In this dialogue-free montage inspired by noir cinema and heist movies we watch as a master thief gets ready for a job. The Thief studies mysterious blueprints. Prepares a bag of tools. Sneaks into a building undetected. Then the work begins on cracking the most impregnable chamber imaginable – a school locker. As the Thief works, a lookout stands watch but will the duo really get away with their crime? Can they really stay quiet enough to evade attention?

Genre Techniques

Directors of crime movies often rely upon heist scenarios to maintain audience interest. This scenario offers two very different ways to hook the viewer. Firstly there's the planning stage itself. This can be assembled as a montage with the Thief "casing the joint", studying blueprints and gathering tools. Shot selection and editing are crucial to the success of this section.

The second stage is the heist itself. This can be played for suspense. In a celebrated sequence in Jules Dassin's classic noir film Rififi (1955) a team of thieves must work silently to prevent a sound activated alarm from being triggered. In that sequence every sound suddenly takes on massive importance. Here you could try a variation on that idea, recording your own sound effects and exploring the expressive possibilities of sound. Footsteps, heartbeat sounds, locks being turned and similarly appropriate sounds can be recorded and exaggerated for use here.

The first section will allow you to explore montage editing. The second section will allow you to experiment with continuity editing, sound design and their role in generating suspense.

Research:

You may wish to explore extracts from the following films to research relevant techniques and approaches:

Rififi (Dir: Jules Dassin, 1955)
Inside Man (Dir: Spike Lee, 2006)
The Killing (Dir: Stanley Kubrick, 1956)
Logan Lucky (Dir: Steven Soderbergh, 2017)

GENRE: CRIME

SCENARIO 2   CHALK IT UP

A tough cop inspects a crime scene: a chalked outline of a body on the ground in some back alley, the space cordoned off with tape. Cameras flash. Sirens wail. Cop finds a single clue – a piece of chalk worn down to the nub. Cop drops the chalk piece in an evidence bag. A montage of newspaper headlines and/or TV news reports reveals the wider narrative picture – a graffiti artist called "The Tagger" is holding the city to ransom and will continue leaving chalk outlines everywhere until they're stopped...

Genre Techniques

Cop films always make dramatic use of crime scenes. Scenes where our hero or heroine sifts through the evidence are a great way of both showing the central character in action and of establishing the high stakes.

This scenario could easily be approached as a dialogue-free piece. The cop silently piecing together pieces of the puzzle, closing in on The Tagger. Sound effects could be used such as gunshots, sirens, footsteps and so on.

The first section will allow you to explore montage editing. The second section will allow you to experiment with continuity editing and its role in generating suspense.

Research:

You may wish to explore extracts from the following films to research relevant techniques and approaches:

Heat (Dir: Michael Mann 1995)
Hot Fuzz (Dir: Edgar Wright 2007)
Bullitt (Dir: Peter Yates, 1968)

GENRE: CRIME

SCENARIO 3   CHAIR AND CHAIR ALIKE

Death Row – a Tough Convict in a cell, nervously pacing. Pacing back and forth, back and forth. A Guard rattles the bars of their cage and grimly announces, "Almost midnight. It's time!" The Convict glares back. Two Guards escort the Convict down a long, dark and shadowy corridor, the Prison Chaplain follows behind, praying aloud. Unseen inmates jeer from their cells.

Finally the Tough Convict is led to a small room with a wooden chair in it. The convict struggles as the Guards restrain them, strapping them into the chair.

On the wall a clock inches ever closer to midnight.

Suggested endings may include:

- *Tough Convict is actually getting a dental check-up, haircut or some other non-life-threatening procedure.*
- *The Convict really is being executed. The Governor arrives in a hurry just before the clock strikes midnight. It appears as if a stay of execution has been granted but the Governor was merely worried about missing the show...*

Genre Techniques

American prison films and crime dramas have always made the most of scenes involving execution. The rituals leading up to a condemned man being executed serve as dramatic countdown to the death itself. Here you might want to approach the subject seriously, using lighting and stark shadows to suggest the finality of death. Sound effects will also allow you to flesh out the world of this scenario. You'll likely not be able to film in a real prison but using the right sound effects you can at least suggest a prison environment. You may also wish to experiment with in-built lightning effects in packages such as iMovie and use those effects to show electricity coursing through the condemned man.

Research:

You may wish to explore extracts from the following films to research relevant techniques and approaches:

Angels with Dirty Faces (Dir: Michael Curtiz, 1938)
I Want to Live (Dir: Robert Wise, 1958)
The Twilight Zone (TV Series) Episode: "Shadowplay" Dir: John Brahm, 1961(Available on Season 2 Box-set)

GENRE: CRIME

SCENARIO 4   GOOD COP BAD COP

In a police interview room a suspect sits with their arms crossed, shaking their head at the interviewer, a well-dressed and presentable Good Cop. Good Cop slides some damning piece of evidence, perhaps a document or print-out from a security camera which places the suspect at the scene of the crime. The suspect shakes their head, they're not co-operating. A clock on the wall ticks noisily.

Good Cop cracks their fingers, stretching in their chair before standing up, shrugging and apologising that they now have no option but to let their much less pleasant partner take over the interview...

Suggested endings may include:

*   *The Bad Cop enters to take over and is actually some comically unlikely figure, perhaps a small child.*
*   *The Bad Cop is a cardboard cut-out or some kind of inanimate object. The suspect reacts as if they pose a serious danger and confesses quickly.*

Genre Techniques

Police interrogation scenes have built-in dramatic stakes and are a common feature of crime cinema and TV cop shows. Here you will be able to use this type of scene to experiment with editing, using shot-reverse shot techniques to show both sides of the conversation but increasing the frequency of cuts in order to increase the tension.

You might also wish to experiment with sound effects, using over-the-top and deliberately exaggerated sounds for elements such as the ticking clock.

Research:

You may wish to explore extracts from the following films to research relevant techniques and approaches:

The Wrong Man (Dir: Alfred Hitchcock, 1956)
The Dark Knight (Dir: Christopher Nolan, 2008)

GENRE: CRIME

SCENARIO 5   A MUG'S GAME

A mugger snatches a handbag from a woman in a busy street and flees to the nearest alleyway. But, before they can empty out its contents and make off with any loot, an armed robber emerges from the shadows demanding that they hand over the bag…

Suggested endings may include:

- *The armed figure makes off with the bag but has it taken from them by a third robber who wanders back into the busy street only to have it snatched back by the first victim.*
- *The mugger tries to run but is cornered by the armed robber. In desperation the mugger throws the handbag over the nearest wall where it lands right in the lap of the original victim.*

Genre Techniques

Directors of crime films often use gritty real-life locations and handheld camera work to add a sense of realism and vitality to their work. That approach could be applied here. Alternatively, noir style techniques could be applied with careful choice of camera techniques such as canted angles and stylish use of low-key lighting. Silhouettes and shadows may be used to show violent action in a way which implies more than it shows.

A lighter approach might also be taken to this material with pop music and inventive editing tools such as split-screen and freeze-frame being used to give this a more comedic tone.

Research:

You may wish to explore extracts from the following films to research relevant techniques and approaches:

The Third Man (Dir: Carol Reed, 1949)
Rififfi (Dir: Jules Dassin, 1955)
Ocean's Eleven (Dir: Steven Soderbergh, 2001)
Logan Lucky (Dir: Steven Soderbergh, 2016)
Baby Driver (Dir: Edgar Wright, 2017)

GENRE: THE WESTERN

SCENARIO 1   CUTTING CARDS

In the corner of a Wild West saloon a pool of light illuminates a table where a handful of Western characters are engaged in a tense game of poker. A pile of cash lies in the middle of the table. The characters are silent but furtively glance back and forth at each other as each new hand is revealed. One player produces a hand – a run of four aces. Another player angrily slams down their hand – it also contains an ace. The two glare angrily at each other. The others step back as these two step to their feet and reach for their guns...

Genre Techniques

In this scenario you will be able to explore lighting (e.g. creating a saloon atmosphere using a pool of light), sound (e.g. cards slapping down, furniture creaking), costume/make-up (e.g. contrasting appearances of the card players), and props (e.g. the accoutrements of a poker game, guns, etc). There will also be many opportunities to use camera and editing to build tension and pace (e.g. use of shot-reverse-shot/over-the-head shots/extreme close-ups).

Research:

You may wish to explore extracts from the following films to research relevant techniques and approaches:

The Man Who Shot Liberty Valance (Dir: John Ford, 1962)
Butch Cassidy and The Sundance Kid (Dir: George Roy Hill, 1969)
The Quick and The Dead (Dir: Sam Raimi, 1995)

GENRE: THE WESTERN

SCENARIO 2   ONCE UPON A TIME IN WHEREVER

A trio of long-coat wearing gunslingers stand outside, waiting for someone to arrive. The wind howls. They glance at each other, looking back and forth at their surroundings. Gunslinger One brushes a fly away from his face. Gunslinger Two hears something and swivels around, his gun drawn, but it's just an old tin-can being kicked around by the wind. Gunslinger Three checks the time on a pocket watch, the seconds ticking by loudly.

A vehicle suddenly approaches. The gunslingers react, reaching for their guns and then reholstering them as it moves on. They turn their backs on it. Suddenly there's the sound of a harmonica being played. They spin around to see a mysterious new arrival...

Suggested endings may include:

*   *The figure with the harmonica is a pizza delivery person.*
*   *A gunfight unfolds with only one participant surviving.*

Genre Techniques

This scenario will allow you to play and experiment with the use of sound. You might, for example, record some everyday noises such as gates squeaking or the wind blowing and apply them to the scene, perhaps amplifying them for additional effect. You will also be able to play with camera technique and editing, using the interplay between close-ups and wider shots to generate tension.

You might also use this scenario to experiment with a very widescreen. The scenario's main inspiration is *Once Upon a Time in the West* and you could emulate that film's extremely widescreen shape by using your editing software's widescreen filters.

Research:

You may wish to explore extracts from the following films to research relevant techniques and approaches:

The Quick and The Dead (Dir: Sam Raimi, 1995)
Once Upon a Time in The West (Dir: Sergio Leone, 1968)
Romeo + Juliet (Dir: Baz Luhrmann, 1996)

GENRE: THE WESTERN

SCENARIO 3   WHY NOON

A deserted street. A plastic bag drifts by on the wind, just like tumbleweed. Our Hero walks down the street. Townspeople watch from their windows. Nearby a clock tower is visible, its hands inching closer and closer to twelve noon. A trio of Bad Guys appear, walking towards our Hero from the opposite end of the street. They pause, Bad Guys and Hero standing just a few metres apart. The clock is getting closer and closer to twelve. Hands hover uneasily over holsters, getting ready to draw when the clock strikes.

Suggested endings may include:

*   *The gunfighters are all just using water pistols and the ensuing mayhem is harmless.*
*   *Our Hero manages to gun everyone down with a single well-aimed trickshot or mows everyone else down in superfast motion.*

Genre Techniques

This scenario will allow you to play and experiment with the use of sound. You might, for example, record some everyday noises such as footsteps, a clock ticking or the wind blowing and apply them to the scene, perhaps amplifying them for additional effect. You will also be able to play with camera technique and editing, using the interplay between close-ups and wider shots to generate tension.

If you want to generate tension you might use the speed modification controls in your editing software to either slow down or speed up certain actions. Perhaps, for example, the Hero's quick draw can be speeded up to suggest superhuman reflexes.

Research:

You may wish to explore extracts from the following films to research relevant techniques and approaches:

The Quick and The Dead (Dir: Sam Raimi, 1995)
Once Upon a Time in The West (Dir: Sergio Leone, 1968)
High Noon (Dir: Fred Zinnemann, 1952)

GENRE: THE WESTERN

SCENARIO 4   MOST WANTED

Inside a Wild West saloon the customers are whooping it up, Wild West style. Piano music plays, card games are unfolding, grizzled looking gunslingers are knocking back whiskey. A Newcomer enters. Everyone falls silent, watching with a mix of awe and fear as this new arrival walks across the bar, spurs jangling. Newcomer nods to the barman, who quickly pours them a drink, spilling half of it...

Hushed whispers pass back and forth. The Newcomer walks right past a wall, their face lining up with a Wanted poster mounted there. The Newcomer sits down, silently pondering their drink. Everyone else reaches for their guns. The Newcomer looks up to find that their table is already completely surrounded...

Suggested endings may include:

•   *Newcomer fires a single shot, somehow killing everyone else.*
•   *Newcomer is gunned down but moments later someone looking exactly the same stomps into the bar demanding to know who killed their identical twin...*

Genre Techniques

This scenario will allow you to play and experiment with the use of sound. You can layer jaunty piano music over sounds of revelry, then cutting both abruptly and using exaggerated sound effects for the Newcomer's spurs jangling as they walk into the bar.

You can also experiment with mise-en-scène. If you can't secure a bar or bar like location you might dress a room in your house or school to suggest a Wild West tavern. You can also experiment with creating props such as the all-important Wanted poster.

Research:

You may wish to explore extracts from the following films to research relevant techniques and approaches:

The Quick and The Dead (Dir: Sam Raimi, 1995)
Once Upon a Time in The West (Dir: Sergio Leone, 1968)
The Ballad of Buster Scruggs (Dir: Joel and Ethan Coen, 2018)
Rango (Dir: Gore Verbinski, 2011)

GENRE: THE WESTERN

SCENARIO 5   THE GRAN WITH NO NAME

In the Wild West a gang of bandits gather around a campfire and divide the loot from their most recent robbery. They're interrupted by a mysterious senior citizen. Wearing a tartan blanket as a poncho, with a six-gun strapped to her hip and surveying them with a steely stare. It's the most feared gunslinger West of the Pecos – the Gran With No Name. An epic showdown follows.

Suggested endings may include:

*   *The Gran is an ordinary grandparent using role play techniques to get her grand children to come for tea.*
*   *The Gran throws a dog collar at their feet – a flashback reveals the bandits killed her beloved pet – she gains swift revenge.*

Genre Techniques

Western directors often use a dynamic interplay between close-ups and wider shots in order to reveal a sense of geography and to build up tension. The editing tempo may start slowly but build to a frenzied pace in order to establish mood and then ramp up suspense.

There will also be opportunities here to use exaggerated sound effects (e.g. exaggerated swooshes when guns are drawn, spurs jangling when characters walk etc.) and it may also be possible to design, shoot and edit the sequence around a pre-existing piece of genre appropriate music.

Research:

You may wish to explore extracts from the following films to research relevant techniques and approaches:

The Good, The Bad and The Ugly (Dir: Sergio Leone, 1966)
Once Upon a Time in the West (Dir: Sergio Leone, 1968)
The Quick and the Dead (Dir: Sam Raimi, 1995)