

NOTE

CCEA will **NOT** be accepting entries from English centres for GCSE courses that begin in or after September 2012

GCSE Moving Image Arts Specimen Assessment Materials

For first teaching from September 2014

For first assessment in Summer 2016

For first award in Summer 2016

Subject Code: 5350

moving image arts

Foreword

CCEA has revised this specification to comply with GCSE criteria.

The specimen assessment materials accompanying new specifications are provided to give centres guidance on the structure and character of the planned assessments in advance of the first assessment. It is intended that the specimen assessment materials contained in this booklet will help teachers and students to understand, as fully as possible, the markers' expectations of candidates' responses to the types of tasks and questions set at GCSE level.

These specimen assessment materials should be used in conjunction with CCEA's GCSE Moving Image Arts specification for first teaching September 2014.

GCSE Moving Image Arts

Specimen Assessment Materials

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SPECIMEN PAPERS

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Rewarding Learning

General Certificate of Secondary Education
2016

Centre Number

71	
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Candidate Number

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Moving Image Arts

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

[CODE]

SPECIMEN EXAMINATION

TIME

1 hour 30 minutes

INSTRUCTIONS TO CANDIDATES

Write your Centre Number and Candidate Number in the Spaces provided at the top of this page.

Candidates must attempt to answer **all** questions in Section **A, B and C**.

Sections B and C feature questions requiring an extended written answer in response to unseen film sequences.

Candidates need to study each film sequence carefully before completing the questions.

Write your answer in the spaces provided.

INFORMATION FOR CANDIDATES

The total mark for this paper is 80.

Section A carries 35 marks.

Section B carries 30 marks.

Section C carries 15 marks.

Figures in brackets printed down the right-hand side of pages indicate the marks awarded to each question or part question.

Quality of Written Communication will be assessed in **Section A (Q7c)** and **Section C (Q1)**.

Examiner's use only	
Section	Marks
Section A	
Section B	
Section C	

Total Marks	
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Section A
Film Language, Genre and Representation

[35 Marks]

- 1** Identify the shot type in the screen shot below. [1]



- 2** Explain the difference between diegetic and non-diegetic sound. [2]

- 3** Study the film screen shot below.



- (a)** What type of lighting is used in the screen shot? [1]
- (b)** What atmosphere do you think the director is trying to create? [1]
- (c)** Describe how the director uses lighting to create this atmosphere. [2]

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

[Stimulus Film Sequence: *Mortice*]

(a) Identify **two** diegetic elements of sound that are used to create mood in this sequence. [2]

(b) Explain how **two** sound elements used in this sequence create mood. [4]

5 (a) Define 'stereotype'. [2]

(b) Explain how films contribute to the creation of negative stereotypes. [3]

(c) Give **one** example of a negative stereotype that is typical of the Western genre. [1]

6 Study how the man is represented in the film screen shot below.

Choose **two** features of **either** the man's appearance **or** his surroundings and explain what they can tell the audience about his character. [4]



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

[Stimulus Film Sequence: *Stinger*]

- (a) Identify the genre represented in this film sequence. [1]
- (b) List **two** examples of iconography in this sequence, which are characteristic of the genre. [2]
- (c) Analyse how the director uses camera technique and sound to create tension in this sequence. [9]

In this part of the question you will be assessed on your quality of written communication.

Section B

Creative Production, Management and Industry Contexts

[30 Marks]

- 1 Name **two** regional film funding providers in the United Kingdom or in Ireland. [2]
- 2 List **four** responsibilities of an Editor. [4]
- 3 You want to use a performer who is under 18 in your film.
Who is legally responsible for signing the copyright consent form for this performer? [1]
- 4 You are filming a scene indoors with lighting stands and lights.
 - (a) State **two** health and safety precautions you will take. [2]
 - (b) Give **one** reason for each precaution. [4]
- 5 (a) What type of camera shot would you select to show the following?
 - (i) Tears running down a character's face; [1]
 - (ii) A main character running quickly. [1]

(b) Explain your reason for selecting each shot type.

(i) Reason for shot (i). [2]

(ii) Reason for shot (ii). [2]

6 Study the film screen shot and the related floor plan below.
The GREEN character on the left hand side of the screen shot and the WOMAN IN BLUE on the right hand side of the screen shot are having a conversation.



	A	B	C	D	E	F	G
1							
2							
3							
4							
5							
6							

Where would you place your camera on the above floor plan to record the screen shot to record the screen shot? Choose **one** of the following squares: "A4" "B2" "E4" or "G3".

[1]

7 Study the short script extract below.

Create a shot-list based on the script using a **maximum of 10 shots**. Draw on your knowledge of genre-appropriate techniques to make your shot choices.

Use the table provided to identify each shot and describe the action it presents. The first shot has been provided.

[10]

EXT. FARMHOUSE - NIGHT

We see a rundown looking farmhouse, the lights are on inside. An old pick-up truck is parked out front. A full moon rises in the night sky above. A group of twenty or so ZOMBIES, slowly advance towards the house, moaning, arms outstretched.

INT. FARMHOUSE, LIVING ROOM - NIGHT

Inside a young man and a woman, BRUCE and LINDA are in the midst of an argument.

LINDA

I'm telling you there's something out there!

EXT. FARMHOUSE - NIGHT

The zombies slowly advance towards the front door.

INT. FARMHOUSE, LIVING ROOM - NIGHT

Bruce, shakes his head wearily, then leans against the thin plasterboard wall.

BRUCE

You're imagining things, it's noth...

Bruce is suddenly cut off as a pair of zombie arms burst through the walls and grab him. He screams.

Shot Number	Shot Type	Action on screen
1	Long Shot	Establishing shot of farmhouse with zombies approaching.
2		
3		
4		
5		
6		
7		
8		
9		
10		

Section C

Comparative Analysis

[15 marks]

- 1** Spend **no more than 5 minutes** studying the **two** film sequences below.

[Stimulus Film Sequence 1: *Hopper*]

[Stimulus Film Sequence 2: *Flying Saucer Rock 'n' Roll*]

Compare and contrast how the directors of these **two** film sequences use mise-en-scène differently to create comedy.

In this question you will be assessed on the quality of your written communication.

[15]

THIS IS THE END OF THE QUESTION PAPER

**MARK SCHEME
DIVIDER FRONT**

**MARK SCHEME
DIVIDER BACK**



General Certificate of Secondary Education
2016

Moving Image Arts

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

[CODE]

SPECIMEN

GENERAL MARKING INSTRUCTIONS

GCSE Moving Image Arts

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

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

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

Total GCSE Component 1 Examination Assessment Weighting: 40%

Total Marks Available: 80

General Marking Instructions

Introduction

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

Quality of candidates' responses

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

Flexibility in marking

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

Positive marking

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

Awarding zero marks

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

Types of mark schemes

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

Levels of response

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

The following guidance is provided to assist examiners:

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

Quality of written communication

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

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

Level 1: Quality of written communication is limited.

Level 2: Quality of written communication is adequate.

Level 3: Quality of written communication is highly competent.

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

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

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

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



**General Certificate of Secondary Education
2016**

Moving Image Arts

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

[CODE]

SPECIMEN

**MARK
SCHEME**

Section A

Film Language, Genre and Representation

[35 Marks]

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

- 1** Identify the shot type in the screen shot below.
(1 mark – AO1)

A close-up. [1]

- 2** Explain the difference between diegetic and non-diegetic sound.
(2 marks AO1)

Award marks as follows:

Diegetic sound exists within the world of the film; **and** [1]

Non-diegetic sound does not exist within the world of the film. [1]

Or

Diegetic sound is sound which characters in the film are able to hear; **and** [1]

Diegetic sound is sound which characters in the film are not able to hear. [1]

Accept valid alternatives. [2]

- 3** Study the film screen shot below.

- (a)** What type of lighting is used in the screen shot?
(1 mark – AO1)

Low-key lighting. [1]

- (b)** What atmosphere do you think the director is trying to create?
(1 mark – AO3)

Mood/Mysterious/Suspenseful.

Accept valid alternatives. [1]

- (c) Describe how the director uses lighting to create this atmosphere.
(2 marks – AO3)

Award marks as follows:

[2] to an insightful and detailed description which clearly articulates how atmosphere has been created.

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

Answers may include:

A powerful light source or key light has been placed below the actor and angled up so that it illuminates him but also leaves sinister shadows across his face.

Low-key high contrast lighting has been used. The positioning of the light in relation to the door draws our attention to the lock and to the man standing behind the pane.

Accept valid alternatives.

[2]

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

[Stimulus Film Sequence: *Mortice*]

- (a) Identify **two** diegetic elements of sound that are used to create mood in this sequence.
(2 marks – AO1)

Award [1] per valid diegetic sound element identified.

Answers may include:

- the over-lapping sound of ticking clocks
- the creaking floorboards
- the distorted voices heard when the characters gaze into the bowl
- the sound of the shredder
- the sound of splashing water.

Accept valid alternatives.

[2]

- (b) Explain how **two** sound elements used in this sequence create mood.
(4 marks – AO3)

Award [2] as follows for each sound element:

[2] to a well-considered explanation of the way in which the element of sound has created mood.

[1] to a valid description of the mood that has been created but with limited or no explanation of the way in which the element of sound has created it.

Answers may include:

Examples of possible moods described in a [1] mark answer:

- Unease, suspense, anticipation, shock, dread, disgust, comedy.

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

- The rhythmic ticking of clocks might suggest a quickening heartbeat or a countdown to impending doom.
- Exaggerated clock sounds can generate fear and suspense by suggesting that time is running out.
- Creaking floorboards amplify the sound of each footstep which enhances the sense of suspense and anticipation.
- The echoing of the man's voice sounds strange and gives a magnified sense of place within the large bathroom, but in an unnatural way which is unsettling.
- The shredder sound is abrupt, exaggerated and far louder than it could possibly be in reality, which the audience is unprepared for.
- The exaggerated water splashing sound stimulates the visual imagination of the audience increasing their sense of disgust.

Accept valid alternatives.

[4]

- 5 (a) Define 'stereotype'.
(2 marks – AO1)

Award marks as follows:

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

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

Answers may include:

A widely held but fixed and over-simplified image or idea of a particular type of person or thing.

Accept valid alternatives.

[2]

- (b) Explain how films contribute to the creation of negative stereotypes.
(3 marks – AO3)

Award marks as follows:

[3]	To an insightful and convincing explanation of how films contribute to the creation of negative stereotypes using different conventions. Answers will include clear understanding of the underlying ways in which stereotyping simplifies diversity and creates hierarchy in a negative way.
[2]	To an answer which offers a legitimate explanation of how films contribute to the creation of negative stereotypes. Answers will include the use of film language terminology and will refer to specific examples of filmic conventions used to create stereotypes.
[1]	To a general and mainly descriptive response that has some basic validity but little understanding of how films contribute to the creation of negative stereotypes. Answers will include some description of a film stereotype's negative characteristics though with little or no film language terminology.

Answers may include:

- Certain characters in films can be repeatedly portrayed negatively and may be made to look stupid or dangerous, for example, because of their appearance and what they do in the film.
- Negative stereotypes are created in film through a variety of filmic conventions including characterisation choices such as costume, performance style and dialogue (such as stereotypical phrases and accents), for example.
- Characters can be portrayed as inferior or undesirable compared to other characters in a film. Examples of negative stereotypes might include the hostile aggressor or the inferior victim.
- Films contribute to the creation of these negative stereotypes by representing people or groups of people in ways which simplify and mis-represent their true range of characteristics and diversity.

Accept valid alternatives.

[3]

- (c) Give **one** example of a negative stereotype that is typical of the Western genre.
(1 mark – AO1)

Award [1] for a valid example.

Answers may include:

Reference to Native American, Mexican, dominant male and submissive female characters, dominant female characters in saloons/brothels.

Accept valid alternatives.

[1]

6 Study how the man is represented in the film screen shot below.

Choose **two** features of **either** the man's appearance **or** his surroundings and explain what they can tell the audience about his character.

(4 marks – AO3)

Award [2] as follows for each feature:

[2] to a well-considered explanation of the way in which the feature contributes to the representation of character.

[1] to a valid but superficial and descriptive explanation of what the feature can tell us about the character.

Answers may include:

Examples of possible character information given in a [1] mark answer:

- Unfriendly, threatening, murderous intent, mad or insane, unhinged, old fashioned, out of touch with present day, lack of maturity, angry and aggressive, possibly violent, associated with death, secretive.

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

- The character's facial expression and grimace seems wildly exaggerated suggesting possible madness or murderous intent.
- The character's green shirt and red braces seem old-fashioned. His shirt is stained suggesting a possible imbalanced mind.
- The character's tightly cropped haircut is often associated with criminality or institutionalisation, which contributes to the sense that this character could be dangerous.
- The character's tightly cropped hair accentuates the shape of the character's head, making it seem more skull-like and possibly linking him with symbols of death.

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

- Basements in films are often associated with murder and horror and dangerous characters.
- The basement/workshop surroundings are full of props such as the chainsaw and the skull, suggesting that the work done there is sinister.

- Horror movie-style props like the skull and chainsaw are positioned next to more everyday items like shelves and dust-masks, which is unsettling and give the sense that the character might be unhinged and threatening.
- The combination of the everyday and the sinister suggest that the man might be struggling to juggle everyday life with darker impulses.

Accept valid alternatives.

[4]

7 Spend **no more than 3 minutes** studying the film sequence below.
[Stimulus Film Sequence: *Stinger*]

(a) Identify the genre represented in this film sequence.
 (1 mark – AO1)

The War Film.

[1]

(b) List **two** examples of iconography in this sequence, which are characteristic of the genre.
 (2 marks – AO1)

Award [1] per valid example.

Answers may include:

- men in uniform
- weaponry and military props
- barren warzone setting
- stock characters/rebel fighters
- officer delivering death notice.

Accept valid alternatives.

[2]

(c) Analyse how the director uses camera technique and sound to create tension in this sequence.

(9 marks – AO1: 3 marks / AO3: 6 marks)

Award marks as follows:

Level 3 [7]–[9]	To an insightful and convincing analysis which clearly articulates how tension is created through both sound and camera technique: <ul style="list-style-type: none"> • Candidate identifies and comments on most key points showing an informed and accurate understanding of how camera and sound are used. • Candidate confidently draws on knowledge of a range of film language and conventions. • Answer presents a fluent and effective use of appropriate forms and style of writing. • Presentation, spelling, punctuation and grammar are coherent and highly organised so that the meaning is clear. • There is frequent use of appropriate terminology.
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Level 2	To a legitimate response which demonstrates some explanation of how tension is created through sound and camera technique:
[4]–[6]	<ul style="list-style-type: none"> • Candidate identifies and comments on some key points. • Candidate makes references to some relevant film language techniques. • Answer presents an adequate use of appropriate forms and style of writing. • Presentation, spelling, punctuation and grammar making meaning sufficiently clear. • There is some use of appropriate terminology.
Level 1	To a general response that has some basic validity but has little insight into how tension is created:
[1]–[3]	<ul style="list-style-type: none"> • Candidate may focus on a few obvious points (or parts of points). • Answer presents limited use of appropriate forms and style of writing. • Presentation, spelling, punctuation and grammar may make intended meaning unclear. • There is little use of appropriate terminology.

Answers may include:

Use of sound:

- The non-diegetic music rises in pitch, raising tension.
- The music uses foreign, Eastern instruments, suggesting a far off locale.
- The drums increase in frequency as death approaches.
- The exaggerated sounds of weapons being cocked and boots creaking emphasise the deadly stakes of this contest.
- The sound of the pin being pulled from the grenade is emphasised, a low key herald to the explosion which follows.

Use of camera technique:

- Handheld camera work gives the sequence a documentary-like sense of immediacy.
- Well-judged angles such as the high angle showing enemy fighters looking down on the soldiers help to create the spatial dynamics of the scene.
- The 180 degree rule is followed. Close-ups are used to establish important details such as the grief-stricken mother's expression.
- An extreme close-up is used to show the pin being pulled on the booby trap.
- The use of slow motion adds tension; by making the physical movements as the soldier trips the booby trap agonisingly slow, we feel both horrified and helpless to intervene.

Accept valid alternatives.

[9]

[35]

Section B

Creative Production, Management and Industry Contexts

[30 Marks]

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

- 1 Name **two** regional film funding providers in the United Kingdom or in Ireland.
(2 marks – AO1)

Award [1] per valid film funding body.

Answers may include:

Irish Film Board/Northern Ireland Screen/British Film Institute/BBC NI/
Channel 4/RTE.

Accept valid alternatives.

[2]

- 2 List **four** responsibilities of an Editor.
(4 marks – AO1)

Award [1] per valid responsibility.

Answers may include:

- importing film footage
- logging film footage
- creating a back-up of recorded footage
- editing footage
- exporting footage.

Additional responsibilities may also include: credits/post production effects/
compositing.

Accept valid alternatives.

[4]

- 3 You want to use a performer who is under 18 in your film.
Who is legally responsible for signing the copyright consent form for this performer?
(1 mark – AO2(b))

The performer's parent or legal guardian (accept either). [1]

- 4 You are filming a scene indoors with lighting stands and lights.

- (a) State **two** health and safety precautions you will take.
(2 marks – AO1).

Award [1] per valid precaution stated.
(See table below for possible answers). [2]

- (b) Give **one** reason for each precaution.
(4 marks – AO2b)

Award marks as follows for each precaution:
(See below table for possible answers).

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

[1] to a valid but limited reason showing some understanding. [4]

Precaution stated	Reason given
Ensure lights are securely fitted to stands.	To ensure that lights do not fall off and break during the shoot or fall on top of a member of the crew and harm them.
Ensure cables are taped down.	To ensure that no crew members trip over them and hurt themselves and/or break equipment.
Ensure that fire exits are not blocked.	To ensure that crew have direct access off set to safety at all times should a fire occur.

<p>Ensure that power sockets have not been overloaded.</p>	<p>To prevent damage to equipment, loss of power (e.g. through blowing the fuse) and the potential risk of fire/explosion.</p>
<p>Ensure that lights are allowed to cool down before being moved.</p>	<p>To ensure that no crew members burn themselves. To ensure that equipment isn't dropped and broken because it is too hot to carry. To ensure that the expensive bulbs are not put at risk (they are more prone to breaking when hot).</p>

Accept valid alternatives.

5 (a) What type of camera shot would you select to show the following?
(2 marks – AO1)

(i) Tears running down a character's face;

A Close-up, slow zoom-in or push-in [1]

(ii) A main character running quickly.

Tracking/dolly shot or possibly hand-held [1]

Accept valid alternatives.

(b) Explain your reason for selecting each shot type.
(4 marks – AO2a)

Award marks as follows for each reason:

[2] to a well-considered reason which clearly explains why the chosen shot type is most appropriate and effective.

[1] to a valid reason for the shot chosen.

Answer may include:

Reason for (i): This shot will bring us close enough to the character's face to see the tear, heightening the emotional impact of the moment and communicating the meaning of the shot clearly.

and

Reason for (ii): The use of camera movement will add a sense of motion and excitement to the shot. The use of such motion will allow the viewer to properly follow the character as they run.

Accept valid alternatives. [4]

6 Study the film screen shot and the related floor plan below.

The GREEN character on the left hand side of the screen shot and the WOMAN IN BLUE on the right hand side of the screen shot are having a conversation.

Where would you place your camera on the above floor plan to record the screen shot? Choose **one** of the following squares:

“A4” “B2” “E4” or “G3”. (1 mark – AO2(a)).

E4.

[1]

7 Study the short script extract below.

Create a shot-list based on the script using a **maximum of 10 shots**. Draw on your knowledge of genre-appropriate techniques to make your shot choices.

Use the table provided to identify each shot and describe the action it presents.

The first shot has been provided.
(10 marks – AO2a)

Award marks as follows:

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

Answers may include:

- two shots and close-ups for the conversation between characters
- a shot showing just the moon – perhaps in close-up
- a tracking shot to push in on Bruce just as the zombies grab him
- a crane shot to show the zombies approaching the farmhouse
- handheld camera work during the conversation
- tilted angles to accentuate the unsettling tone
- a dolly zoom as the zombies grab Bruce
- panning shot to show the zombies approach.

Accept valid alternatives.

[10]

[30]

Section C

Comparative Analysis

[15 marks]

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

1 Spend **no more than 5 minutes** studying the **two** film sequences below.

[Stimulus Film Sequence 1: *Hopper*]

[Stimulus Film Sequence 2: *Flying Saucer Rock 'n' Roll*]

Compare and contrast how the directors of these **two** film sequences use mise-en-scène differently to create comedy.

(15 marks – AO1: 5 marks / AO3: 10 marks)

Award marks as follows:

Level 3 [11]–[15]	To an insightful and convincing analysis which clearly articulates how mise-en-scène is used differently in each sequence: <ul style="list-style-type: none">• Candidate identifies and comments on most of the key points showing an informed and accurate understanding of how mise-en-scène is used differently in each sequence.• Candidate confidently and accurately compares the wide range of different mise-en-scène elements across both sequences and clearly articulates the moods created by these choices.• Answer presents a fluent and effective use of appropriate forms and style of writing.• Presentation, spelling, punctuation and grammar are coherent and highly organised so that meaning is clear.• There is frequent use of appropriate terminology.
Level 2 [6]–[10]	To a legitimate response which demonstrates some explanation of how mise-en-scène is used differently in each sequence: <ul style="list-style-type: none">• Candidate identifies and comments on some key points.• Candidate makes adequate comparisons of some appropriate elements of mise-en-scène such as different costume and design choices and different acting styles.• Answer presents an adequate use of appropriate forms and style of writing.• Presentation, spelling, punctuation and grammar make meaning sufficiently clear.• There is some use of appropriate terminology.

Level 1	To a general response that has some basic validity but has little insight into how mise-en-scène is used differently in each sequence.
[1]–[5]	<ul style="list-style-type: none"> • The candidate may focus on a few obvious points (or parts of points) e.g. costumes in Sequence 1 show that it is set in the past. • Comparison between the sequences and the different styles of mise-en-scène is limited and superficial. • Answer presents limited use of appropriate forms and style of writing. • Presentation, spelling, punctuation and grammar may make intended meaning unclear. • There is little use of appropriate terminology.

Answers may include:

Sequence 1:

In Sequence 1, period clothing and vehicles are used to transport the viewer to an earlier period, possibly the 1950's or 1960's. At first these mise-en-scène elements are presented in a generally realistic context. The use of a tractor as a vehicle suggests comedic intent. The performances are exaggerated with everything from the tractor driver's angry response to losing to the slick, would-be Lothario's threat to "get rough" suggesting that the action isn't to be treated too seriously.

After the race sequence, the action moves to an exterior location, which has clearly been faked on a sound stage. The intrusion of a hideous but not terribly convincing monster increases the sense of comedy and horror parody. The alien creature is an old-fashioned bug-eyed monster. The main actress' performance shifts into a hysterical-women-in-jeopardy mode, another trope taken from old horror and sci-fi movies. The arrival of the flying saucer, first as a fake looking model, then as a plywood interior, alerts us further to the film's humorous purpose.

The mise-en-scène seems designed with old-fashioned black and white cinematography in mind – especially the checkerboard colour scheme used inside the saucer.

Sequence 2:

In Sequence 2 the setting appears to be contemporary but the use of bright colours and exaggerated costumes signal the filmmaker's comedic intentions. The use of a space hopper instead of an actual rodeo steed is a *mise-en-scène* choice designed to upend expectations for comedic effect. The narrator's voice-over parodies the style of low key delivery found in documentaries and the use of a realistic acting technique in such an absurd context amplifies the sense of parody. The performances of the watching crowd also add to the comic tone, with responses to the hero's antics prompting everything from delighted cheers to outright tears.

The *mise-en-scène* makes full use of the colour cinematography with the arrival of the Hopper being foreshadowed by the abundance of orange costume elements in the crowd. Costumes and props mimic and mock stereotypical images of the American West.

Accept valid alternatives.

[15]

[15]

Total [80]

**CONTROLLED ASSESSMENT
DIVIDER FRONT**

**CONTROLLED ASSESSMENT
DIVIDER BACK**



**General Certificate of Secondary Education
2016**

Moving Image Arts

**Component 2: Acquisition of Skills in
Moving Image Production**

[CODE]

SPECIMEN

**CONTROLLED
ASSESSMENT
TASKS**

GCSE Moving Image Arts Component 2: Controlled Assessment Tasks

Candidates must complete **four** tasks for this component.

Candidates should attempt the four tasks for this component during the first year of the course. Skills developed in this component will prepare candidates for Component 3.

The four tasks are listed below. They cover the **five core skills** of film production.

- Task 1: Storyboarding
- Task 2: Camera and Editing (combined skills areas)
- Task 3: Postproduction Sound
- Task 4: Animation

Stimulus material for each task is detailed overleaf.

Each of the tasks has been crafted to provide a learning experience which gives the student the opportunity to:

- develop knowledge and understanding of the creative and technical processes involved in the production of moving image products; and
- develop and apply the five core skills creatively in response to stimulus provided by CCEA.

Component 2 is allocated **20%** of the total marks for the GCSE award.

The maximum number of marks for this component is **60**.

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;	15 marks 5%
AO2(a)	apply creative and technical knowledge and skill in the pre-production, production and postproduction of moving image products;	45 marks 15%

The breakdown of marks and time allocation for each task and the overall percentage weighting is outlined in the table below:

Portfolio Elements	Time Allocation	Total Marks Available	Assessment Objective	% Weighting
Task 1 Storyboarding	2 ½ hrs	0	AO1 & AO2(a)	20% of the GCSE
Task 2 Camera & Editing	7 ½ hrs	20	AO1 & AO2(a)	
Task 3 Postproduction Sound	5 hrs	15	AO1 & AO2(a)	
Task 4 Animation	5 hrs	15	AO1 & AO2(a)	

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.

Component 2 Tasks

Task 1: Storyboarding

Note to Teachers:

In this genre-based task candidates will be asked to produce a **storyboard with a minimum of 10 shots** for the following scripted sequence. The sequence contains various visual and narrative motifs which students should be familiar with from their study. Though the script clearly belongs within the Horror genre, candidates will have a number of options with regards to how they choose to interpret it. Some may choose to place an emphasis on the sequence's suspenseful qualities while others may focus on its comedic potential, for example. The gender and age of the protagonist have been left purposefully vague.

Note to Candidates:

This task focuses on the skill of visualising and producing a storyboard.

- You are required to create a **storyboard for a short film sequence (10–20 shots)**, based on the screenplay scenario provided.
- The purpose of your storyboard is to create a document that could be used for a director to shoot your film.
- You should incorporate genre iconography into your storyboard. This may be hand drawn and/or photographic.
- Each frame of your storyboard should indicate camera framing, positioning and movement and should convey how the story will be told on screen.
- You must submit the final storyboard as a .pdf file.

Sample Task 1 Storyboard Stimulus Script:

EXT. GRAVEYARD - NIGHT.

A dark and misty night, fog drifts past the headstones in an old and decrepit looking graveyard. Clouds roll past the full moon above. The surrounding trees look sinister and cast odd shadows in the moonlight.

Our main PROTAGONIST, walks past row after row of tombstones, shivering in the dark. As PROTAGONIST continues, something flies forward at speed, a strange looking BAT heading straight for PROTAGONIST. PROTAGONIST ducks, the bat flies upwards and away, silhouetted against the moon, as it flies into the night.

PROTAGONIST sighs with relief, then takes a few more steps before tripping on a large root. PROTAGONIST lies motionless and then begins to stand up just as a pair of partly decayed ZOMBIE ARMS bursts from the soil pulling PROTAGONIST back down. PROTAGONIST screams in utter terror.

Task 2: Camera & Editing

Note to Teachers:

In Task 2 candidates will be provided with a dialogue-free stimulus script and are expected to shoot and edit it. The stimulus script will be presented in correct screenplay format but will be non-genre specific. Candidates' final film sequences should not exceed **40 seconds** in length and should purposefully illustrate practical knowledge of:

- the 180 degree rule;
- directional continuity;
- continuity editing techniques;
- timing and pacing;
- framing/positioning;
- camera movement; and
- appropriate use of practical lighting to enable visibility.

Note to Candidates:

This task focuses on production skills in camera and editing.

- You are required to shoot and edit a **short film sequence (maximum length: 40 seconds)** based on the screenplay provided. (You should build on the skills you developed in the previous task by creating a storyboard in preparation for shooting and editing but this does not have to be submitted for assessment).
- The purpose of the camera and editing task is to assess your ability to:
 - plan shots which will enable a continuity edit;
 - use a variety of appropriate camera framing, movement and positioning to create meaning; and
 - edit your shots, taking account of flow and pace, using the techniques of continuity editing.
- Lighting, mise-en-scène and sound will not be directly assessed in this task but you may wish to take the opportunity to develop skills in these areas now as these will be important areas of assessment in Component 3. You should make use of practical lighting and available light to ensure your footage is clear and it is possible to accurately assess camera work.
- You must submit the final edited sequence as a .mov file.

Sample Task 2 Camera & Editing Stimulus Script:

INT. ROOM - DAY

Two characters, CHARACTER A and CHARACTER B stand across from each other at a table. On the tabletop an open suit case. Next to it a pile of various items to be packed. Next to these items a small silver key - the key to the suitcase itself.

A hands B an object. B packs it in the case. They smile at each other. A hands B another object. B packs another object. A hands B object after object. B packs them all. The two smile and nod at each other. The pace grows faster and faster as more objects are handed over to B and packed. The key still visibly in place as the remaining objects are packed away.

Soon only one object remains on the tabletop - the key. A hands the key to B. B puts the key in the case and closes it shut, locking it. A nods and smiles at B, then lifts the suitcase up off the table revealing one last object - an exercise book. A sighs. B shrugs. A places the suitcase back down on the table next to the exercise book and tries to open the case but can't. B reaches for where the key had been sitting. The two suddenly realise their mistake and look directly at each other.

Task 3: Postproduction Sound

Note to Teachers:

In this task the candidate must **add sound effects and music** to a **muted 20 second clip** from an existing moving image product, which CCEA will provide. Adding appropriate diegetic sound and a non-diegetic musical score is essential but dialogue will not be permitted. Appropriate non-linguistic utterances such as sighs, laughter or screams may be added.

Sound effects and music may be sourced but it is expected that at least some of the sound elements will have been specifically created and recorded by the candidate.

Candidates must provide a screen-grab of their sound edit in progress in whichever software package they have used to create it. Candidates must also provide a log of music and sound cues indicating elements which have been sourced and which have been specifically created.

Note to Candidates:

This task focuses on the acquisition of skills in postproduction sound.

- You are required to design and create a **multi-layered soundtrack** for a sequence you have selected from a moving image product provided by CCEA (**maximum length: 20 seconds**)
- The purpose of this task is to assess your ability to use a range of sound-recording and editing techniques to create appropriate atmosphere.
- You will be expected to combine the following sound elements:
 - a musical score;
 - self-generated foley sound; and
 - sourced, pre-recorded sound/sound FX.
- The final soundtrack must be submitted as a .mov file.
- You will also be expected to submit a screen-grab of your sound-editing interface, which illustrates your completed sound-editing project and a log of music and sound cues. This log must show the elements of sound you have sourced, and which you have created yourself.

Sample Task 3 Sound Film Clip:

A typical annual stimulus clip would be 20 seconds taken from an animated or live action film, for example:

Batman: The Animated Series – Title Sequence
(Dir: Bruce Timm, 1991) 00:00 to 00:59

Task 4: Animation

Note to Teachers:

For this task candidates must create an **animated sequence (maximum length: 20 seconds) in response to an audio track provided by CCEA**. The audio track will be a small number of voice-over dialogue statements which are intended to address the student's animated character during the animated sequence.

The sequence may be completed using conventional hand-drawn animation, stop motion animation, Flash animation or similar 2D animation packages or any 3D animation software. Animation must be created using stop motion animation or key-frame animation. Motion capture assisted work or animation relying on pre-set in-software movements are not permitted.

It is not required that candidates create their own animation models for this task, though they may choose to. The animation must be filmed against a blank background. No production design or creative consideration of mise-en-scene beyond the performance of the model is required. Pre-existing off-the-shelf models will be permitted, whether they are physical armature figures or generic computer models created by others.

The animation will typically comprise a series of actions – a **walk cycle** followed by a set number of **reactions** and **expressive actions**. The emphasis here must be on body-language. The animation of facial expression is not required though candidates may animate additional movements if they wish.

Note to Candidates:

This task focuses on the acquisition of animation skills.

- You are required to animate a short stop motion animated sequence (maximum length 10 seconds) based on the voice-over sound files provided.
- The purpose of this task is to assess your ability to animate a jointed character to create smooth, lifelike movement, emotion and expressive responses. (It is not necessary to create your own character or set, as this is not assessed in this task).
- The final animation must be submitted as a .mov file.

Sample Task 4 Animation Audio Sequence with required actions/reactions:

Audio: VO Dialogue (provided)	Required Action/Reaction
"Hey you! Come over here..."	Character walks.
"Say hello to the audience!"	Character waves.
"They think you look great!"	Character responds.
"Take a bow!" (applause)	Character bows.

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**General Certificate of Secondary Education
2016**

Moving Image Arts

**Component 3: Planning and Making a
Moving Image Product**

[CODE]

SPECIMEN

**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.

In the final live task booklet released for assessment on the subject microsite, there will be **four 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.

This specimen booklet presents one exemplar scenario for each genre to give your students an idea of what these will look like.

Each scenario will also suggest sources for genre-specific research. The maximum certificate of films featured on the suggested source lists is fifteen. 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 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	A01	A02a	A02b	A03
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 the final live task booklet released for assessment on the subject microsite, there will be four scenarios provided for each of the six set genres. This specimen booklet presents one exemplar scenario for each genre to give you an idea of what these will look like.

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 own 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 & 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 - 10 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-scene 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 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.

Component 3 Genre Scenarios

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.

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 candidates will be able to explore this horror movie trope.

This scenario will enable you to use a range of camera techniques in this scenario (e.g. 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), tense music and costume/make-up (e.g. 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 horror 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: **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 slaps down their hand, it also contains an Ace. The two glare angrily at each other. The others step back as the two players 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). 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 Westerns 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 Rami, 1995)

Genre: Romantic Comedy

Scenario 1 The Meet Cute

Two unseen figures watch from the other side of a public space (e.g. restaurant, bar, park) as a man and a 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?

Maybe the couple will 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. Maybe the couple does part, but the one who remains soon meets someone else and the cycle begins all over again...

Genre Techniques

One of the most powerful techniques to 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 narrator. 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 on-screen.

Research:

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

The Lady Eve (Dir: Preston Sturges, 1941)

The Hudsucker Proxy (Dir: Joel & Ethan Coen, 1994)

Romeo and Juliet (Dir: Baz Luhrmann, 1996)

Inside Out (Dir: Tom and Charles Guard, 1999) (Short film)

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

Genre: Action/Adventure

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...

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 offers scope for experimenting with camera movement. Tracking towards the hero at the very end of the sequence should emphasise their feeling of empowerment.

Though the "tooling up" montage style referred to here is common in action cinema, you might want to try 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: **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 another flash of light signals the arrival of another time-traveller.

Genre Techniques

This scenario will allow you to explore basic visual 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 might also experiment with Garageband or similar audio manipulation tools to create a suitably outlandish time-warp sound effect.

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

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: 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 – the school locker. As the thief works, a look-out 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 could 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. By borrowing that concept you can record your own sound effects and explore 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 whilst 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 crime films to research relevant techniques and approaches:

Rififi (Dir: Jules Dassin, 1955)

Inside Man (Dir: Spike Lee, 2006)

The Killing (Dir: Stanley Kubrick, 1956)

