

A LEVEL

Candidate Style Answers

FILM STUDIES

H410

For first teaching in 2017

**NEA prototype with commentary –
screenplay and storyboard option**

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Introduction

Following an [Ofqual consultation](#), changes have been put in place to recognise the disruption to education and lost teaching time caused by the coronavirus (COVID-19) pandemic. These changes are to reduce the pressure on teachers and students in the 2021/22 academic year, and to safeguard against ongoing public health concerns.

For A Level Film Studies students may submit a prototype or mock-up of their NEA production along with supporting evidence where they are not able to submit a completed production.

Centres should note that there are no changes to the specification content or assessment criteria for all components. Students should aim to submit a completed NEA as required by the specification unless they are unable to do so due to disruption caused by the coronavirus (COVID-19) pandemic.

The following storyboard shows what a prototype may look like. It is not prescriptive in any way and shows an example of what a storyboard may look like if the candidate is unable to complete the work as required by the specification. A prototype for the screenplay option will only apply to the storyboard element and must be accompanied by a screenplay as required by the specification. In order to assess the candidate centres should request that they provide additional evidence to support their thinking.

In this example the candidate has provided images from Google Maps to illustrate locations that would have been used if they had been able to travel to them. As they were not able to travel out of their locale they photographed most of the storyboard in representative locations. The candidate has also submitted Pinterest type image montages to show period detail in intended mise-en-scène. These images do not mean that the candidate would have acquired all of these but would have tried to use some of them to represent the era. The use of black and white was also a conscious decision to indicate that the action takes place in the past. The candidate has included some end-notes to explain why they have not included photographs in specific frames. Once again, the supporting evidence is not intended to be prescriptive but to give the reader an idea of what may be included. Centres could decide on what materials they feel would most effectively support their assessment of the prototype artefact. All materials should accompany the submission if called for moderation.



The storyboard which follows comprises a mixture of photographic images, manipulated clip art, online storyboard images, and hand drawn materials. Candidates may submit a storyboard which is completely hand drawn or animated, or is a mixture of original photographic images and hand drawn/animated frames. There must still be 20 frames as required by the specification. All images presented here are original in that they have been produced or manipulated by the candidate to illustrate the development of their specific narrative. Found images should not be used.


Assessing the storyboard and screenplay


When assessing the storyboard along with the screenplay, the centre should use the existing mark criteria to reach a judgement in the same way as if the storyboard had been completed to the requirements of the specification. For example, the storyboard presented here along with its accompanying screenplay:


- demonstrates a good application of knowledge and understanding of the short film and its distinctive narrative form. It shows a convincingly good use of a range of appropriate narrative techniques including the use of dialogue (where appropriate), character development and dramatic devices that delivers a good demonstration of knowledge and understanding of the short film and its distinctive narrative form. There is good narrative construction which creates well-selected and well-developed insights into character motivation. The work demonstrates a well-developed application of knowledge and understanding of how narrative can convey points of view, both intended meaning and those of the spectator. It shows a well-developed application of knowledge and understanding of narrative forms that effectively follow conventions of the three-act structure. Convincingly at the top of Level 4 for application of knowledge and understanding of the short film and its distinctive narrative form.
- demonstrates good application of knowledge and understanding of the micro-elements of film form. The work demonstrates a convincingly good understanding of the short film form through a good use of indication of the intended use of: cinematography (movement, positioning, framing and lighting), mise-en-scène (settings, props, costumes and make up), editing (transitions, pace, juxtaposition of shots, storytelling), sound (music, dialogue, sound effects). The work demonstrates a well-developed knowledge and understanding of how micro-elements of film form can contribute to the aesthetic qualities of a short film. Convincingly at the top of Level 4 for application of knowledge and understanding of micro-elements of film form.


The storyboard


	Shot Number: 10	Duration: 00:03
	<p>All cinematography is B&W to signify that the narrative takes place in the past.</p> <p>Cut from shot 9</p> <p>The young woman starts to powder her face.</p> <p>POV - 'Mirror view' - paying attention only to her face and the room in the background.</p> <p>Camera angle = big CU - close and personal, blemishes evident and almost uncomfortably close.</p> <p>The mirror view makes the shot slightly distorted.</p> <p>No dialogue.</p> <p>Radio commentator is heard in background.</p> <p>[see note 1]</p>	
	Shot Number: 11	Duration: 00:05
	<p>Camera remains in big CU and pulls out to reveal more of the young woman's face.</p> <p>She starts to conceal her natural face by looking quizzically at the mirror as if it is watching her, or perhaps instead lost in thought. The makeup she uses is the only prop as she turns from side to side applying it.</p> <p>Close up and a close pan as we follow her face moving in the 'Mirror'. The closeness makes her appear more vulnerable and the black and white mutes her efforts to look different with makeup.</p> <p>No dialogue.</p> <p>Radio commentator continues to be heard in background.</p> <p>Quick fade out.</p> <p>[see note 2]</p>	


	Shot Number: 15	Duration: 00:05
	<p>The outside of a house on a street with similar houses – some seem run-down. The young woman leaves it and walks out of shot.</p> <p>ML shot. Slow pan as the young woman leaves the building. The camera pans past her as she walks out of shot and we see the rest of the street.</p> <p>Cross fades into next shot.</p> <p>Diegetic ambient sound – women laughing, children playing football - focus on the wind in the trees.</p> <p>[see note 3]</p>	



	Shot Number: 16	Duration: 00:03
	<p>The young woman walks down the street with her head to the ground, bag on shoulder hidden from view and walking hurriedly. She huddles in her coat as if it is protecting her.</p> <p>MS. Static camera. She walks into the frame and moves across it, focuses on the sharpness of fence separating the tree line.</p> <p>Ambient sound + a strange non-diegetic piano twang.</p> <p>Cuts to shot 17.</p>	


	Shot Number: 17	Duration: 00:05
	<p>We are introduced to a young man wearing a wool jumper and trousers. He is smoking a cigarette. He has combed hair and wears glasses. [see note 4] He reads something on a bench alone, seemingly absorbed.</p> <p>Medium high angle shot.</p> <p>Ambient sound but woman's footsteps can be heard approaching. Discordant piano as cut to shot 18.</p>	


	Shot Number: 19	Duration: 00:03
	<p>The young woman is bending over her bag from which the contents have spilled. Among the contents is a hairbrush, a mirror, an open box of pills, and a small knife.</p> <p>She is hastily trying to stuff all the contents back in her bag, head down and still no engagement with camera or other subjects.</p> <p>Medium shot with focus on her hands as they move to retrieve items. She seems isolated; much of the frame is just grass.</p> <p>Ambient sound.</p> <p>Cuts quickly to shot of interaction with Young Man.</p>	


	Shot Number: 22	Duration: 00:04
	<p>The young woman flinches at the reassurances and the concerns of the young man who has helped her retrieve her items. She seems scared walking away from him as he reaches out his hand to console her.</p> <p>Medium close shot – young man's hand coming from bottom right of frame.</p> <p>Ambient sound.</p> <p>Fades into shot 23.</p> <p>[see note 5]</p>	


	Shot Number: 30	Duration: 00:03
	<p>The young woman is seated on the bench previously occupied by the young man. She seems to be contemplating the knife against her palm, not interacting with anything else. She wears a different dress to before with pulled back hair.</p> <p>The dappled light and darkness from black and white create shadows reflecting her indecisiveness, chiaroscuro.</p> <p>Ambient sound. Non-diegetic piano music intensifies towards end of shot.</p> <p>Medium shot cuts to shot 31.</p>	


	Shot Number: 31	Duration: 00:03
	<p>Close up of knife resting in her hand. She turns the knife in her palm idly on the bench.</p> <p>The shadows on the back of her hand compliment the glint of the knife.</p> <p>The piano music from shot 30 continues to intensify.</p> <p>Cuts to shot 32</p>	
	Shot Number: 35	Duration: 00:05
	<p>The young man sits beside the young woman. He seems to be concerned about her.</p> <p>High angled medium close up.</p> <p>Narrow depth of field focuses on the characters as though they are in a bubble - blurring the background.</p> <p>Ambient sound no dialogue.</p> <p>Cuts to shot 35.</p> <p>[see note 6]</p>	


	Shot Number: 36	Duration: 00:03
	<p>There is a moment of calm before the characters interact. Focus on the trees above the bench as they sway in the breeze over characters.</p> <p>Sound – wind blowing through the branches – some low volume ambient sound.</p> <p>Camera tilts back down to the characters sitting below the tree. Quickly cuts to shot 37.</p>	



	Shot Number: 44	Duration: 00:12
	<p>Montage – arm hanging from bed/curtains pulled down/hands over face/screaming.</p> <p>Showcases the young woman's ramblings and lunacy as she begins to fall apart, close up and vulnerable, she seems isolated.</p> <p>She appears in light and the rest of the room seems dark in comparison, the camera is close and then far away as if attacking and defending itself from the subject.</p> <p>Discordant mix of ambient sounds and screams.</p> <p>Fade to black – cut to shot 45</p>	



	Shot Number: 50	Duration: 00:05
	<p>The young woman appears more confident, time has passed, and she wears a different outfit signifying a different day. Walks briskly down street.</p> <p>She walks towards the camera, and is in light, the rest of the street darker and less obvious.</p> <p>Sound – low volume ambient – non-diegetic music ‘The Great Pretender’ by The Platters.</p> <p>Cuts to shot 51 while music continues.</p>	

	Shot Number: 55	Duration: 00:06
	<p>The young woman runs away from the camera. She is running between trees and through undergrowth.</p> <p>Steadicam follows her – from the POV of the young man who is following her.</p> <p>Cuts to shot 56.</p> <p>[note 7]</p>	

	Shot Number: 60	Duration: 00:08
	<p>Having caught up with the young woman the young man attempts to console her. She seems to be hysterical and is sobbing into her hands.</p> <p>As well as her sobbing birds are singing above. Towards end of shot piano music starts softly.</p> <p>Close up two shot to show interaction of characters.</p> <p>Cut to shot 61.</p> <p>[note 8]</p>	

	Shot Number: 62	Duration: 00:05
	<p>The young woman raises the knife quickly and her facial expression changes. She now looks sinister. There are no tears on her face.</p> <p>Medium close up as the young woman approaches the camera – POV of young man.</p> <p>Piano music becomes more intense and discordant.</p> <p>Cuts to shot 63.</p>	

	Shot Number: 63	Duration: 00:03
	<p>POV switches.</p> <p>The young man raises his arms in fear. He stumbles back slightly and raises arms as if to beg.</p> <p>This shot mirrors the previous shot but from different points of view – both are in medium close up moving tighter as the young woman approaches.</p> <p>Use of Kuleshov effect.</p> <p>Piano music continues and dominates over low volume ambient sound.</p> <p>Cuts to shot 64.</p>	
	Shot Number: 65	Duration: 00:04
	<p>The young man's face appears terrified as he is stabbed by the young woman who is out of shot.</p> <p>Close up of the young man's face, focusing even closer on his eyes and the shock of his expression.</p> <p>The piano music becomes ever more frantic and there is an electronic scream as if coming from the young man's mouth. No diegetic sound.</p> <p>Fades to black.</p> <p>Cuts to shot 66.</p>	

	Shot Number: 67	Duration: 00:05
	<p>The young man lies dead on the ground, his hand outstretched as if to reach for the knife he had tried to retrieve from the young woman to help her.</p> <p>High angle medium close shot looking at the young man's body from above. The knife is in focus and glints in the sun.</p> <p>Piano music becomes more melodic and sad fades out at end of shot.</p> <p>Cut to shot 68.</p>	
	Shot Number: 68	Duration: 00:06
	<p>POV changes - as if camera is on the body that the young woman has discarded.</p> <p>The young man's body is seen and the feet of the young woman as she walks away into the distance.</p> <p>The shadow of the young woman passes over the young man's body as she leaves the shot.</p> <p>Low level ambient sound. The music has come to an end.</p> <p>Slow cross fade to shot 69.</p> <p>[note 9]</p>	

Notes:

The storyboard focuses on the external shots from my screenplay; these were easier to photograph as restrictions allowed a greater level of mixing outdoors than in.

Note 1: I manipulated some clip art for these frames as I was unable to use my actor because households could not mix. My intention was for my actor to appear dressed similarly to later images.

Note 2: As note 1.

Note 3: I was going to use a friend's house here because it looked a little gothic but because of restrictions I decided to use my house instead – this still has a period feel. See Recce Report for further details.

Note 4: I was unable to get the props/costume for the young man so I photographed him at the proposed location but without appropriate elements of mise-en-scène. See Casting/Costume/Props document for further details.

Note 5: This frame has been hand drawn as it would have been necessary for two people to be closer than 2 metres.

Note 6: I took a photo of my brother and I and manipulated it in Photoshop to try to make it look like the young man and woman sitting next to each other.

Note 7: I had a problem with getting transport to this location (see Recce Report below) so used background and character from *Storyboard That*. I chose the stock character and then manipulated it to match my screenplay.

Note 8: As note 5.

Note 9: For this frame I only included the young woman's feet so that I could use the sister of the actor so that they could appear together.

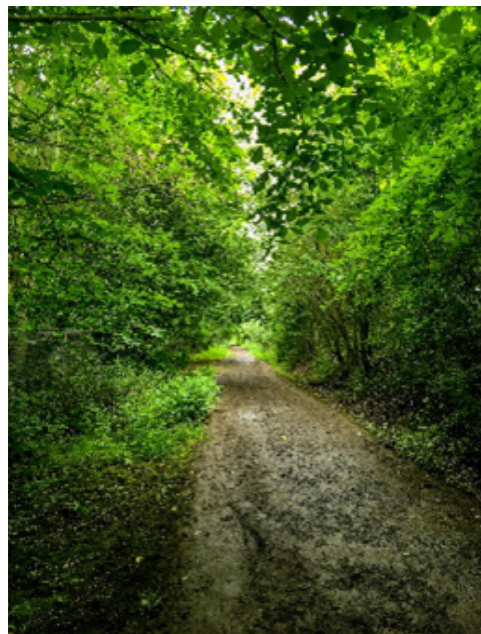
Recce report using found images.

These are the locations I would have used if I were able to.

The street bench would have been placed under the tree – shots 17, 30, 31, 35



This is the woodland for shots 55+



The woodland clearing
Shots 60+



The street.

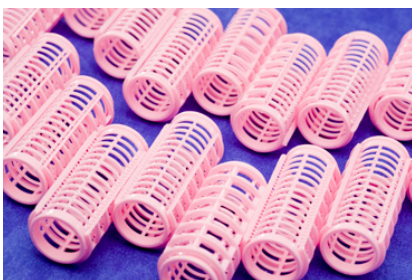


I was going to try to recreate the feel of this bedroom for shots 10 and 11.

The young woman would be sat at the mirror.

Props

I was going to try to find these, or similar items, in charity shops but they were closed due to Covid restrictions.



Costume – using found images.

These were to be my models for the two characters.



The young woman's nightgown (left), white gloves (below left), lace dress and over coat (below).



The young man's jumpers, trousers, and glasses.



The screenplay

1.INT.UNKNOWN HOUSE.BEDROOM.1960S.AUTUMN.MORNING

IRIS FADE IN

Quote is displayed.'I took a deep breath and listened to the brag of my heart. I am. I am. I am.' - Sylvia Plath

In the background, we see SHE, humming softly, not yet in clear focus.

The room is white, and almost bare.

There is only a bed, bedside table, heavy curtains and a wardrobe, dresser and lamp.

The lamp light flickers erratically.

SHE taps her feet on the floor, in time to her humming.

SFX: unintelligible humming

SHE is in a white nightgown with short dark hair in rollers, early twenties and is small, wraith-like.

SHE gets up, stretches and yawns.

SHE clasps her hands to her face as if laughing and twirls around, arms outstretched.

Her arms flay into the lamp that sits on the bedside table.

It smashes, pieces landing on the floor around her feet.

SHE puts her arms to her sides and looks around, before tentatively moving through the shards.

SHE bends down and touches one slowly, before retreating her hand as if burnt.

Shaking her head, SHE gets up and moves out of frame, leaving the shards on the floor.

2.INT.UNKNOWN HOUSE.1960S.AUTUMN.MORNING

SHE crosses to the other side of the room and flings open the curtains.

SFX: Piano twangs sharply

SHE then crosses to her dresser where she sits, before switching the dial of an old fashioned radio.

SFX: Radio static

The machine whirs and then stutters into life, a commentator speaking.

COMMENTATOR 1

(Raspy)

Good morning one and all! You're listening to the BBC radio show, and can I tell you, this morning we have a lot of treats in store. Our comedy team are going to be in later performing some new sketches, and all new material! But of course we will have the ordinary rodeo of songs, and we will be taking suggestions! Our first suggestion is from Margaret in Liverpool. Margaret, may I call you Maggie? And also how hails Liverpool?

Focus on her back as her hand slowly moves to her hair, expression not visible.

SHE begins to unravel the rolls slowly.

SHE caresses her cheeks before applying some powder.

SHE pouts her lips as she applies a coat of a dark lipstick, suggesting a blood red.

SHE then retrieves from the dresser some dark nail polish, and applies this to her nails.

SHE dons some white gloves.

There is a small, heart shaped box on the dresser, a faint imprint of a flower not particularly visible.

SHE picks this up and opens the clasp, revealing some pills inside.

MARGARET

(Breathy)

...Ah love, only the husband calls me Maggie!

(Quarrel of street on end of phone)

Well this one is requested by all of us on Bromley Road, to Darrel and the other boys working at the docks today...

(yelling and screaming on other end)

COMMENTATOR 1

My my, Ms Margaret it seems some urchins are making it a little difficult for you.. aha..aha

SHE rolls her eyes, rolling a pill around on the palm of her hand, feet up on the dresser, staring into the mirror.

MARGARET

(Laughing breathlessly)

Ah, wait. We'll... have some of our own... Beatles! 'She loves you!'

(Shrieking intensifies)

SHE tips the pill from her right hand and lays it on the palm of her left glove.

Calmly SHE pours from a crystal jug a small glass of milk, before picking up both the pill and milk and ingesting them.

COMMENTATOR 1

Great choice Liverpudlians! And what energy! Aha try not to annoy your folks to much eh? And now playing, The Beatles 'She loves you'. Never gets old this one.

(Chuckles)

SFX: 'She loves you' The Beatles

SHE leaves the radio whirring and turns, the nightgown swaying slightly.

Her hands reach for a lace dress hung on her wardrobe door before SHE leaves the room.

Without her presence the radio stutters to a halt, cutting to silence.

3.EXT.UNKNOWN STREET.1960S.AUTUMN.MORNING

The street is lined with worn brick houses, some in a state of disrepair. Bedraggled washing hangs on a line in the garden of the closest house, where two women lean on the fence laughing.

Some boys in the foreground are playing football and running across the street.

Newspapers litter the pavement and drift in the breeze.

SHE is carrying a handbag and looking around confusedly. The darkness of her lips is obvious even in the monochrome world.

SHE flinches as she walks down the street when the sound of the extra diegetic piano twangs uncomfortably.

In the background we see a YOUNG MAN on the bench regarding her earnestly as she walks onward.

He is shaded by some trees that line the opposite side of the street to the houses.

Behind them is a small wood.

YOUNG MAN wears a wool jumper and trousers, a cigarette dangling between his lips and marring his vision with smoke. He is mid-twenties with combed hair and glasses.

Seeming to have the intent of crossing the road, SHE drops her handbag.

A flurry of things rolls onto the pavement.

SHE becomes flustered picking them up as the YOUNG MAN rushes from the bench to help her with her things.

A hairbrush and mirror, besides her open box of pills and a small knife are on the ground.

YOUNG MAN smiles reassuringly though she still seems embarrassed.

His smile fades when he picks up the knife and sees the scattered pills.

He puts all the things in the bag and hands it back to her.

SHE hastily touches his arm in way of thanks and walks onward but he puts his hand on her shoulder and SHE swivels around.

He looks at her intently, an inquiry of sorts, that seems unanswered as she shakes him off and keeps walking, our focus on his gaze as she leaves.

4.EXT.UNKNOWN STREET.BENCH.1960S.AUTUMN.DAY

SFX:Gentle piano

Boys continue to play football on the street before one picks up the ball.

They all start walking slowly out of frame.

Time passes.

CUTAWAY:

We see her sitting on the bench with a different dress but still the same pristine image, well made up and tied up hair.

The glow of the sun dapples her face, the weather calm, serene.

A shadow with its owner out of frame covers her hunched form, approaching the bench.

Her focus is on the knife with the blade against the white of her glove.

SHE starts to shake and the piano grows louder as if an animal has been startled.

SFX:Piano intensifies

It quietens as we see YOUNG MAN from before taking a seat beside her, hands in pockets.

SHE continues to look at the knife.

HE reaches for it and SHE closes her palm.

He meets her gaze and touches her shoulder lightly.

SHE jumps up in an instant, dropping the knife.

The YOUNG MAN tries to grab her to hold her back, his hands reaching out to support her balance as SHE falters.

Pushing his hands away, SHE smooths down her dress and retrieves her knife.

Shaking her head she turns away from the YOUNG MAN and walks away.

The YOUNG MAN remains on the bench.

He places his hands on his head and bends over, hunched on the bench.

He resumes his position and slouches back, retrieving a cigarette from his pocket and lighting it before staring at the trees above.

5.INT.UNKNOWN HOUSE.BEDROOM.1960S.DAY/NIGHT

we see SHE sitting in her room on her bed alone,scratching her hands and tapping her feet.

MONTAGE:

A) SHE CLUTCHES AT HER HAIR AND SOBS, SHAKING AND TRYING TO PULL AT HER HAIR

B) SHE SPINS IN THE MIDDLE OF THE ROOM SCREAMING AND JUMPING ABOUT AS IF TRYING TO ESCAPE

C) SHE WRENCHES AT THE CURTAINS, PULLING THEM DOWN AND BLINKING RAPIDLY IN THE LIGHT, THE EFFECTS OF CHIAROSCURO DAPPLING HER FACE

D) SHE LIES ON THE BED, HER HAND SCRAPING THE FLOOR.

EXTREME CLOSE UP: SHE CLOSSES HER EYES, MASSAGES HER FOREHEAD

END MONTAGE

When her hands pull away, SHE sees the palms slick with blood.

Her eyes widen in response but SHE doesn't move. Just stares as the blood drips from her wrists onto the bed.

6. INT. UNKNOWN HOUSE. BEDROOM. 1960S. AUTUMN. MORNING

SHE sits on the bed, head in her hands, wearing a nightgown once more. The room is darker than before.

Her hands fumble over one another, shaking and fiddling at her gown.

SFX: Radio static

SHE jerks up her head, listening for the sound.

SHE turns to look out of frame.

CUT TO

A radio is on the floor, old fashioned and noisy.

It switches from station to station, the sounds of commentators blurring and intermingling.

COMMENTATOR 2

And today folks, there's a forecast of heavy rain, though let's not be dismayed! Still plenty of time to get that washing in ladies, and that brings me to our lovely patrons 'Heidie's all purpose cleaning powder', available in...

SFX: Whirring from radio

SHE looks away and flops on the bed staring at the ceiling.

COMMENTATOR 3

Thank you for listening to this broadcast, and now onto music, joining us today is the wonderful Ms Cilla Black, with her single 'You're My World'. What a tu...

SHE flings a hairbrush at the radio which cuts off sharply.

SFX:Radio Static

7.EXT.COUNTRYSIDE.CLEARING.1960S.AUTUMN.DAY

SFX:The Great Pretender by the Platters

SHE walks down the street, slowly the camera panning upwards to her face.

This time the street is empty, no newspapers or people.

It is windier, the sky more cloudy.

SHE flings back her head to clear her face.

SHE is smiling slightly, a knife clenched in one hand and a handbag in the other, her dress fluttering in the wind.

CUT TO:

YOUNG MAN sits, dejected on the same bench.He holds a crumpled magazine in his hand and a lighter in the other.

He watches as SHE passes him with no recognition.

Seeing the knife, he leaps up to follow her.

EXTREME WIDE SHOT: SHE IN FRONT OF THE YOUNG MAN FOLLOWING CAMERA

SHE smiles slightly as if acknowledging him walking behind her

SFX:the Great pretender stops abruptly

YOUNG MAN runs in front of her, halting her path.

SHE continues to smile, looking as if through him.

YOUNG MAN holds up the magazine, showing distorted pictures of perfect women; actresses litter one folded page and the other shows tattered images of singers and one female cook.

every woman looks tidy, perfect though marred by the creased pages.

Slowly, the YOUNG MAN reaches for his lighter and lights the magazine.

SHE still faces it, smile fixed.

Slowly as the flames engulf the magazine, YOUNG MAN drops it.

Her smile falters and she turns running away towards the wood behind the lining trees and bench.

YOUNG MAN follows, dropping the lighter also.

8.EXT.COUNTRYSIDE.CLEARING.1960S.AUTUMN.DAY

We see SHE running down between trees, her handbag slipping from her shoulder.

The bottom of her dress is tattered and bedraggled, and her hair is loose.

SHE is being chased by the YOUNG MAN.

They halt in a clearing, and SHE, gasping, motions to the knife in her hand, alluding to harming herself.

He tries to step closer, but she brings the knife closer to her skin.

One of her gloves is missing, and her hand, polish gleaming, clutches tightly at the knife.

SHE regards him manically, her lips twitching into a smile and then reverting to fear.

Both seem to regain their breath as they stare at one another.

SHE looks frightened and sad.

YOUNG MAN looks to her and motions to his chest.

Still clutching the knife, SHE starts to sob.

YOUNG MAN points from his chest towards her.

Slowly he approaches her, hands flat out as if approaching a wounded animal.

SFX: Sound of birds overhead

9.EXT.COUNTRYSIDE.CLEARING.1960S.AUTUMN.DAY

SHE hangs her head, appearance bedraggled and her makeup smudged from trying to run away.

SHE stoops to the ground, knees digging into the earth, shoulders slightly shaking.

Close up of YOUNG MAN'S face as he slowly makes his way over to her.

His legs step in front of the her kneeling figure, and he stoops to be at her level, both now kneeling.

His hand reaches for hers holding the knife, and though facing some initial resistance, she gives in and lets him take it, not acknowledging him, face still bent.

As his hand takes the knife, hers darts forward in a blur of motion, grasping the blade.

YOUNG MAN'S face is terrified as she jumps to her feet.

His mouth forms an 'o' and he lifts his hands to protect his face

Close up of the knife she holds over her head, before SHE brings it down with force.

Off screen SHE stabs the YOUNG MAN repeatedly.

CLOSE UP:

YOUNG MAN clutches his face, mouth widening as if screaming but silently.

His hands slowly move to cover his face.

His fingers clench at his eyes, and then withdraw to reveal his mouth still open.

SHE steps back, panting.

SHE drops the knife out of frame, dark stains marring her dress.

SHE starts to blink rapidly and smile.

SHE steps away from the body.

10.EXT.COUNTRYSIDE.CLEARING.1960S.AUTUMN.DAY

SHE has her back turned as SHE regards the pool of dark blood around YOUNG MAN'S head.

His eyes reflect the palour of the sky, glassy without the reflection of the sun.

We focus on her glove and the pills in her palm.

SHE empties them onto the ground near the YOUNG MAN'S body and walks away.

The blood continues to seep from him as her feet slowly disappear from the frame.

CUTAWAY:

The frame is filled with magazines, from housekeeping features to Idol interviews and Broadcast shorts.

The womens' faces are stretched wide, smiling serenely.

Fire slowly starts to seep up the collage of pages, engulfing them.

SFX: Radio Static

The sound of the radio begins to drown out the faint sound of the fire burning.

A commentator starts to speak though faintly.

COMMENTATOR 1

....And..Gents, that's it for our show today. Hope you enjoyed the round up of guests and songs..Harold....tune in later when we reveal the winner of the grand prize... We'll be back tomorrow...Good evening and Goodnight Britain. Until Tomorrow..Aha

SFX:Radio switches off

The film cuts to black and a renewal of humming fading to nothingness.

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